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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

The Giveaway Mania And the Box Office

Exhibitors, finding prize nights false stimulant, turn to merchandising pictures

The Junior Show

Found financial and popular success where children's clubs are organized

MICKEY MOUSE'S FOURTH ANNIVERSARY

Vol. 109, No. 1

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October 1, 1932

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WONDER WHAT LEO, THE M-G-M LION THINKS ABOUT!

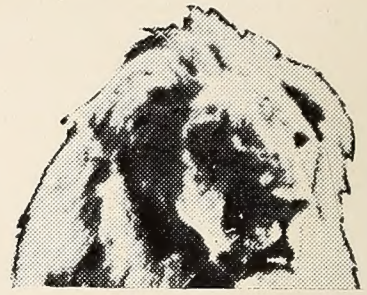
"It's great not to have to worry about having your option taken up. My job's permanent. Neither Metro nor Goldwyn nor Mayer can roar like me!"



"When I think of my folks back in the jungle I've gotta laugh... Me, the greatest star on the screen! They call me 'Star-Face'."



"Did you notice the tears in my eyes on that 'Smilin' Through' print? Honest, that picture got me. Shearer was marvelous!"



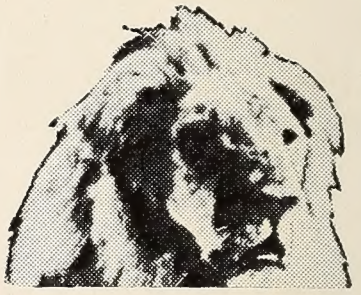
"Lionel Barrymore's got a beard just like mine in 'Rasputin'. John, Ethel, Lionel -- all together! Some line-up. Wait till I start roaring about that one!"



"M-G-M likes me to look dignified on the screen. I couldn't keep a straight face on that Dressler-Moran 'Prosperity' print! 'Scuse it please!"



"I like to play those $2 stands. We're doing swell business at the Astor with 'Strange Interlude.' I'm not high-hat about it, just proud!"



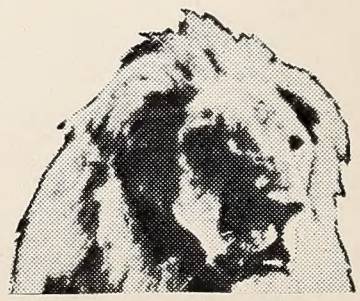
"'s funny how the folks say 'Oh' and 'Ah' when I'm on the screen. It's not for me personally, darn it! They know it's an M-G-M picture coming!"



"Whoops! I'd do a hand-spring if I didn't have to sit and look pretty! Clark Gable and Jean Harlow together in 'Red Dust.' Sweet and hot, I call it!"



"Pardon me, the show must go on. I feel a roar coming on.. let's go.. 'R.rr..rrr...rrrr...rrrr' Thank God that's over now I can sit back and enjoy the picture -- M-G-M, of course!"



THE REPUBLICAN, MEADVILLE, PA., SEPT., 1932

Gala FALL Opening

"Greater Movie Season"

PARK THEATRE

BEGINNING MONDAY, SEPTEMBER 5TH

Gala FALL Opening

TO OUR PATRONS:

I am bringing you, on behalf of the management of this theatre, news of extraordinary importance from Hollywood. During the past Summer the Motion Picture industry mobilized as never before, all its forces—stars, directors, writers, studio executives—to produce the greatest pictures that Hollywood has yet turned out.

As a result, there is ahead a season of grand entertainment, crammed with punch, drama, pathos, comedy and glamor. Every production boasts an exceptional cast of artists—the popular favorites and new personalities—plus a fascinating story and brilliant direction.

Thanks to your continued support and patronage, it has been possible for the Management of this theatre to secure the most outstanding pictures for your entertainment during the coming Fall and Winter seasons. The following titles are just a few of the great array of smashing hits which will be shown at this theatre in the near future.

Thank you.

C. A. LYNCH, Resident Manager.

COMING ATTRACTIONS

Mon., Tues., Wed.
September 5, 6, 7

"Crooner"

with

DAVID MANNERS and ANN DVORAK

Thurs., Fri., Sat.
September 8, 9, 10

JOE E. BROWN

As a rang-tang tarantula from Texas who went busted on Broadway, in

"THE TENDERFOOT"

WARNER BROS. HAVE HITS

Many of the Company's Best Included in Its 15 Releases For Season's First Quarter

READ!
From The Hollywood Reporter
Friday, Aug. 5, 1932

"FOR over a year this publication and Warners have had some differences. Warners did not like the way we ran this sheet and we were not over enthusiastic about the manner Warners handled a lot of things. If you are mad at some one, you just don't like to say anything nice about them if you can help it, but we have, in fairness and as our reward for time productions, had to do more waving of the Warner flag than for almost any company, as a result of the pictures that have been shown here in preview, during the past few months.

Back East several weeks ago we heard exhibitor ravings for Warners, we were told by showmen in New York, Chicago, Kansas City and here, what the Warner product has meant to them and only this morning a theatre owner from up North, having a large chain of independent theatres, came into this office to register his approval of the Warner-First National pictures and the treatment the Warner exchangemen gave the theatre owner in his section of the country.

• • •

If we were so situated that we could only take the program of one company for exhibition in our house, if there was no other way to get around the situation, we would select the Warner-First National product as our pick for the first quarter, or probably the entire year. That's a broad statement and we will justify it.

In the first place, Warners has the greatest showman producer in our business in the person of Darryl Zanuck. That man knows story values as does no other Hollywood executive. His ideas for the most part are new, original; always with plenty of wallop and he is able to inspire those around him, his writers, his directors, his artists on the merits of the ideas, thereby getting a co-operation that is, otherwise unknown in this cinema village. ZANUCK KNOWS.

Warners have had busts, as has every other company, but for the past two years their bloomers have been less than any of the other majors and although they have not had such terrific hits, smash attractions, their program summed up in box office figures, a statement of profit and loss for the theatre, has shown a better profit than any other outfit in the business. That's not our statement, but that of more than 176 theatre owners we have contacted during the past few months.

• • •

Warners are maneuvering themselves into a position that will make of that company one of the greatest profit-takers in the industry with another year like the past two. Whether they know it or not, the Warner name right now means more to exhibitors than all their stars. Warner is the draw, the other names are secondary because the public has learned over a two-year period that a picture from that organization is generally a GOOD SHOW.

Their product for the first quarter should top anything they have ever made, and that takes in the gangster era of two years ago. You won't get better pictures than the following, which has been previewed and looks sure-fire, and Michael Curtiz directed the latest horror picture, "Doctor X." "Stranger in Town," with Erle Kenton directing Chic Sale, completes the list.

Following is the list with more detail:

• • •

"CROONER."

Directed by Lloyd Bacon with David Manners, Ann Dvorak, Ken Murray and Guy Kibbee.

It's the sensational "Low Down" on your favorite Radio Idol. An ace comedy romance right off the bat.

• • •

"TIGER SHARK."

Directed by Howard Hawks; from the original story, "Tuna," by Houston Branch; screen play by Wells Root, Edward G. Robinson starred, with ZZita Johann, Richard Arlen, Lelia Bennett and J. Carroll Naish.

An adventure story of the seas; a chronicle of the lives of tuna fishermen, who brave dangers and even death in bringing home their cargo. It has some thrilling animal scenes, showing the man-killers of the sea.

• • •

"LIFE BEGINS."

Directed by James Flood and Elliott Nugent, from the play, "Birth," by Mary McDougal Axelson. Adaptation and additional dialogue by Earl Baldwin. With Loretta Young, Eric Linden, Aline MacMahon, Preston Foster, Glenda Farrell and Frank McHugh.

Here is one of the most entertaining of pictures of the sure-fire type, told entirely in

of the talents of this fine actor. A story of the American South today, in which Barthelmess has the finest role he has had in years.

• • •

"TWO AGAINST THE WORLD."

Directed by Archie Mayo, from a story by Jerry Horwin and Marion Dix. Screen play by Sheridan Gibney. Constance Bennett starred, with Neil Hamilton, Helen Vinson, Gavin Gordon, Allen Vincent and Walter Walker.

This picture has been called Constance Bennett's best. It is a drama, with snappy lines, in which Miss Bennett plays a spoiled city girl who, when the real test comes, shows she has the intestinal fortitude to fight it out and take it on the chin while doing it.

• • •

"A SUCCESSFUL CALAMITY."

Directed by John Adolfi, from the stage play by Clare Kummer, with Austin Parker, Maude Howell and Jullian Josephson credited with adaptation and dialogue. Stars Mr. George Arliss, with Mary Astor, Hardie Albright, Grant Mitchell, Evelyn Knapp, David Torrence, William Janney, Hale Hamilton and Randolph Scott.

Mr. George Arliss in a role that just fits him, like a tailor-made suit. An optimistic comedy to chase away the depression blues. A vehicle worthy of Arliss' splendid artistry.

• • •

"SON OF RUSSIA."

Directed by William Dieterle, from the novel, "Revolt," by Mary McCall Jr. Screen play by Niven Busch and Edwin Gelsey; stars Douglas Fairbanks Jr., with Nancy Carroll, Lilyan Tashman and Guy Kibbee.

Doug Fairbanks Jr. teamed with Nancy Carroll and Lilyan Tashman, in a rom and adventure that teems with interest—a story of Europe after the Russian revolution, dealing with strange ro-

from any company than "Blessed Event," "Crooner," "One Way Passage," "Life Begins," "A Successful Calamity." We have seen ALL those pictures with the exception of "Tiger Shark" and can, as a consequence, report our RAVE.

• • •

In addition to the above group you will get "Two Against the World," with Connie Bennett; "The Crash," with Chatterton; "Cabin in the Cotton," with Barthelmess; "You said a Mouthful," with Joe E. Brown; "Women in Prison," with Barbara Stanwyck; "Twenty Thousand Years in Sing," "Silver Dollar," and "A Fugitive from a Chain" during the first quarter.

No doubt you have noticed the selection of the other stories—all down to all new ideas and that them excellent. Also noticed that every stories, even down bits, has been a er. You know have drawn in Powell, Eddie Arliss, Dick Chatterton, stance Bennett under contra ner in which been written must have tion—well, the ones w thar and m tle doubt be shown.

"You'll Rem

Operators employed at this theatre are members

THEY'RE SAYING IT WITH FULL-PAGE NEWSPAPER ADS...

. . THEY'RE PROVING IT WITH . .

"LIFE BEGINS"

'BL E









You said it, Franklin!
"HAPPY DAYS ARE HERE AGAIN!"

Oct. 8 —Chatterton and Brent in "The Crash"†
Oct. 15 —Barthelmess in "Cabin in the Cotton"†
Oct. 22 —Powell and Francis in "One Way Passage"*
Oct. 29 —Blondell, William, Dvorak, Davis in "Three on a Match"†
Nov. 5 —"They Call It Sin" with Loretta Young†
Nov. 12 —Fairbanks, Jr., Nancy Carroll in "Scarlet Dawn"*

VITAGRAPH, INC., DISTRIBUTORS

Five roaring weeks on Broadway . . . Biggest week-end in 6 months at N. Y. Strand! Topped "Grand Hotel" in New Orleans! Biggest opening in history of the Lake, Cleveland! . . . "'Life' only sparkler in Newark . . . Business great," said *Variety*. First holdover attraction in months at Brooklyn Strand!†

ESSED
VENT"

Biggest in 18 months at Hollywood, Los Angeles-held third week! Two rave weeks on Broadway! *Variety* reports—"Led Cleveland with double average take"..."Dandy business at Keith's, Cincinnati"..."Fine in Newark"..."Best in Providence!"*

ROBINSON IN "TIGER SHARK"



Doubled "Two Seconds" figures in first week-end on Broadway!... Biggest gross in 4 years at 'Frisco Warner...and second week topped first! Six percent above 18-months' record set by "Blessed Event" at Hollywood, Los Angeles!..."Packed full of thrills...Wildly exciting... Another masterly Robinson characterization'," say N. Y. critics!†

*A Warner Bros. Picture
†A First National Picture

Strikes on Old Man Depression

Delivered by **WARNER BROS.**



She: Sure you can come up . . . he's gone to see a picture.

Voice on the Phone: What picture?

She: "Wild Girl". . . it's a Fox Picture.

Voice on the Phone: Oh, yeah? If you don't mind I'll run over and see it myself.

(Adv.)

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OCT -1 1932

MOTION PICTURE HERALD

Vol. 109, No. 1 October 1, 1932

DUSTING OFF BROADWAY

A STEP toward an improved status of the motion picture in its own consciousness and the public mind is achieved by the current campaign sweeping Broadway theatre fronts and marquees clear of cluttering displays and ballyhoos. This becomes immediately important to the whole of the industry because Broadway is after all the exhibition capital of the amusement world.

The world's greatest amusement street had in the last year become most unbecomingly undignified in its hysterical pursuit of box office attention, what with sidewalk barkers and "Coney Island fronts." Sales methods embodying the more obvious features of a fire sale in Fourteenth Street or a hot-dog stand in Canarsie do not confer an impression of value in behalf of a three hundred thousand dollar picture presented with say a million dollars worth of architecture and equipment. It was not for such a treatment that the screen outgrew the tawdry nickelodeon.

The Broadway association which inspired action by the City of New York in enforcement of the building code has performed a service for the industry.

△ △ △

ABOUT A DIME'S WORTH

WE see by the papers that the trade practices committee of the Southeastern Theatre Owners Association in convention at Atlanta did some resolutionary urging against ten cent admissions. It is well indeed that all exhibitors and exhibitor organizations should strive to uphold the dignity and the earning power of the motion picture—especially the earning power. But just in the whimsy of the moment we feel it our duty to do a little up-holding of the dime.

Now, to be sure, no one would argue that the motion picture industry as now constituted could live and prosper on a general policy of dime admissions, but that is no reason for resolving that there should not be any. It would appear to us, sitting pleasantly in a swivel chair two hundred feet above Broadway and surveying a three mile vista of first, second and third mortgages along Central Park West, that the prices of admissions will all have to be made by the man who sells them. A show is worth just exactly what you can get for it. It is fairly safe to assume that the exhibitor will endeavor to get as much as he can, with due consideration for all aspects of his business, including his tomorrow as well as his today.

Meanwhile there is a vast difference between the meaning of the terms "cheap" and "inexpensive." The motion picture cannot afford to be cheap, but if it is to entertain the millions and do it night after night it is clear enough that it cannot be made individually "expensive." Values are relative, with reference to time, place, environment. Raspberries once brought a dollar apiece in the Klondike and today a dollar will procure a quart of sound, sparkling Burgundy or most any good champagne at St. Pierre de Miquelon.

In such regions as there are persons who have only a dime to spend for a picture, if there are enough such persons, a dime show will be supplied. That is no forecast. The motion picture map of the broad agricultural southland is dotted with theatres doing business at a dime, and not a few of them making money against class competition scaled higher.

After all, this became a very considerable industry on a dime. A dime is a piece of money. Mr. Woolworth erected quite a monument to the dime down in lower Broadway.

A quarter of a dollar is a neat piece of money and a half is positively elegant. Meanwhile it will be well to let no dime escape. The motion picture is not to live on past glories, nor to concern itself too much with the lofty peaks of yesterday.

Admissions will keep pace with the buying power and in step with the gait with which the screen meets its amusement competitions.

△ △ △

MOBILE IMMORTALITY

MORE than half a score of years ago there was a solemn conclave of Broadway personalities in the lobby of the Rivoli theatre, while, at the instance of a great producing-distributing company, a plaque with a high relief bust of Mr. Samuel Lionel Rothapfel was unveiled, to immortalize him there forever in enduring bronze. Where is it now? A little more than a year after, he was established across the street at the Capitol, having knocked the "p" out of his name crossing Broadway, as S. L. Rothafel, master of divertissements. Came the radio and Roxy's gang. The nickname became the national nom de plume of distinction. Came sundry promoters and the Roxy theatre project was born and his name was blazoned to the skies of Broadway as the title and label of that pretentious project. Meanwhile, this and that happened in the amusement world and S. L. Rothafel moved along, presently to an RKO connection. Now efforts are being made to take the name off the theatre and over in Radio City the same letters R O X Y, fashioned this time in the new noncorroding ferro-nickel alloys, were aligned against the wall of the great new motion picture palace of the vast Rockefeller-Radio City project. Should Roxy or Radio or the connection fade, where next? Is one man's name adequate symbol and safeguard of a project involving many minds, thousands of stockholders and millions of dollars?

△ △ △

"More than 90 per cent of human ills originate above the ears," remarks Dr. Norman E. Titus of the Columbia University College of Physicians and Surgeons. But from where we sit it is apparent, in this industry, that the ears should be included. Dr. Titus has not heard about the microphone.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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what a scenarist finds they want

HOLLYWOOD'S interest in what the exhibitor wants, as indicated in his response to the Herald's recent survey, extends somewhat beyond the degree represented by casual group discussions and the taking of mental notes, in an analysis submitted by John Francis Natteford, himself an author of some 70 motion picture stories and dramatizations.

"I have spent a very pleasant two hours analyzing your article on book and play preferences of exhibitors," he confesses, "and thought the results might interest you."

Thus the survey, published September 10, becomes worthy of a moment's revival, for Mr. Natteford's pleasant two hours have been spent in identifying the books and plays listed in the Herald, according to rather basic dramatic and emotional types. "All stories were rated," he assures us, "on the basis of knowing them—no guesses." And applying pretty well established indices, he has determined that 53 per cent of the titles show a preference for more or less serious drama.

The impression, quite likely, has been different. To comedy-drama Mr. Natteford gives the respectable figure of 25 per cent, but to straight comedy only 7 per cent. "The average degree of seriousness preferred" is represented by the figure 3.96—"indicating," Natteford finds, "that a strong dramatic interest should be relieved with little comedy." He, too, recognizes that this is hardly what one would expect, and offers the explanation that "only thoughtful and serious exhibitors would answer such a query as to their preferences, therefore the books and plays listed represent the preferences of older and serious minds."

The explanation seems logical, but does not hold in the face of the facts of the survey, which was participated in by every type of theatre from small independent houses operated by "old-timers," to circuit theatres managed by "young fellows." It may be, however, that the exhibitor tastes represented are not so serious as Mr. Natteford's formulaic tabulation would indicate. After all, the responding showmen did not indicate the treatment desired, and few are the serious stories in which one does not at least now and then encounter amusing characters and laughable situations.

The obvious emphasis on the more serious emotions may mean merely that more of life's true currents are wanted, and these currents are inclusive. In them is both the chuckle and the tear. It is only natural that most of all they involve sober purposes, for—as someone has said—life is like that.

Perhaps no analysis lending itself to tabulation would indicate this more complex interest. Fiction with the full breath of life is not so readily pigeonholed. But subjectively and fundamentally, such an interest involves verisimilitude. Self-identification. All life, essentially, but intensified. The list of books and plays in question at many points tends toward the epic. Throughout it are reflected those universals by which the person in the audience achieves a kind of rebirth, in a more interesting form, upon the screen. It may well be that novelty, which is so frequently relied upon and which is so obscure in the list, offers neither the laugh nor the tear authentic enough to provide a satisfying human experience in the theatre.

None of these other considerations, however, disturb the general significance of Mr. Natteford's analysis, the full findings of which he shows in the adjoining table.

In addition to the information tabulated, he offers his calculation that only seven of the titles listed represent morbid, depressing or sexy stories, while fully 46 are to be classified as wholesome. Of the musicals, he adds, three are farce, one is a comedy, and eight are comedy-dramas with strong romantic strain.

DRAMATIC TYPES

Action	12%
Comedy	6%
Comedy-Drama	22%
Drama	50%
Spectacle	10%

EMOTIONAL TYPES

Farce	None
Comedy, straight	7%
Comedy-Drama	25%
Drama	53%
Tragedy	11%
Horror	4%

MAJOR POLITICAL PARTIES SEEK AID OF INDUSTRY GROUPS IN CAMPAIGN

Democratic Stage and Screen Division Plans Banquet and Parade in New York Oct. 16; Republicans May Form League

With only five weeks remaining before election, both major political parties have announced plans to seek cooperation of members of the motion picture industry, theatre and radio.

The climax of the Democratic stage and screen division's program will be reached on October 16 when a banquet will be held in New York at the Astor Hotel in honor of Governor Franklin D. Roosevelt, presidential aspirant. This occasion will bring the Democratic nominee to Broadway for the first time during the campaign. It is expected that Governor Roosevelt will lead the parade from the Biltmore to the Astor and that 3,000 motion picture, theatre and radio stars and executives will be at the dinner.

All details of this celebration are being arranged through the Broadway division, of which Richard B. Gilbert is chairman, and Joseph Glantz, vice chairman. Tickets to the dinner, which is a part of the "Pre-election Celebration of the Stars of the Stage, Screen and Radio as a Testimonial of Their Affection For and Support of Franklin D. Roosevelt, the Democratic Nominee for the Presidency of the United States," will be made of bronze and finished in tones of green-gold, with an inscription etched and embossed in black enamel.

During the entertainment that will follow, 25 masters of ceremonies will take turns in introducing celebrities.

The Broadway division is being assisted by an executive committee which includes, among others, Harry Warner, Norma Talmadge, Will Rogers, Marion Davies, Bert Lytell, Harry Richman and Winifred Sheehan, some working from Hollywood.

Although the Republican party has not yet attempted to organize a group in the theatrical and allied industries, George Akerson, director of publicity at the Waldorf-Astoria headquarters in New York, announced on Monday that a Republican Theatrical League may be formed in the near future. In the meantime, motion picture activities are being confined to a film, "The Master of Emergencies," which will be shown at political meetings. This picture, prepared with the cooperation of the New York State Republican headquarters committee, was written by Will Irwin and was originally shown during the 1928 campaign. The 1932 version, brought up to date by Mr. Irwin, includes a number of war scenes and shots of Mr. Hoover at important moments in his career. Milton J. Cross, NBC announcer, is narrator.

As a further aid to political gatherings, the Republicans have made use of a new device called the visaphone which combines recorded speech and pictures. Approximately ten of these machines will be employed to bring keynote speeches and speakers before voters.

Still further cooperation between leaders of the Democratic campaign and the picture industry was indicated by the appointment, on Tuesday, of Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, as head of the motion picture division. Mr. O'Reilly, whose headquarters will be at the Biltmore hotel, New York, will shortly start a nation-wide tour for the purpose of contacting all producing, distributing and exhibitor groups.

Roosevelt at Coast Pageant

It was also learned early this week that the Democrats are planning to make a campaign picture, probably in the form of a newsreel, which will be used at political meetings. This picture may also be shown from sound trucks at open-air meetings.

An important Democratic gathering, to be held under the direction of the New York State Committee, is scheduled for November 2, at the Madison Square Garden. A second parade of stage stars and others will be the feature of this meeting whose attendance, both afternoon and evening, is expected to total 30,000.

While on his West coast tour, Governor Roosevelt attended the motion picture electrical parade and sport pageant held at Los Angeles last Saturday under the chairmanship of Jack L. Warner, who also heads the motion picture division of the California Democratic organization. Will Rogers was spokesman and Conrad Nagel master of ceremonies. Among the stars listed as present were Joe E. Brown, grand marshal; Warner Baxter, Lew Ayers, Constance Bennett, Joan Bennett, Wallace Beery, Nancy Carroll, Jackie Cooper, Claudette Colbert, Gary Cooper, Leo Carillo, Bebe Daniels, James Dunn, Charles Farrell, Janet Gaynor, Sally Eilers, Ann Harding, Stan Laurel, Oliver Hardy, Ben Lyon, William Powell, Boris Karloff, Charles Ruggles, Warren William and Loretta Young.

Accompanying Governor Roosevelt on his Western tour were Charles C. Pettijohn, general counsel for the Film Boards of Trade and legislative advisor to the Motion Picture Producers and Distributors of America, and Joseph P. Kennedy, a former film executive and banker.

Allied with the Republican campaign, although unofficially, are Will H. Hays and Louis B. Mayer. In a recent newspaper interview at Chicago, Mr. Hays made the suggestion that President Hoover undertake a cross-country campaign trip. "There is always a benefit from the intimate touch between the candidate and the voter," said Mr. Hays.

Believing that the efforts of industry leaders to support either the Republican or the Democratic ticket gave rise to harmful speculation as to the probable use of the screen as an agency for political propaganda, the national board of directors of the Allied States Association, at a meeting at Chicago on August 22, passed a resolution that Allied independent theatre owners under no circumstances would permit the use of their screens for propaganda purposes.

Republicans Will Show Special Film by Will Irwin; Democrats Also Plan Picture, Expected To Be in Form of Newsreel

This Week

Rage for giveaways is diminishing as exhibitors begin to realize that they are a false stimulus to the box office in their present form *Page 10*

Leading political parties seek cooperation of members and groups of film industry in campaign *Page 9*

Investigation of Erpi operations will be used by Warner Brothers in Stanley suit attacking mandatory servicing and service charges *Page 22*

Out of the Studio—Leo Meehan discusses the latest pictures from the production center *Page 34*

Canadians look for new fight over exhibition contract *Page 33*

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Objectionable Signs Ordered Off Broadway

Following a recent complaint by the Broadway Association, New York City officials speedily moved to clean up all forms of objectionable theatre ballyhoo and advertising from the Roaring Forties. The campaign of the building department, which began last Thursday, has been directed at inflammable cloth signs and elaborate marquee displays. The ordinance provides that all marquee displays must be 10 feet above the sidewalk and not higher than eight feet above the marquee. Many swinging signs, amplifiers and public address systems already have been removed.

Following a conference in the office of Borough President Levy, two theatre representatives, Leopold Friedman, secretary of Loew's, and J. Henry Walters, special counsel for RKO, have been appointed to confer with John E. Gratke, managing director of the Broadway Association, in an attempt to work out a satisfactory compromise.

RAGE FOR GIVEAWAYS DIMINISHING; FALSE STIMULANT IN PRESENT FORM

Exhibitors Turning from Grocery Baskets, Ham and Refrigerators to Merchandising Pictures as New Product Appears

Inducements Placed Before Patrons Ranged from Free Psychoanalysis to Ice Cream Cones and Furnished Home

The mania for handing out gifts and prizes, which for a year has held theatres in its grip in first-runs and neighborhoods alike and from coast to coast, is rapidly being cured. The practice in its present extreme form is considered by many theatre operators as an evil of the worst type, and a nationwide study of the situation indicates that exhibitors almost everywhere are awakening to the fact that gifts as a steady diet for increased attendance are pure fiction. With prospects of a higher standard in the season's product daily showing signs of materializing and general economic improvement showing itself they are turning their attention from the false stimulus of grocery baskets, hams and electric refrigerators to the more important business of merchandising pictures.

Theatre owners are learning that the extremes to which they have gone in recent months to attract patronage with offers ranging from a free psychoanalysis and an ice cream cone served in the lobby, to a complete home fully furnished, eventually react as a boomerang, and that the majority of steady patrons revolt against having their film entertainment cluttered up with ballyhoo about raffles and prizes.

Not even in the early days of nickelodeons, when "Country Store Nights" were quite the rage, did the industry participate to such an extent in wild proffers of elaborate gifts.

Exploitation Centered on Giveaways

In many locations the current wholesale practice reached the point where even a concentration of merchandising effort and exploitation was directed almost exclusively on the give-away, with the entertainment phase relegated to the background. Independent and neighborhood theatres have been involved in the practice on and off for many years, but the past season found large and small circuits also turning their attention to the plan.

Large circuit operators agree that the basic reason for the recent widespread interest lay in the lean receipts a year ago. The movement spread rapidly and then other theatre owners began to believe that the gift activities of competition compelled them to do likewise. The competitive situation was acute in many key cities, particularly Detroit, where the Fox downtown theatre started off with three automobiles every week, followed by the Hollywood, a second run de luxe, giving two cars each week and a group of 40 Allied theatres offering $2,500 in cash weekly. In other territories independents claimed that unfair protection accorded downtown theatres made it necessary for them to resort to a protective measure and they selected give-aways as the medium. One theatre offered $400 a night four times weekly and another undertook to give away 60 automobiles of a standard make, one each week.

BETTER FILMS, FEWER GIFTS, EDITORIAL URGES

"We notice that the last free auto offered as bait by a local moving picture palace did not draw such big crowds as heretofore," said an editorial recently in the Daily Journal of Commerce, Portland, Ore.

"Possibly the movie producers may take the hint.

"Is it too much to hope that they may try to produce better pictures as a means of increasing patronage instead of turning movies into lotteries?"

Many exhibitors adopted the plan to meet the reduced admission prices of competitors.

One reaction to the awarding of merchandise at theatres came from local merchants who said that their business suffered accordingly. A crockery manufacturer in a large key city said that he sells more of his wares to theatres than to stores. Many merchants, as a result of inroads made on their business, are now turning thumbs down on exploitation tieups and window displays in which they previously had cooperated with exhibitors.

A checkup of the situation indicated that theatres participating in the practice hold Prize Nights and Pal Nights; Gold Nights, Gim-me Nights and Gift Nights; Country Fairs and Giveaways; Lucky Number Nights, Treasure Nights, Merchants' Nights and whatnot. Prizes range all the way from sugar-cured hams and bacon strips to $2,500 in cash awarded weekly, and a varied assortment of Fords, Chevrolets, Nashes, Pontiacs, Austins, Essexes, Plymouths and a junior model Stutz racer have been raffled.

Warner Bars Plan

In one case a complete home was the grand prize and in others exhibitors offered as box office inducements household appliances and foodstuffs; electric heaters, waffle irons, refrigerators, vacuum cleaners, washing machines and radios; jewelry of every description, including diamond rings, china sets, dresser sets, silverware and glassware, canned fruits and vegetables, pies, ice cream sodas and cones, iced tea, meat and fruit baskets and candy, live dogs and ponies, 12 tons of coal, gas ranges, stock certificates, toilet preparations, linen and free psychoanalysis; furniture, suites for bedrooms, living rooms and diners; gold pieces, pictures and picture frames, theatre passes, oil burners, motor boats, country store prizes and fur coats, riding habits, men's suits and brides' complete trousseaux; auto radios and service memberships; garden implements and hardware; week end trips and trips to Yellowstone and Hollywood; airplane trips, vacation trips, hotel and transportation expenses, cut-rates on bus lines—everything under the sun.

It was reported recently that, in order to offset various china and silverware giveaways as practiced by independents in California, Fox West Coast was contemplating wholesale participation in the practice by awarding 100 Essex automobiles and a like number of refrigerators. Warner Brothers issued a stern order about two months ago to managers to desist from the so-called "racket," and it appears that other large circuits will soon follow suit. Harold B. Franklin, head of RKO Theatres, considers it an evil, and so does Walter Vincent, of Wilmer and Vincent, while Sam Dembow, Jr., of Publix, indicated that the company is practically eliminating giveaways. However, some weeks ago Publix staged an elaborate merchandising drive, known as "Sam Katz Week," during which its managers had 52 automobile giveaways, 30 stage weddings, all involving gifts of some nature; 35 refrigerator giveaways; 23 "free gold" nights and 19 parades and merchant tieups. H. M. Richey, of Allied in Michigan; Lee Ochs, independent circuit operator in New York; Fred S. Meyer, of MPTO in Milwaukee, Harry Arthur, Glen Dickinson and other important circuit operators voiced opposition to the practice and said it is of no permanent benefit to theatres. On the other hand, M. A. Lightman, president of the MPTOA, said the plan is beneficial in limited doses.

In Detroit, the county prosecutor joined Allied to rid the city of giveaways and the authorities promised to take steps against violators. The order quickly ended a two-year orgy. Other city and state officials recently indicated opposition to the practice, and many are now engaged in dusting off old statutes to aid in prosecution of offenders. Several states have laws prohibiting the awarding of major prizes from theatre stages, branding them as lotteries, but theatres have found a way around this by having the winner purchase the prize for $1. Extreme caution is being used in mentioning the prizes in advertisements in newspapers or in other mailed matter. A federal law prohibits the use of mails for publicizing a raffle. Seattle authorities plan to draft an ordinance against the practice. Milwaukee's Better Business Bureau is engaged in a fight against it.

Chicago Does Away with Gifts

There are some cases where exhibitors report increased business from giveaways, but in the main theatre owners declare that while receipts are higher on the night free gifts are offered, the subsequent let down in business at following performances more than over-balances the increase.

The practice of giving away a piece of merchandise to each patron on a certain night still continues, although theatres engaged in this practice have suffered by raffles of so-called "major" prizes which are usually won by selection of a "lucky" ticket stub in a drawing on the stage.

Give-aways and prize drawings are now practically a thing of the past in Chicago. The practice, which enjoyed considerable popularity there a year ago, gradually diminished as the vogue spread and the extra business resulting from prize and giveaway nights diminished as competition increased. Added to this is the fact that chain drug stores, restaurants and other places went into the giveaway business on a large scale, offering free automobiles, radios and other

(Continued on following page)

FIND GIFTS RETURN AS BOOMERANGS

(*Continued from preceding page*)

large items. This served in a large way to take the edge off the idea for theatres. Carl Appell, Chicago's assistant corporation counsel, issued a statement in which he said that "any scheme in which the amount a customer receives is decided by chance is a lottery." The practice of giving away a piece of merchandise to every patron on a certain night still continues in Chicago and is outside the classification of lottery. Such schemes are said to have proved business builders, since they have aided business over a period of weeks rather than in spurts. The most popular giveaways along this line have been dresserware sets, silver and linen.

Charlotte theatres have not participated in the awarding of prizes in several months. Recently, the Carolina theatre cooperated with merchants and a local newspaper in giving votes in connection with a citywide trade event, but save for this one activity Charlotte theatres have not given any prizes.

The Philadelphia territory goes in heavily for premiums and giveaways, particularly among independents. Though drawings are frowned upon in eastern Pennsylvania, southern Jersey and Delaware, about 300 theatres are at present using premiums, representing between 30 and 40 per cent of the territory. Of these, 250 are consistent users, some for the last four years. The premium use depends mainly on location and competition afforded by chain theatres. The most popular premium appears to be china, of the 60-piece variety. Most of the gifts are aimed directly for women appeal. Many of Philadelphia's larger houses have held drawings, an electric refrigerator being the most popular. Many local theatre men have found, however, that interest in such drawings is not a substantial means of increasing attendance. The fact that perhaps only one person in 30,000 can win seems to keep down the interest in such affairs. In addition, there is a state law, supplementing the federal law against lotteries. Also the trial of Senator Davis of that state in connection with fraternal lotteries has focused attention on such matters.

Iowa Opinion Divided

Twenty-five theatres in Iowa which are using prize nights and lotteries are divided upon their benefits. A number say that it is one of those things which is easier to start than to stop, and many of the older exhibitors say that giveaways attract an audience which is not permanent. However, owners at Estherville, Cedar Rapids and Spirit Lake feel that giveaways build business and that fans become interested permanently in the theatre. The U. S. law against advertising lotteries in the mails seems to be the only law which has affected the use of gifts and lottery nights at Iowa theatres.

The practice of giving prizes at theatres in Alabama has been practiced in many cities even though state authorities point out that it is illegal. Birmingham has two or three houses which practice giveaways. Articles range from candy to autos. Most managers in that city feel that giveaways increase box-office receipts provided a major prize is given away and the campaign is not too long-drawn-out.

Several Salt Lake theatres are giving away automobiles. There is no law in Utah against such prizes. Extra business has been drawn to the Capitol and Paramount.

Giveaways have engulfed St. Louis. Exhibitors and other merchants who are using the "something-for-nothing" bait to tone up business are hopeful that it will mean added profits in their tills. For the time being everything is moving smoothly and fastly. Everyone in town is hopeful of winning a new automobile, refrigerator or whatnot. Fred Wehrenberg, president of the MPTO of St. Louis, is among the owners who have joined the procession, but says he would prefer that theatres depend strictly on their shows to get customers. His views are shared by other local exhibitors and the question will come before the MPTO convention at the Coronado hotel on October 4. St. Louis Amusement Company with its 22 neighborhood houses is a party to a citywide "Get-a-NASH-Automobile-for-Nothing" arrangement that is running for eight weeks, an automobile being given each week. Merchants are also in on the arrangement. To meet this competition, Mr. Wehrenberg and other independent owners have started a similar project. Local laws governing such pools make them illegal if they are operated for gain. In view of this, merchants participating have been instructed to give chances to any one asking for them regardless of whether they make a purchase or not.

EXHIBITOR LEADERS TO DISCUSS PROBLEM

In next week's issue of MOTION PICTURE HERALD, exhibitor leaders of the country and important independent and circuit operators will discuss the giveaway rage which has been sweeping the country in recent months. Reactions at the box office, experiences of the circuits with giveaways and what the practice means to the industry will be subjects of the discussion.

Practice Dropping at Kansas City

Out of 20 leading exhibitors in Kansas City territory, only three declared they benefit from giveaways. The others consider the practice an "evil." Giveaways reached a peak in Kansas City last winter and spring when exhibitors outdid each other to offer "more for the money," but the practice seems to have subsided, except for a few instances, exhibitors finding that the results are detrimental. While it lasted, the craze reached the ridiculous. Besides ordinary giveaways, such as groceries, linen and chinaware, theatres gave away refrigerators, men's suits, dogs, auto radios, automobiles, automobile service organization membership and money. Exhibitors who benefit from the practice say it proves advantageous in some spots and not in others. The method of putting on the giveaway has much to do with its success, they say. Lotteries and drawings that might be construed as such are forbidden in Kansas and Missouri.

Newspaper tieups wherein contests are used to create interest in current features are used extensively at Baltimore by first-runs, prizes in most cases amounting to $25 and free admissions.

Many Delaware theatres in small farmer communities have been making awards, and houses in Dover, Newark, Smyrna, Harrington, Milford and Georgetown have been offering Frigidaires, while several have been making awards in cash. The giveaways have been popular and the performances are well patronized. However, a number of theatres have dropped the awards. Stanley-Warner houses gave an auto, refrigerators, household articles and gold pieces which boosted attendance considerably. Authorities raised no objection.

San Antonio theatres, de luxe and lower grades, have been awarding prizes without molestation from authorities. The only precaution taken by the theatres is the observance of postal regulations. Within six months, the Texas, Publix's ace house, has given away four Chevrolets. The RKO Majestic gave away a fur coat and at present a raffle is under way on a riding habit. A number of suburban theatres use the old "country store" one night weekly; goods of trivial value are given. San Antonio managers agree that lotteries are more of an evil than an asset because theatres are crowded on lottery nights to the detriment of other nights.

There is not much use of giveaway methods in Louisville's downtown houses, but many suburbans are handing out dollar bills, groceries, hams, radios, washing machines, and so on, on certain nights, some every night. The Rialto is the only downtown theatre that gives away anything. A Chevrolet car is presented on Monday nights. The Brown theatre gave away trips to Yellowstone, also radios and refrigerators. The Alamo also tried the plan, giving away radios, then dropped it. Many local exhibitors feel that it would be a good idea if every one stopped giving away prizes. There has been no local or state objection to such policies.

Twenty "lucky" patrons of the Humboldt theatre in Boston's Roxbury district received awards of a share of stock apiece. The plan went over well and wide interest was taken. Five shares in each of the principal stock groups were given. Stocks in 20 corporations were represented.

Used at Tampa

Gift nights have been played up strong in Tampa, and they pulled considerably. One theatre has given away eight automobiles, several radios, electric refrigerators, airplane trips and jewelry, and plans an offer of five Austin cars. Business at these drawings has been immense and there seems to be little, if any, reaction on other days. As most Tampa theatres have presented gifts, and profited by it, there is no expressed sentiment against them, and there is no law prohibiting their use.

Giveaways are beneficial only to smaller houses, inasmuch as they serve only to increase receipts temporarily, according to Oklahoma City exhibitors. Warner houses and Publix have awarded Fords. Drawings of this kind are not illegal in Oklahoma, the only drawback being the federal law, hence drawings are not advertised in newspaper mail copies.

Everything from electric irons to $1,500 automobiles is being given away in Seattle. Fords, Chevrolets, Plymouths and Nash sedans have been awarded by John Danz's Sterling chain, Fox West Coast, Jensen-Von Herberg and Lukan's Farwest Theatres. Because of state laws, winners are required to pay $1.00 for the auto. The auto giveaways are said to have helped receipts whenever used, because several theatres are included every time there is a drawing, the circuit playing to more than capacity at each theatre. However, Seattle circuit executives declare that they are not especially favorable to this method of attracting business, but will continue to use the plan as long as competitors do likewise. In the suburban and neighborhood Seattle theatres, special gift nights are held regularly. Merchandise for the household, food products and the like are given away. These special nights do not attract especially large houses, but are used instead of admitting two-for-one, or running double-feature. It has been reported that city authorities are planning a measure that will prohibit giveaways, particularly automobiles.

At Albany there are no theatres awarding prizes as a means of bolstering box office receipts. The theatres there have avoided such practices.

In Denver, giveaways have been used to extremes. Local houses, and those in towns near by, have used the idea and it is now fast falling into disrepute. The popular "night," especially in Fox houses, is the "gold" night, when $50 is given. The merchants each donate $5. Pub-

(*Continued on following page*)

PATRONAGE DROPS ON OTHER NIGHTS

(*Continued from preceding page*)

lix has given away several cars, and the winner had to be at the Paramount at the time of the drawing. Increased attendance was found the night of the drawing, but it was said that it hurt attendance other nights. Most of Denver's theatre men were of the opinion that inducements such as these would be continued, at least until conditions improved.

The plan has assumed increasing proportions among Milwaukee exhibitors and business men and the Better Business Bureau and the retail division of the Milwaukee Association of Commerce is urging trade groups and civic organizations to join in the condemnation of lotteries. Until recently, prizes were awarded by only outlying theatres. However, on September 10 and 11, two automobiles were awarded at a local first-run circuit house. Most exhibitors in Milwaukee believe that the lottery does not build business. Gift offers invariably increase box-office attendance at the outset, they say, but, as in the case of double features when they become a general practice, soon lose their effectiveness. Likewise they have resulted in keen competition, so that where theatres were originally content to give just baskets of groceries, they now offer furniture, radios and automobiles. Merchants donate merchandise or the theatre gives numbers upon the purchase of a ticket. Lotteries in Wisconsin are illegal and this form of promotion is not looked upon favorably by leading Milwaukee exhibitors. Many using this plan say they were forced into it by opposition.

The awarding of prizes and presentation of merchandise to stimulate attendance have assumed proportions of a menace, declare leading owners and exchange heads of San Francisco, where, it is pointed out, many theatres have become distributing depots for merchandise, with entertainment of secondary consideration. None of the downtown houses in San Francisco has engaged in the plan, but the practice flourishes in the suburbs where prizes range from automobiles, washing machines, vacuum cleaners and cash, to groceries, dishes and toilet preparations. One circuit has given away eight automobiles. San Francisco exhibitors are almost a unit in declaring that prizes have not increased business noticeably. The result has been to pack houses on certain nights and leave them almost empty at other times. One San Francisco theatre that started out with one gift night a week is now giving away merchandise five nights a week. Entertainment is featured as the sole attraction on but two nights. San Francisco exchange managers brand the gift schemes as a greater menace than the double bill. They said exhibitors seek cheap pictures for gift nights, declaring that they can not pay regular prices for films and prizes at the same time. Objections to drawings have been made by San Francisco's Parent-Teacher organizations and women's clubs.

Illegal in Canada

Lotteries and drawings are strictly illegal in Canada. The only loophole is that the giving away of merchandise as premiums, where there is no cash consideration, does not come under the statutes. Recently, authorities at Ottawa banned drawings at theatres and a conviction was registered against an Ottawa owner.

Oscar R. Hanson, general manager of Allied Exhibitors of Ontario, has been preaching to his 77 members: "You can overdo the gift stunt; you can give your theatre away if you want to—the people won't object."

Neighborhood chain houses in Toronto have gone in for gift nights and independent exhibitors followed suit, but many regret the step, and it looks as if the majority will abandon the plan as soon as the prize sets are completed, particularly because theatre business is on the upgrade and special inducements are regarded as being unnecessary. Toronto exhibitors admit they lost friends among nearby merchants because of the giving away of merchandise prizes—they found the storekeepers less ready to cooperate in window displays and other advertising.

The giveaway problem was settled in Detroit two months ago by a ruling from the prosecutor's office, construing all such inducements not benefiting the entire audience as lotteries. Enforcement of the ruling comes under a state anti-lottery law. Action is believed to have been prompted by the three leading newspapers. Intervention by the prosecutor's office was welcomed by exhibitors, for at the time the situation had become acute. Cash awards led the list, ranging from $400 four times a week, down to $10 a night.

Drawings for prizes, regarded by some New England exhibitors as a business pull and by others as a deterrent, have not hit Providence. Exhibitors there have steered clear of the idea, although in some small houses down state they give crockery and candy occasionally. Most Providence showmen think that to indulge in lotteries is cheapening and in the nature of an apology for the entertainment offered.

At Houston, giveaways flourished throughout the summer, but for the past three weeks they seem to have become passe. Exhibitors are lukewarm in their discussion of the practice now.

With an anti-gambling law which is apparently enforced only against professional gaming, and then with only indifferent success, Washington, D. C., is a mecca for street carnivals at which "wheels" and other devices are freely used, but theatres use prize methods only infrequently and, except for a few neighborhoods, drawings are rarely used, most exhibitors holding that the film's the thing, and if a picture won't bring them in, it does not improve the reputation of the house to offer prizes. In the neighborhoods, the gift performance has been found to be a business builder for Saturday afternoon shows for youngsters.

Giveaways have been used by many in Cincinnati and in every case they resulted in increased returns. The most extensive plan was staged by L. B. Wilson, operating a circuit at Covington, Ky., where 60 Pontiac coupes were given away one each week. Another house now is conducting a "Gold Night," at which $100 in gold, consisting of 14 prizes, is given away. The result is a lineup at the box-office. The only difficulty thus far encountered is at the Andalus where Frank Hammel, manager, awarded an automobile. Rival exhibitors, probably anticipating inroads on their business, caused Mr. Hammel's arrest for alleged violation of the lottery law. The case still is unsettled. Several local exhibitors say they are in favor of giveaways, and may put it into practice later, and exhibitors who have used the plan report good response, and excellent word-of-mouth advertising. Although there is a federal law against a lottery and a state law prohibits such procedure, no adverse reaction, except in the case cited, has resulted.

There has been considerable discussion at Portland as to whether the practice was good business. The majority of managers say that it is not. The largest first-run has given away 10 automobiles, 10 refrigerators and two motorboats. For this particular house it did help, and on the nights of the drawing some 5,000 people endeavored to get in to occupy 3,000 seats. The management advised, however, that there was not as much interest manifested by patrons when the second motorboat was given away and they have decided to give away 10 more cars instead. The John Hamrick theatres have used an automobile in two instances, but do not expect to repeat, as Mr. Hamrick believes it does not build permanent patronage.

At St. Petersburg, Fla., presentation of an Austin automobile increased the income of a local theatre by several hundred dollars. This form of "drumming" up business is also successful in other Florida towns.

"Evil" at New Orleans

Prize awards and giveaways have grown into an evil at New Orleans, even affecting first-run houses. While certain exhibitors are of the opinion that they do not help the box office permanently, forcing the public to shop for the house that gives the best prizes, and while exchanges have attempted to persuade exhibitors to eliminate them, the possibilities of a cure, other than a legal one, are remote. Loew's State and Orpheum are not in on the policy. The situation in the neighborhood field is a maze. Independents claim they were forced to give away prizes by the action of United Theatres in this matter and by what they term excessive protection granted United by exchanges.

Cleveland has a city ordinance against raffles, drawings, or contests in which there is any element of chance. This ordinance, however, is not enforced, with the result that until recently almost every subsequent-run theatre in the territory employed this means of boosting business. While the practice is still used, it is not as prevalent as it was earlier in the summer. The circuits report that they have discontinued drawings in practically all spots. Independents still employ this plan. In no instance have theatre owners been interfered with by city officials. In Cleveland, all giveaways and premiums will automatically cease January 1, when the Horwitz protection settlement goes into effect. The agreement provides abolition of double features, giveaways, lotteries and premiums. There is also a state ordinance.

WHAT USE THE FILM WITHOUT THE GIRL

Canada's most northerly motion picture theatre has folded! After a stern struggle as bitter as the weather in the land of its location, the only house in Churchill, in the province of Manitoba, has closed its doors. This, strangely enough, despite the residence in Churchill of some 500 men working on construction projects. The management tried everything for a full year. Silent pictures did not appeal, amateur nights lost their flavor, star names were meaningless and talking films evoked no response. The offer of "Gents, 50 Cents, Ladies Free" went unanswered. There are only 15 women in the town, all wives of officials—and thereby hangs a tale. The men unanimously declared, in effect, "What's the use of going to a show, if you can't take your girl," and the theatre closed its door.

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A great many showmen know the answer.

THE CAMERA REPORTS



PROMOTED. (Below) Abe Montague, for the last eight months assistant to Jack Cohn at Columbia, who has been appointed manager of distribution.



ON VACATION. (Left) Mr. and Mrs. Edward G. Robinson as they arrived in New York following completion of the First National star's "Silver Dollar."

ON DECK. (Right) For Fox's "Cavalcade"—Merle Tottenham and Una O'Connor, arriving in America for roles they created in England.





ON PARADE. Warner Brothers' float, contributed to the Motion Picture Electrical Parade conducted for charity in the Olympic Stadium, Los Angeles. This conception represents the Elizabethan Era. Frank N. Murphy of Warners was in charge of all displays.



SHORT SUBJECTS ENTRY. In the Motion Picture Electrical Parade in Los Angeles. This tableau was created by Educational, and presents Bee Stephens, Doris Carnes, Gene McGlynn and Iris Lancaster in a fanciful allegory representing this electrical age.



LAND-LOCKED. The harbor of Sitka, Alaska, hemmed in by thousands of tiny islands. This view is from the deck of the ship in the Pat Dowling - Hobart Brownell production, "The Iceless Gate," produced for Educational.



HONEYMOON. Spent on the lot until time for a real one. They are Bette Davis, First National player, and her husband, Harmon O. Nelson, pictured on the way to her latest assignment, "Twenty Thousand Years in Sing Sing."



ON SCREEN. For which she gave up her concert career. She is Judith Barrie, pianiste, whose first film venture is with Tom Mix in Universal's "Hidden Gold."

VELVETY. (Below) A studio study in character, the subject being the suave feminine lead in a story of modern, sophisticated society. In the role is shown Mary Doran, thus in World Wide's "Breach of Promise."



EMULATION. (Below) Youth tries its hand at the foibles of the ancients. Instead of the Safety Pin Ballet that they seem, these youngsters form a Floradora Sextette in the Educational Baby-Burlesk, "Glad Rags to Riches."



TO SEE OPENING. (Below) Of his own latest picture. Here is Harold Lloyd arriving in New York on way to Europe, where he and Mrs. Lloyd will attend the premieres of "Movie Crazy" in a number of capitals.





THE INNER MAN. He gets attention thus, as five RKO Radio folk renew their creative energy in the studio cafe. Identified are Roscoe Ates, comedian; Ernest Westmore, makeup expert; Richard Dix, star; and J. Walter Ruben, director.



ENIGMA. Trude von Molo, German actress who has been chosen for the title role in "Mona Lisa," Tobas production to be released in this country by RKO Radio.

ON BROADWAY. (Below) An episode in "Love and Death," Aurora production with Italian dialogue, at the Selwyn, New York. Shown are Carmela Romeo, Clara Diana, Rosario Romeo and Raffaele Bongini.





TO ASSIST. Sax Rohmer, celebrated author of adventure stories, arriving with Mrs. Rohmer in New York. The writer is expected to aid in the translation of his "Mask of Fu Manchu" into a motion picture production by MGM.

Columbia Reports Net Profit Of $578,292 for 1931-1932

Columbia Pictures Corporation has paid all of its bank indebtedness, and has been able to maintain a substantial portion of its working capital in a liquid condition, said Harry Cohn, president, in a communication to stockholders last week in connection with the company's annual statement. Net profit of $574,292, equal to approximately $3.10 per share on common, was earned during the year ended June 25, 1932, as compared with $560,869, or $3.09, for 1929-30. Assets were listed at $6,088,819, including cash totaling $954,831 and other current and working assets of $3,385,297. Current liabilities were recorded at $1,145,669, and earned surplus $1,296,807.

Consolidated statement of operation, earned surplus, and of assets and liabilities of foreign subsidiary companies and branches for the year ended June 25, 1932, follows:

CONSOLIDATED STATEMENT OF OPERATIONS

Net profit before amortization of film, interest charges, income tax		$6,395,399.55
Deduct: Amortization of film	$5,759,504.21	
Interest charges	60,392.56	
		5,819,896.77
		$575,502.78
Other income		100,597.15
Net profit before federal income tax		$676,099.93
Provision for federal income tax		101,807.45
Net profit carried to surplus		$574,292.48

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CONSOLIDATED EARNED SURPLUS ACCOUNT

Balance June 27, 1931 (as certified to in respect of domestic companies by corporation's former independent auditors)				$1,283,085.43
Deduct: Adjustment for losses of foreign subsidiary companies and branches to June 27, 1931			$11,172.98	
Dividends:				
On preference stock		$53,158.50		
On common stock:				
Cash	$30,768.99			
Stock	52,024.54	82,793.53	135,952.03	
Provision for contingencies			413,445.29	
				560,570.30
				$722,515.13
Add: Net profit for twelve months to June 25, 1932				574,292.48
Balance at June 25, 1932, carried to balance sheet				$1,296,807.61

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COMBINED STATEMENT OF ASSETS AND LIABILITIES OF FOREIGN SUBSIDIARY COMPANIES AND BRANCHES

AT JUNE 25, 1932

(At current rates of exchange)

Assets:	
Cash in banks and on hand	$51,460.03
Notes receivable	23,712.20
Accounts receivable	63,676.71
Inventories	24,562.79
Furniture and fixtures, less depreciation	9,906.29
Prepaid expenses	2,244.01
Total assets	$175,562.03
Liabilities:	
Accounts payable and accrued expenses	$15,360.23
Customers' deposits	34,559.96
Total liabilities	$49,920.19
Net assets of foreign subsidiary companies and branches as per balance sheet	$125,641.84

Cinesound and Herald, Australian Reels, Merge

Cinesound Productions, Ltd., Sydney, Australia, producers of a major Australian newsreel, Cinesound Review, has absorbed the Herald Newsreel, produced by the Herald and Weekly Times, Ltd., Melbourne, according to a report from Assistant Trade Commissioner H. P. Van Blarcom of Sydney.

Cinesound Productions will have complete control and will acquire the plant of Australia Sound Films Pty., Ltd., subsidiary which controlled the Herald newsreel. The Melbourne Herald, however, will continue to publicize the combined newsreel.

BEST SELLERS FOR THE WEEK

Following is a list of best sellers of last week, compiled from the records of Arthur R. Womrath, Inc., New York, booksellers and operators of circulating libraries.

Fiction

Sheltered Life, *Ellen Glasgow.*
Fountain, *Charles Morgan.*
Good Earth, *Pearl S. Buck.*
Hot Water, *P. G. Wodehouse.*
Scandal Monger, *Emile Gauvreau.*

Non-Fiction

More Merry Go Round, *Anonymous.*
Van Loon's Geography, *Hendrick Van Loon.*
Crossword Puzzle Book No. 25, *Buranelli and others.*
New Deal, *Stuart Chase.*
Let's Start Over Again, *Vash Young.*

The best sellers of the week previous, as compiled by Arthur R. Womrath, Inc., were:

Fiction

Fortress, *Hugh Walpole.*
Fountain, *Charles Morgan.*
Sheltered Life, *Ellen Glasgow.*
New York Tempest, *Manuel Komroff.*
Faraway, *J. B. Priestley.*

Non-Fiction

More Merry Go Round, *Anonymous.*
Van Loon's Geography, *Hendrick Van Loon.*
What We Live By, *Ernest Dimnet.*
New Way to Better Golf, *A. J. Morrison.*
Fortune to Share, *Vash Young.*

In the following list, covering the post-war period, the fiction titles were compiled by Irving Harlow Hart of Iowa State Teachers' College, and the non-fiction list by Maxwell Aley of Bobbs-Merrill Company.

BEST SELLING TITLES FOR PERIOD FROM 1919 TO 1926

Fiction	Sales
Main Street, *Lewis*	533,000
If Winter Comes, *Hutchinson*	558,470
The Sheik, *Hull*	814,587
So Big, *Ferber*	299,302
The Four Horsemen of the Apocalypse, *Ibanez*	338,000
The Little French Girl, *Sedgwick*	285,000
The Brimming Cup, *Canfield*	140,000
Gentlemen Prefer Blondes, *Loos*	393,270
Black Oxen, *Atherton*	275,316
Non-Fiction	
The Outline of History, *Wells*	1,000,000
The Story of Philosophy, *Durant*	535,000
The Art of Thinking, *Dimnet*	207,010
The Life of Christ, *Papini*	287,000
White Shadows in the South Seas, *O'Brien*	148,800
Queen Victoria, *Strachey*	134,000
The Economic Consequences of the Peace, *Keynes*	44,000
(*In the following cases, all in the non-fiction group, total sales are estimated between* 60,000 *and* 300,000.)	
The Education of Henry Adams, *Adams.*	
The Story of Mankind, *Van Loon.*	
Diet and Health, *Peters.*	
The Man Nobody Knows, *Barton.*	
The Royal Road to Romance, *Halliburton.*	
Why We Behave Like Human Beings, *Dorsey.*	
Revolt in the Desert, *Lawrence.*	
Disraeli, *Maurois.*	
Trader Horn, *Lewis.*	
Henry the Eighth, *Hackett.*	

Mrs. Buffano Dies in Fall

Mrs. Jules Buffano, wife of the well-known master of ceremonies and orchestra leader at the Fox Fifth Avenue, Seattle, fell to her death from her seventh floor hotel room, after she had become seriously ill.

HERE'S A "GRAB-OFF AS A PICTURE"

says noted critic concerning "Clear All Wires!", then chats about four other stage plays

by BENJAMIN DE CASSERES

The word-vigorous Mr. DeCassères, who loads his typewriter with machine-gun ribbons of verbal staccato in discussing the stage plays of the day from the viewpoint of screen possibilities, this season add a new touch to his already terse descriptions when he sums up his comment on each play with a succinct percentage rating of picture value.

Internationally known essayist, epigrammatist, and poet, Mr. DeCasseres speaks with the wisdom of experience gained within the studio when he applies a keen camera eye to the outgivings of the Broadway stage. Four years as title writer and surgeon of foreign and domestic pictures with Paramount Publix and two years as head of the title department of Universal contributed to that seeing eye.

CLEAR ALL WIRES!

Before the curtain had been up half of the first act on "Clear All Wires!" by Bella and Samuel Spewack, I saw in my mind's eye a grand picture.

Herman Shumlin, of "Grand Hotel" fame, produced it and Thomas Mitchell swung the first real play of the season to a smashing over-the-topsy.

The original theme—in which sizzle and steam a hundred tense situations and comic twists—is spoofing a "great" foreign correspondent.

Buckley Joyce Thomas, of the *Chicago Press,* has been fired off to Moscow by the Biggie of the paper because Buck went after the Biggie's "Follies" girl. But the Blond Thing follows Buck. Biggie in pursuit, booze-anchored in Paris.

Buck is a lying, bombastic, news-manufacturing, high-powered, screaming-Sam of a correspondent. He has already faked the world in all capitals.

To get back in the good graces of his employer he plots to have his secretary fire a bullet into the leg of the "last of the Romanoffs," a poor aristocratic sap he has found.

But the mighty Commissar of Foreign Affairs arrives to see Buck and would have got the shot had not Buck thrown himself in front of the Commissar and received a shot in the arm himself.

Buck becomes the Hero of Russia. In the third act he is found out—and here the play speeds so fast in hectic incidents that you've got to plug in all your receiving sets to get them.

Meanwhile, the frail, believing that Buck has put her on the train back to Paris, is really on her way to Siberia! Another of Buck's tricks. When she shows up in Moscow again after traveling à la pig-sty—wow!

Buck is fired and Hearst sends him to China as the curtain falls.

Tom Mitchell did the best work of his career as Buck. A superb cast of twenty-eight backed his tremendous verbal pitching.

This is a grab-off as a picture. With Thomas Mitchell or Lee Tracy there couldn't be a dull shot in this piece of monumental hoop-la.

Picture value, one hundred per cent.

BEST YEARS

It will be slow getting to the screen, but mother-love *is* getting it in the slats along Broadway!

First it was "The Silver Cord," then "When the Bough Breaks," then "Another Language" (in which Family Life is taken for a ride), and now it is a play by Raymond Van Sickle called "Best Years."

In matters of theme the screen follows the stage and books. I doubt whether it will ever acquire a backbone of its own. When Mazuma met Courage on the Narrow Road (saith the good Talmud) Courage took to the tall corn. Amen.

In "Best Years," which sports Katherine Alexander, we have a very simple story, boresomely and turgidly told in three acts.

A mother puts up a fight to retain her daughter, who has fallen in love with a regular guy. The old lady even gets paralysis. She even croaks at the last curtain. Yes, mothers are selfish; but there are some glorious exceptions (if you look hard).

The trouble with the play besides its structural weakness is that the girl never read the riot act. A sock in the mother's jaw is what is needed at the end of the second act. But the old Biograph rules still forbid it.

Picture value, a double nit.

THE CHAMELEON

Since the Guild play in which the boy was seduced by the week-end vamp while his family were away at the Ana Ball, everything done from the Hungarian is supposed to upset the apple-cart.

But I've been in at the death of one Hungarian play after another since them. Why not give Czechoslovakia a chance? She's in the Versailles Treaty, too.

"The Chameleon" was no doubt as purely Magyar in its original form as Scotch before it reaches West Forty-eighth street. But it didn't jell in its American bowl.

The fable is about a young and gland-teasing picture actress who tries to make a crusty old doctor, a woman-go-way sort of duck.

To neck the fossiliferous fellow she stages an operation for appendicitis. Naturally, when he sees the goods uncovered—well, there you are! Even this stale old sawbones had his moments.

Picture value, pre-Bunny.

COUNSELLOR-AT-LAW

Paul Muni and "Counsellor-at-Law" are about the best entertainment on Broadway as I write this.

This play, in my opinion, is Elmer Rice's best yet. It is vital, recognizable, vibrant with characterization, and has three dramatic situations of great intensity.

And humor flows through it like wine through the gullet of a Houston street cop.

Through Simon's law office in a day passes Humanity with most of its ills, undressed humanity.

This Simon-the-lawyer of Muni's is the low-down and high-lights on the legal profession. He is in jams; he has done dirty work himself; he is always doing good turns. In a word, a human being.

There is a fine climax where, distracted and gone stale, he is about to jump through the window when he gets a big case. The old game is on again!—as it is in "Front Page."

Paul Muni is one of our great actors. Who can ever forget that surrender to the cops in "Scarface?" It is one of the high points of the acting art.

As the lawyer in "Counsellor-at-Law" he has a different kind of role. But he is perfect in it. And the scene with the Communist is one of the fine bits on our stage.

Picture value, 100 *per cent.*

PAGE PYGMALION

This play, by Carl Henkle, takes the old yarn of Pygmalion and Galatea and plays it from a New York angle with all kinds of screwy trimmings.

Let's focus: There's a fellow who defaces marble in the name of Art. He's in New York from Oklahoma City, where he left Will Rogers and Alfalfa Bill flat on their pancakes.

The sculptor is split emotionally between his poor but beautiful model (blondine skin) and a girl sticky with jack. The latter has a mother who is so up-stage that no sun-arc can reach her. This old crone had a janitor in her life, who (family skel.) is the father of the daughter.

Well, the girl with the jack puts up the poor model at auction, pretending that she is a statue (well, you coulduv slayed me when that happened!).

Well (again), love triumphs over poverty, as Dory Dreiser would say, and the young Rodin goes back to Oklahoma City.

Picture value, 1 *per cent.*

BARRYMORE

POURS HIS BURNING SOUL INTO ONE OF THE FINEST LIVING DOCUMENTS THE STAGE HAS EVER GIVEN THE SCREEN!



"Meg, Meg, Meg! Isn't there just a chance? Don't leave me all alone. I won't get in your way —only just—give me something —the rustle of your dress—a cushion where you've lain— your voice about the house. You can't deny me such little things —things you give your servant and your dog."

John BARRYMORE

in Clemence Dane's Magnificent Play

"A BILL OF DIVORCEMENT"

with KATHARINE HEPBURN

BILLIE BURKE · DAVID MANNERS

Directed By George Cukor

●

WORLD PREMIERE

FRIDAY EVENING, SEPT. 30 at the RKO-MAYFAIR, N. Y.

Selected by and Presented under the auspices of Mrs. William Randolph Hearst for the Benefit of the Free Milk Fund for Babies, Inc.

ADMISSION $10.00

RKO Radio PICTURES

David O. Selznick, Exec. Producer



AND NOW! THE BOOK THAT FASCINATED A MILLION WOMEN IS ON THE SCREEN!



A nation of women read the book and gasped! Sometimes they said "s-s-sh" when it was mentioned . . . afraid to admit that such things could be true! ...but every woman found that she could put her feet into the shoes of one of the Thirteen women . . . that's why millions will flock to theatres to see it!

With

IRENE DUNNE
RICARDO CORTEZ
JILL ESMOND
MYRNA LOY
Peg Entwhistle Mary Duncan

Directed by George Archainbaud

RKO Radio PICTURES

David O. Selznick, Exec. Producer

MAKE 'EM SAY . . . "THE



RKO Radio PICTURES

6 CHARLIE CHAPLIN

His most famous comedies reissued with Music & Sound
(VAN BEUREN PRODUCTIONS)

6 CLARK & McCULLOUGH

★

6 MASQUERS

★

6 HARRY SWEET

6 EDGAR KENNEDY

★

6 HEADLINERS

★

6 MICKEY McGUIRES

WHOLE SHOW WAS SWELL!"

You can't cheat on shorts without short changing yourself! You can't alibi half your program . . . the cash customers want entertainment!

These RKO-RADIO electric light names mean solid entertainment and that means steady money!



26 AESOP'S FABLES

★

13 TOM and JERRY
(Animated Cartoons)

★

6 VAGABOND ADVENTURES
(VAN BEUREN PRODUCTIONS)

7 PATHE REVIEW

★

104 PATHE NEWS

★

12 EPISODES
(TWO REELS EACH)

"THE LAST FRONTIER"

Courtney Ryley Cooper's Red Blooded Drama of Fighting Men and Fighting Days
VAN BEUREN PRODUCTION

INVESTIGATION OF ERPI WORKINGS WILL BE USED BY WARNERS IN SUIT

Engineering Company Reports Finding That Mandatory Servicing by Erpi Is Not Necessary in Stanley Theatres

The controversy between Warner Brothers and the motion picture sound subsidiaries and affiliates of American Telephone and Telegraph Company will blaze into the open on November 2 when an impressive array of high-powered legal talent will assemble in United States district court at Wilmington, Del., to fight a battle which has been smoldering since arbitration of another phase of the Erpi-Warner dispute became somnolent some months ago.

The results will be of interest to every theatre owner and circuit operator using Western Electric equipment because the Telephone company, Western and Electrical Research Products must defend monopolistic charges filed by Warners, through its circuit affiliate, Stanley Company of America, which will seek to prove that mandatory weekly servicing and service charges on Erpi's theatre reproducers are unnecessary and should be abolished by decree of the court; that equipment provided by Western Electric is actually sold and not leased for 10 years, as stipulated in Erpi's contracts with theatres, and that costs of parts sold by Erpi are excessive.

Warner Files Deposition

The newest move in the campaign, which started on June 27 when the suit was filed, took place late last week when Harry M. Warner, president of Stanley and various other Warner companies, placed on file in federal court at Wilmington his deposition in the case along with other exhibits, including what is said to be a thorough investigation and study of the affairs of Erpi, made by the New York firm of Ford, Bacon and Davis, Inc., well known in the engineering field. In its relation to the questions of the necessity of, and charges for, cost of compulsory periodic service rendered by Erpi, the Ford, Bacon and Davis report says:

(1) "That the mandatory periodic inspection services, as now rendered by Erpi, are not necessary for satisfactory maintenance of Western Electric sound reproducing systems installed in theatres of the Stanley Company of America, Inc., and that this company should be able to provide an equal or better, more economic and better organized service for this equipment through its own technical organization."

(2) "That the aforesaid services of Electrical Research Products, Inc., have comparatively little real worth to the Stanley Company of America, Inc."

(3) "That, regardless of questions as to necessity of the aforesaid services of Erpi the charges made by it by that company in the Philadelphia district are indicated to be greatly in excess of cost of rendering the service even after including the cost of technical staff actually used in rendering," and

(4) "That the analysis of probable cost of manufacturing parts of the Western Electric sound equipment indicates that the prices charged for the parts thus far analyzed are considerably in excess of reasonable cost of manufacture, including factory, sales and general overhead expenses and a fair profit margin."

Ford, Bacon and Davis describe in detail "the evidence and information considered in arriving at these conclusions," which, it is understood, will play an important part in the suit. Exhibits of photostatic copies of stories appearing in the motion picture trade press are also included in the exhibit. In Mr. Warner's deposition, he said that A. T. and T. and its various subsidiaries and associated companies have a practical monopoly of the interstate business of telegraphic communication and a substantial monopoly of the intrastate business of telephonic communication in the United States. He said that Western Electric Company of New York controls 98 per cent or more of the capital stock which is owned by A. T. and T. and that Western acts as purchasing agent for Bell Telephone for equipment not made by Western and also enjoys a substantial monopoly on the business of manufacturing and selling telephonic apparatus as a result of association by stock ownership and contracts.

Electrical Research Products, said Mr. Warner's deposition, engages in the furtherance of certain interstate business inaugurated by Western Electric and Erpi is the licensor of motion picture producing and distributing companies which produce and distribute about 90 per cent of all product in the United States. Erpi, he continues, enjoys a practical monopoly of the interstate business of supplying apparatus and equipment to producers for studio use and a substantial monopoly of interstate business of supplying theatres.

In the original bill of complaint, Stanley-Warner claimed that the alleged conspiracy charged in the action had its inception in wartime when a patents pooling agreement was entered into between General Electric, Radio Corporation, A. T. and T., Westinghouse, Western Electric and others.

On May 27, 1925, it is claimed, Western agreed with Walter J. Rich to cooperate over a period of nine months in which time Western was to improve and develop the equipment, while Mr. Rich was to deal with commercial aspects of production, marketing and financing. If they were successful at the end of that period in their joint development, Western would agree to give to Mr. Rich, exclusively, certain supplies for motion picture purposes in the United States, Alaska and Hawaii, according to the current Warner deposition.

Test Case, Said Vitaphone Head

When the suit was filed late in June, George Quigley, attorney and president of Vitaphone, another Warner subsidiary, said: "This is a test case for all theatres to determine the status of service charges and servicing, which no theatre wants." In answer to the action, H. G. Knox, vice-president of Erpi, declared that "the charges in this complaint are not new, but are merely part of the series of charges developed by Warner Brothers Pictures, Inc., and various of its subsidiaries during the past four years. In our view, "the complaint has no merit and we shall be glad to have it decided."

First announcement of the suit came from Warners in a statement issued from the home office in New York on June 28, which said: "The complaint alleges that the transaction between Erpi and the theatre is put in the form of a lease by Erpi for the purpose of enabling the latter to exert greater control over the use of equipments by reserving the right to restrict the use of equipments whenever it chooses to do so to the reproduction of its licensees' talking motion pictures and also for the purpose of exacting service charges of an exorbitant amount and compelling the exhibitor to purchase repair parts at excessive prices. The complaint further alleges that the engineers who inspect the equipments condemn parts and require the replacement of those parts, for which replacement the exhibitor is charged at unreasonable prices, and that in many instances the parts so condemned by the

(*Continued on page 26*)

SERVICING NEEDED, DECLARES ERPI

In connection with the deposition filed in Wilmington in the case in behalf of Stanley Company, including the report of Ford Bacon & Davis, Electrical Research Products said:

"The obvious conclusion from this report is that the Western Electric sound system is such a perfect product that it needs no servicing. Unfortunately, this is a compliment that isn't deserved.

"As a part of the organization responsible for this sound system we think that we're the ones best qualified to pass upon its merits and limitations. In our opinion it is the outstanding sound system—both in quality and performance. But when you consider that even oil burners and automobiles need frequent servicing to keep them working absolutely right, it is obvious that this becomes all the more necessary for such a highly technical and complicated piece of mechanism as talking picture equipment. This servicing is necessary not only to maintain the highest quality of performance, but also to protect the box-office. A few postponed and canceled shows as the result of breakdowns might spell the difference between profit and loss."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

EXHIBITORS are urged to warn cashiers to be on the lookout for a flock of spurious $20 bills, a new issue of which is now flooding the country. Department of Justice agents have not caught up with the band, which is moving rapidly across the country. There are thousands already in circulation and they are drawn on the Federal Reserve Bank of New York, series of 1928A; check letter C; face plate No. 2; and back plate No. 32, signed by W. O. Woods, treasurer of the United States, and A. W. Mellon, secretary of the treasury.

The bill is described as an unusually well executed counterfeit and bears serial numbers A 11 933 216 A; B 18 606 640 A, and B 28 606 640 A, printed from finely etched photo-mechanical plates on one sheet of paper, the general appearance of which is calculated to deceive the wary handler of currency. The bills are said to be perfect, with the exception that there are no threads and, although the makers first resorted to the use of bleached genuine money paper, they subsequently substituted a fair grade of bond paper which is thinner than the genuine.

▽

Schoolday friends of George Schutz, editor of "Better Theatres," arrived in New York the other day from the rural sections of Wisconsin, Mr. Schutz' home state. They had come east with a truckload of long dill pickles and some assorted sweet mixed, and after disposing of their cargo, proceeded to the United States Rubber Building on Broadway, where "Better Theatres" and various other Quigley Publications are quartered.

Upon arriving at the spot, they dispatched a special messenger to the office of Mr. Schutz on the 14th floor, requesting his presence downstairs. "They're friends of yours from Wisconsin," said the messenger, "and they told me to tell you that you will have to come down if you want to see them. They're scared to come up this high."

▽

A certain young man, purporting to be a noted director of a large studio in Hollywood, nearly succeeded recently in fleecing a couple of tourists from Springfield, Mass., of a considerable sum on the promise of great profits from a picture venture which he said he was about to start. Accidentally he made one little slip and his subjects immediately communicated with local police in California, who arrested the schemer and found him to be an internationally known confidence man whose record dates back some 32 years. At this point we find him making a compulsory visit to the "jug."

▽

Ex-mayor James J. Walker will again be with us soon, and when he returns from a rest in southern Europe he may consider an offer to appear in a feature picture, which he received before leaving New York from one of the three biggest producers. The offer is said to involve a substantial sum and preceded another cabled abroad to "Jimmy" last week by Freddie Schader, publicity director of the Fox at Detroit, who guaranteed $10,000 for a week of personal appearances with the "possibility" of 10 additional weeks at the same figure, depending, we assume, on box office reaction.

▽

Mr. Harpo Marx recently vacationed in New York and when he returned to California he immediately went to Santa Barbara for a vacation recuperation from his New York vacation, after which he will go back to Hollywood to rest up from his Santa Barbara vacation and then make plans with the other three Marxmen for another vacation to outline their next comedy, which may be interrupted by a couple of more vacations unless some one at Paramount catches him.

▽

Howard Hughes, socalled "multi-millionaire" producer, is said to have arrived in New York the other day incognito as pilot on a transcontinental air line at a salary of $250 per month. Mr. Hughes is supposed to have temporarily forsaken the high position of production executive for that of pilot in order to gather at first hand some information for his next feature picture, a romance in aerial commerce, which a publicity announcement from his Hollywood office says "will be comparable to 'Hell's Angels' in its pretentiousness"—if not in cost. Mr. Hughes has learned a lot about production budgets since the days, three or four years ago, when he spent a sum reputed to be $4,000,000 for "Angels." Now he is checking air travelers' baggage and keeping the ship's log to get background.

▽

Birmingham exhibitors, like all others, admit—maybe modestly—that a motion picture theatre is a very pleasant place to while away the hours. One resident in that important town of Alabama disagrees. When a downtown theatre closed for the night, recently, the management unknowingly locked in a customer who was asleep. Now the house is being sued for damages totaling $10,000 on the ground of having caused much anxiety to loved ones at home, as well as endangering the health of the transient "boarder."

▽

Donald S. Friede, vice-president of Covici, Friede, publishers, has returned from a first-hand inspection of Majorca, that alleged paradise for writers in the Balearic Isles in the Mediterranean, east of Spain, which he found to be too hot and very much overrated. Mr. Friede saw only five out of 100 authors in the colony doing any work—what with native wine selling at 3½ cents a gallon and good cognac at the same price per drink. "Pure, natural laziness" is another reason attributed by the publisher to the lack of industry there.

▽

Maybe Harold Lloyd will not admit it, but the fact remains he took a licking while filming the fight scenes in "Movie Crazy." It seems that Mr. Lloyd told Kenneth Thomson, a heavyweight, to make a haymaker look realistic without hurting, but when they went on the set, the fighter forgot (?) what the comedian had told him about pulling his punches. And Lloyd could not yell to him to stop because of the mike.

▽

Leo Meehan's Hollywood Herald reports on the manager of the Castle theatre in Los Angeles who every once in a while visits his opposition, the Fox Manchester, to see what's going on. The other evening the opposition gave away a refrigerator and the Castle owner won it. He probably will use it as a giveaway at his own theatre to attract patrons away from Fox's.

▽

"Placing complete confidence in the cooperation of studio employees," Sam Jaffe, RKO studio manager, has ordered all policemen from the stages.

▽

The United States Navy has announced that its men must preserve their dignity when posing for motion pictures, which prompted the New Orleans *Times-Picayune* to observe, "That's more than the studios have been able to persuade some of their high-priced stars to do."

ROBERT F. SICK, advertising impresario of RKO, believes that the power of suggestion is great, particularly in its application to a couple of big, fat brewery "hosses" and a load of prosperity in beer barrels.

It seems that Mr. Sisk the other night witnessed one of the season's new shows, a subtle little piece called "Ballyhoo." In the first act finale several dozen assorted damsels ("very nice, too," Bob reports) shout to the rafters that Prosperity will be returned to the land through the medium of Ballyhoo—the Art, not the magazine.

"After hoofing this same message and tossing their torsos hither and yon," said Mr. Sisk, "the gals step aside to reveal a pair of the Brewers' Big Hosses on a treadmill, just whooping it down the road with a load of Prosperity in Beer Barrels." All of which is a happy, happy thought.

The incident is related—with relish—in Bob's weekly message in the current edition of RKO's house organ and at this point he interrupts with the thought that the idea of ballyhoo turning the trick is largely true, even in theatre operation, although he makes no mention of using a pair of brewers' "hosses" to help out. However, the team of stalwart dobbins and their cargo in the show so unbalanced Sisk that he could not get far. "Last week's column," he concluded, "ended with some Travel Notes and promised more." But the sight of those big Hosses hauling barreled Prosperity drove memories of his recent tour of key cities so completely from mind that Mr. Sisk was unable to complete his editorial masterpiece.

"Some of you will understand," he apologized. We do.

▽

'Tis said that a good theatre manager should take an active interest in the affairs of his community. Bob Lewis, manager of the Fox theatre in Marinette, Wis., goes this adage one better. He has had considerable experience with bloodhounds and recently assisted Menominee county sheriff's deputies in the hunt for the slayer of a woman in that community. However, while trailing one of the dogs in semi-darkness in the woods, Bob stumbled over a windfall and fell down hill 20 feet, sustaining a sprained ankle and various cuts and bruises, and abruptly ending his participation in the hunt for the murderer.

▽

There is a little story behind "Singing a Song to the Stars," which Cliff Edwards offered on a recent radio program. Several years ago Cliff was engaged for the motion picture "Montana Moon." Just before the cast left for location he was given a new number to study for the picture. It was "Singing a Song to the Stars." Cliff called for a piano and it was placed in the baggage car, but when the troupe arrived at its destination, Ukulele Ike had not mastered the tune and the piano had to be taken aboard the backs of two donkeys to the mountain setting. After the picture was completed there was a big celebration, the feature of which was tossing the piano into the canyon below. But that was before bankers' emissaries visited Hollywood with axes.

▽

Jesse Lasky has moved his office to his home in Ocean Front, near Hollywood.

United Artists sent out a notice saying all schools in the United States will be closed on Mickey Mouse's birthday. They're right—it's Saturday!



"IT'S COLO

"IT'S C

"IT'S C

With JACK OAKIE, SIDNEY FOX, Aline McMahon, Russell Hopton, Louise Fazenda, Gregory Ratoff, Zasu Pitts, Onslow Stevens. From the play by Moss Hart and George S. Kaufman. Produced by Carl Laemmle, Jr. Directed by Russell Mack. Presented by Carl Laemmle.

STEP OUT WITH UNIVERSAL

"Once in a

SSAL!" OLOSSAL!" OLOSSAL!"

—and the picture is funnier than the play, of which the critics said:

"The funniest satire the movies have yet met . . . sizzling and uproarious . . . monumentally funny travesty."

—N. Y. American

"Grand entertainment...Hurls fun at Hollywood . . . and we who watch can hardly sit in our seats for laughing...completely hilarious.

—N. Y. Sun

"Uproarious . . . ought to be made compulsory for movie fans . . . Exhilarating."

—N. Y. Evening Journal

"Last night's audience did everything but roll in the aisles to express their pleasure in the entertainment. Riotously silly... all good fun."

—N. Y. Daily News

"A blue-ribbon show . . . all of us laughed loud and long... See 'Once in a Lifetime' and die—laughing."

—Walter Winchell, N. Y. Mirror

"An evening of almost ceaseless laughter . . . wise cracks come tumbling out so rapidly they almost trip over one another."

—N. Y. Evening Post

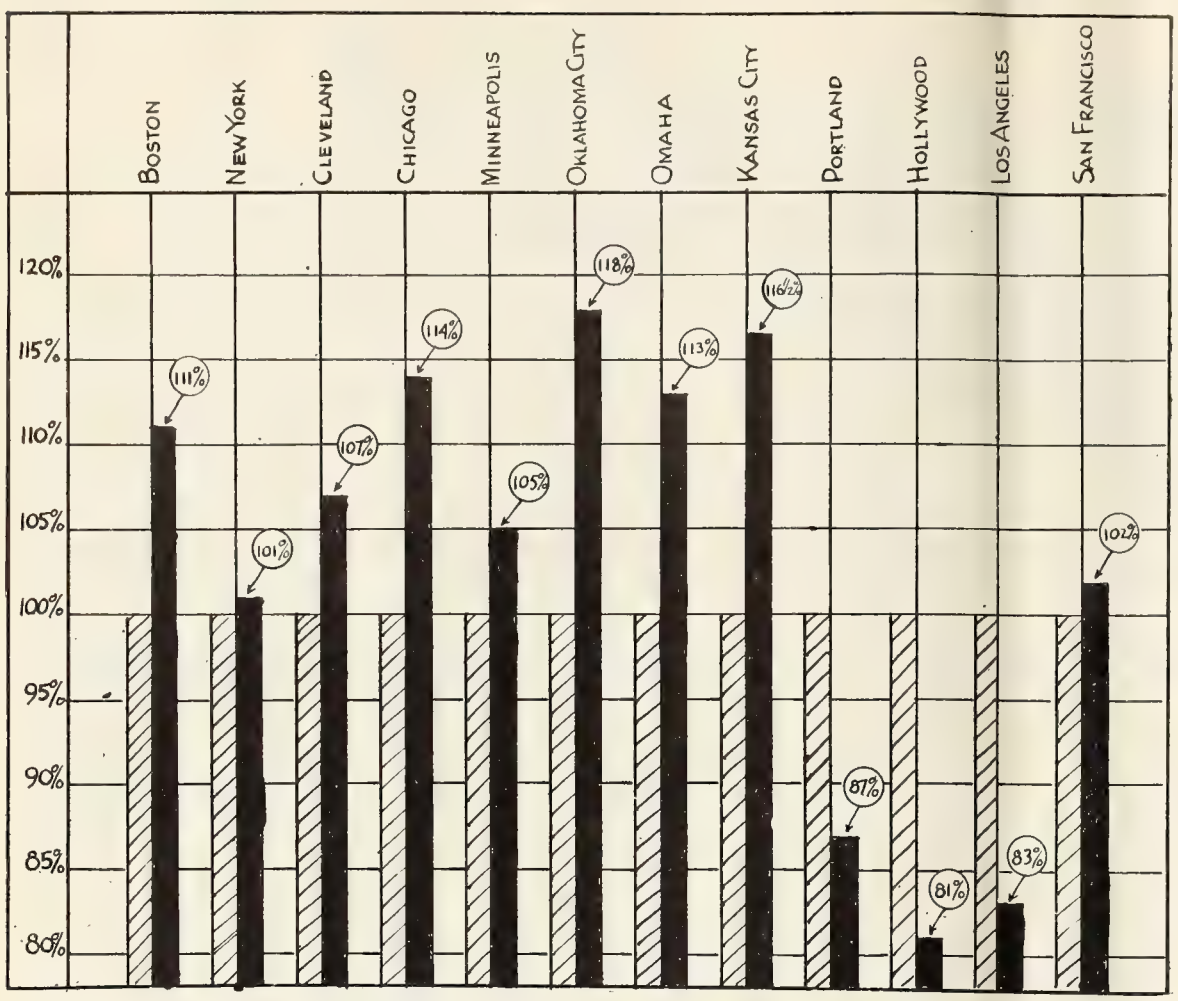
"Hilariously funny."

—N. Y. Times.

"Hilarious . . . almost too funny for comfort."

—N. Y. Herald-Tribune

Lifetime"



This chart, based on MOTION PICTURE HERALD'S weekly listing of box office grosses, compares the business done in twelve cities during the four-week period from August 27 to September 17, 1932, with the business done in the preceding four-week period, from July 30 to August 20. Taking as 100 per cent. the figure for this latter period in each city (represented by a white bar), black bars of varying lengths indicate the figures for the more recent period.

Joint Exhibitor Session Delayed To October 15

The campaign for government regulation of the industry which was launched last week in Chicago jointly by Allied and the MPTOA has been temporarily interrupted by M. A. Lightman, president of the Motion Picture Theatre Owners, the MOTION PICTURE HERALD correspondent learned from Abram F. Myers at Allied headquarters in Washington. A joint committee was appointed at Chicago to meet in Washington Thursday to definitely establish a line of procedure, but the inability of Mr. Lightman to be on hand as a committee member forced postponement until October 15.

Mr. Lightman said on Wednesday, "I wired Mr. Myers my inabiilty to attend, and suggested either a postponement or a meeting without me." He denied reports that the delay on his part is due to necessity of obtaining authorization of the MPTOA board of directors before taking further action on its behalf. Mr. Lightman explained that he is "scheduled to go to a meeting at St. Louis, October 4; want to be at the Tri-State convention, Memphis, October 9 and 10, and am scheduled to speak at a women's club at the Hotel Astor, October 18. So you see the impossibility of my being in Washington September 30, especially when I anticipate a two- or three-day session."

Three Newsreels Sign Union Pact

Three newsreel organizations, Pathe News, Fox Movietone News and Hearst Metrotone News, have concluded a one-year agreement with three cameramen's unions in an effort to clear labor tangles between now and next September.

Paramount News, which has not signed as yet, is expected to do so with the arrival in New York from Hollywood next week of Emanuel Cohen, vice president in charge of production. Pat Casey, who negotiates labor situations for the major companies, handled this agreement, which shifts salaries upward to a minimum weekly wage of $90. Involved in the deal are Local 644, New York; Local 569, Hollywood, and Local 666, Chicago. The contract eleminates, at least for one year, the possibility of the reels supplanting union men with non-union cameramen.

The agreement provides that newsreel companies may shift cameramen from one city to another at will; requires $10,000 in insurance protection for cameramen assigned to unusually hazardous work; authorizes companies to discharge union men on two weeks' notice. A cameraman may leave a newsreel at will under the same terms.

Monogram to Release Westerns

Monogram will release this year a series of eight Westerns starring Bob Steele. The first is "Hidden Valley."

Patterson Named NBC Executive

Richard C. Patterson, Jr., commissioner of the department of correction of New York City since 1927, has resigned to become executive vice-president of the National Broadcasting Company. The appointment is effective October 1.

Merlin H. Aylesworth, president of NBC, explained that his additional duties as president of the Radio-Keith-Orpheum Corporation have made it necessary for him to divide his time between the two organizations. George F. McClelland, vice-president of NBC, has been advanced to the post of assistant to the president, and Mr. Patterson is succeeding Mr. McClelland.

At the time of his appointment to the department of correction Mr. Patterson was president of Peacock Motion Picture Company, and was principally interested in the production of films designed for distribution in China.

Cagney Dispute with Warner Is Settled

The conciliatory committee of the Academy of Motion Picture Arts and Scientists, after a long session Tuesday night, arranged a settlement of the dispute of Warner Brothers and James Cagney. Mr. Cagney returns to the Warner lot with an increase of salary.

Jack L. Warner and Darryl Zanuck, production manager, attended.

Investigation Made in Stanley-Erpi Suit

(*Continued from page 22*)

inspectors have been resold to other theatres."

The lines of battle between Warner Brothers and Western Electric were drawn soon after the beginning of sound, in July, 1926. After some five years of secret conflict the war first broke out last year when Warners charged that $50,000,000 was due the corporation from Erpi on unpaid royalties on sales of disc recording by Electrical Research, in accordance with an agreement entered into when the Warner corporation undertook the commercialization of Western Electric's talking picture device in 1926-27.

The royalty claim was in the hands of a special arbitration committee composed of Nathan Miller, former governor of New York; Frank Hogan, of Washington, D. C., and Judge Hiscock, of the New York Court of Appeals. Arbitration proceedings on the royalty demands commenced in New York on September 14, 1931.

At the beginning of the sessions it was generally believed that the arbitration proceedings eventually would find their way into court. Specifically, Warner Brothers demanded that the 7 per cent rate of royalty payments on disc recording be raised to 10 per cent.

Mr. Quigley denied reports which followed announcement in June of the Wilmington suit indicating that the Warner action against A. T. and T. and its affiliates has a bearing on the royalty arbitration. He also denied that the suit is intended as a means of strengthening the company's $50,000,000 royalty claim.

BRITISH SCIENTISTS TURN TO FILMS AS MEDIUM TO ADVANCE EDUCATION

Hollywood Making Many Pictures Beyond Reproach and Industry's Prestige Is Growing, Eminent Professor Tells Assn.

by BERNARD CHARMAN
London Correspondent

The British Association for the Advancement of Science for the first time has turned its eyes toward the motion picture. The association, whose membership includes the most highly specialized scientific brains in this tight little island, has been holding its 101st annual talkfest at York.

Particular interest in the screen as a medium with particular reference in education is being manifested by the association, which, moreover heard a sweeping defense of the cinema by an eminent professor. A. C. Cameron, Oxford secretary of education, was the speaker, and "The Film as a Cultural Force" his subject.

"An adult population which reads few books has turned to the cinema as its staple solace and enjoyment," Mr. Cameron said, and added: "The film is gaining in prestige. A growing number of cultivated and unaffected people enjoy going to the pictures, and frequent not merely the performances of intellectual film societies, but also the local picture house to see, for instance, Marlene Dietrich."

"Many who do not now go to the cinema," he continued, "would go if they could be certain of their fare, to see films which are good for their kind, whether that kind should be farce or drama, fact or fiction, and dealing with three-dimensional men and women."

Naturally you have to use words like "three dimensional" to scientific audiences, though what the professor wished to stress was that the films must center on real human beings.

"Many Films Beyond Reproach"

Next, Mr. Cameron got down to his question, and please note how he tempers his national pride with a hand for that spot out west where most of the public's "solace and enjoyment" comes from. "Can these films be produced in Great Britain?" he asks. "I believe that they can. But it is not sufficient to abuse Hollywood and say, 'Show British films.' Like films of other countries, British films have varied from the very good to the very bad, technically, artistically and morally, while Hollywood has made and is making many films that are beyond reproach."

That then gives you the essentials of what British scientists and the British public—for the Association is nowadays great newspaper copy—heard in favor of the cinema from a professor of education, but before leaving the matter it may interest Rita C. McGoldrick and her disciples to read just one more of the Cameronian gems of wisdom. As how:

"There is a great need for entertainment films made specially for children, of which there are all too few. Dramas of the Wild West and many comedies may be excellent fare. The children of today are as much entitled to their crooks as the children of yesterday to their bandits."

Mr. Cameron was supported in his remarks by Sir Benjamin Gott, formerly chairman of a prominent education authority, and F. A. Hoare, a director of Western Electric, who has devoted much time to research in the educational field. Naturally enough, these gentlemen have come in for much praise and thanks in the trade press, for the able and competent manner in which they have answered the puritans, kill-joys and anti-cinema maniacs.

Now comes the surprise.

All Officers of Commission

Mr. Cameron is none other than joint honorary secretary of the Commission on Cultural and Educational Films, Sir Benjamin Gott is chairman of the same body, and Mr. Hoare is honorary treasurer of the CCEF. And it will take a lot to convince me that the trade press has not recently been fulminating violently against this Commission, charging inability of its members to judge the cinema and incompetence to treat with the film industry!

Be that as it may, it becomes increasingly obvious every day that the public is having the words "education" and "cinema" in close juxtaposition held closely against its eyeballs; if they are held there long enough something is bound to happen.

And if that were not enough, we have Sir James Marchant—whom you may recall as sponsor of the "cinema university" project which I outlined a few weeks back—loosing another shaft. In a letter addressed to the CEA, the KRS and the Kinematograph Manufacturers Association, he advocates a Royal Institution to be established within the industry to promote its national and international interests, and suggests that the Prince of Wales might become its patron.

Sir James also nominates Simon Rowson, chief of Ideal Films as well as one of the most highly intellectual members of the industry, for presidency of the educational section of such an institution. He thinks the president of the whole body might be, year by year, either a leader of the industry or a leader of national life, and proposes that the annual convention of the concern should be a public event, supported by representatives of the Empire as well as foreign countries.

Well, that shows the canvas on which some people's minds are working, and there is general agreement that some form of control will be necessary if the industry is to be a force in the education field. There is much talk about a big trade meeting to thresh out the matter, and what a meeting that will be!

Sunday Fight on in District

The free fight for Sunday opening in individual districts is on. Croydon, one of London's more populous suburbs, is waging a strong campaign with the assistance of the CEA to break down the shackles of

Great Need of Pictures for Children Is Cited; Royal Institution Advocated, With Prince of Wales as Patron

counter-cinema opinion in the local authority, which hitherto has resolutely held its face against the exhibitor, while at Maidstone, a rural township, a new appeal has resulted in a 14 to 5 vote in approval of Sunday cinemas. Under the Act recently passed through Parliament the local council must now apply to the Government for powers to allow the concession.

It might be considered that Maidstone exhibitors have won a glorious victory, but just throw a glance at these conditions which the council has laid down against the granting by the Government of the necessary approval:

Charity payment of £3 a night shall be paid by each cinema; performances shall not commence before 8 p. m.; a minimum of 25 per cent of the footage shown must be British; a travel or topical interest film must be included in each program; no farces shall be shown and an undertaking must be given that the films shown will be of a high class; conditions shall be reconsidered in six months.

And we call this "the land of the free!"

▽

"Most of the (film) posters appear to have been born in hell," said the president of the Methodist Conference at a recent meeting. "I wonder that members of a Christian community go to see them, or queue up to see film stars who treat marriage as a stud farm." He apparently had not read the speech of A. C. Cameron outlined in the foregoing.

Increases in Parcel Post Rates Effective October 1

Increases in parcel post rates from one to three cents go into effect on October 1, the post office department has announced. The new rates are: First and second zones, eight cents for the first pound or fraction thereof, and 1.1 cents for each additional pound or fraction; third zone, nine cents and two cents, respectively; fourth zone, 10 cents and 3.5 cents, respectively; fifth zone, 11 and 5.3 cents; sixth zone, 12 and seven cents; seventh zone, 14 and nine cents; eighth zone, 15 and 11 cents.

Postage on parcels mailed on rural routes for local delivery will be two cents less than at these rates and 3 cents less when for other than local delivery. The new regulations permit mailing matter up to 70 pounds in weight and as large as 100 inches in length and girth combined.

Powers Plans Short Series

Powers Pictures is releasing a new series of short subjects, "The Secrets of Nature," with "Dream Flowers" as the first of the group. One subject will be released each month. Photomicrography is used in the production of the series.

WASHING
MERRY-GO

RIPS THE LID OFF

in the midst of the most important

POLITICAL CAMPAIGN

since the Civil War!



THE GREATEST SUREST BOX

TON
-ROUND



THE DARING THUNDERING EPIC OF AMERICA!

Timely! Sensational! Smashing!

★

Just what you and your patrons are crying for!

A terrific blast of dynamite that will rock the nation!

A tremendous story that's on everybody's tongue — timed to the heart-beat of 120,000,000 Americans!

★

"OUT AND OUT CLEAN-UP"
says Variety

"EXHIBITORS CAN CASH IN HEAVILY"
says Hollywood Reporter

★

LEE TRACY
CONSTANCE CUMMINGS
Alan Dinehart — Walter Connolly
Directed by James Cruze

Columbia
IS PROUD TO GIVE YOU

COLUMBIA PICTURES

OFFICE MAGNET OF THE YEAR!

Publix Shows TSC Advertising Films In 380 Theatres

With the renewal of its contract with Theatre Service Corporation, Paramount-Publix will continue to exhibit, in 380 of its neighborhood houses, the one-reel "Screen Broadcasts" produced and distributed by TSC for use of local advertisers. These direct advertising films are produced at TSC's studio in New Orleans and are also being released to the Kincey circuit in North Carolina; Palmetta Amusement Company, South Carolina; R. and R., Oklahoma and Texas; Griffith Amusement Company, in Oklahoma and Jefferson Amusement Company, in Texas, in addition to a number of independents.

The company distributes from New Orleans, Kansas City and Cleveland. William Johnson, president, is also head of Motion Picture Advertisers Service of New Orleans. Latest figures obtained from a TSC executive in New York indicate distribution to approximately 2,000 theatres in 1,700 cities, with an audience of 8,000,000.

Six advertisements are included in each "Screen Broadcast" which takes about 4½ minutes to show. The films are done in Technicolor and employ a musical accompaniment.

Theatre Service says it has evolved two types of pictures. The first is a series of syndicated services covering 27 fields. In this work the company obtained the cooperation of national associations of manufacturers and dealers which supplied campaign material and statistical information in their respective fields. Each of the "syndicated" series in this group of 27 includes 52 pictures—one 50-foot film released each week. This service, with accompanying name trailer, is available to local advertisers in such general classifications as drug stores, groceries, banks, laundries and others, and provides them with exclusive campaigns in their own lines of business.

The rate for showing one full week at every performance is $5 a thousand of average weekly attendance. Showings can be limited to one state, one city or even one theatre, and may be for one or more performances a week. Theatres displaying the service are paid by Theatre Service Corporation.

The second type of advertising picture takes the form of campaigns organized for and in cooperation with national advertisers. A Chevrolet series is now being shown; another, for Elizabeth Arden, was exhibited a short time ago. This service differs from the local syndicated pictures in that the manufacturers pay costs, based on attendance in the theatres signed, and has the opportunity of featuring products rather than types of service, which form the basis of the syndicated series.

"Roxy" to Stage Prelude

S. L. "Roxy" Rothafel will stage a special prelude to Radio's "A Bill of Divorcement" at the special reserved seat performance on Friday evening, at the RKO Mayfair on Broadway. The proceeds of the performance will be devoted to charity, through the Free Milk Fund for Babies, Inc.

Union Denied Injunction Against Distributors

A temporary injunction, designed to restrain distributors from refusing films to the union's own outdoor theatres, has been denied to Local 306, motion picture operators' union, in New York.

In making the decision on Tuesday, Judge Alfred M. Frankenthaler decided that the necessity for the injunction had not been shown. The suit of the union against independent circuits and major distributors will be tried on October 10. Restraint of trade and discrimination are charged and a permanent injunction to prevent further alleged boycotting of the union's open-air theatres is asked. Springer-Cocalis and Morris Kutinsky circuits, Charles O'Reilly of the Theatre Owners' Chamber of Commerce, the New York Film Board and large distributors are named.

Licensees of Erpi Settle Dispute on Copyright Music

The controversy over back royalty payments on the domestic copyright music agreement has been settled by Electrical Research Products, acting for its producer-licensees, and John G. Paine, as agent and trustee for music publishers. The settlement, whereby the producers, through Erpi, paid $825,000, automatically cancels the suit instituted by Mr. Paine on behalf of his publisher-principals who sought payment of royalties for the fifth and last year of the old domestic agreement, plus a tax which had never been paid on theatres not using Western Electric equipment.

A temporary agreement is to be entered into at once to permit the use of copyrighted music by Erpi's producer-licensees pending negotiation of a new long-term contract to replace that which expired on September 4, 1932.

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In the issue of September 17, MOTION PICTURE HERALD *published an extensive analysis of the domestic music agreement and its relation to the Erpi-Paine controversy.*

Warner Sued for $500,000; Breach of Contract Charged

Elmore D. Heins, the Sun Investment Corporation and National Theatre Corporation brought suit for $500,000 in the New York supreme court on Tuesday against Warner Brothers Pictures, charging breach of contract in connection with an alleged failure of the defendant to take over four theatres in Roanoke, Va., at a stipulated price of $1,700,000. Petition of the plaintiffs was submitted to Justice Bernard L. Shientag, who issued an attachment.

Commenting on the suit, Stanley Friedman, of the Warner legal department, said: "The agreement on which this suit is brought is attached to the complaint and cites that it is a preliminary agreement. As a matter of fact, it was never ratified by the board of directors of our company and therefore was never an agreement."

Exclusives Raise Cost to Patrons, Says Jay Emanuel

If the public supports a theatre which runs exclusive shows, they automatically are increasing the cost of that motion picture entertainment, said Jay Emanuel, editor and publisher of Emanuel-Goodwin publications, speaking Wednesday evening over station WLIT, Philadelphia, on exclusive runs and their effect on the patron.

After a brief explanation of how the exclusive-run operates in its relation to the theatre public, Mr. Manuel, speaking also as an operator of theatres in Pennsylvania, declared that the public was now to be deprived by exclusives of its right to attend a favorite theatre where the cost of attendance is in accord with its pocketbook.

"This problem is made possible only through the greediness of certain producers," said Mr. Emanuel. "Their method of calculating returns on their investment is through the new idea that if pictures are advertised in certain theatres on an exclusive showing, it will force the public at large to patronize those theatres which are enjoying the exclusive run and the theatre owner will be forced by the producers to raise his admission price in excess of what is now being charged.

"Theatre owners throughout the country do not object to first-run theatres in communities playing a picture with what is termed 'protection' for those charging a higher price, but it is the consensus of opinion of theatre owners throughout the country exclusive selling will be a raid on the pocketbooks of at least 50 per cent of the people of the United States eventually.

"The answer is very simple: Whenever you see a theatre advertising pictures on an exclusive basis—'will not be shown again in this locality or town'—do not attend that particular theatre. You are only making it worse for yourself by giving it your patronage. You who have helped to build these stars and producers through your support should not be forced into a position of paying higher prices for your motion picture entertainment. As a member of the Motion Picture Theatre Owners organization, I assure you that the idea does not meet with favor of 95 per cent of the theatre owners, but the idea is being forced upon us by the collusion existing between certain producers."

Montagne Services Held

Services for Edward J. Montagne, former scenario editor of RKO at the Coast studio, were held at Holy Cross cemetery, Brooklyn, on Monday. Mr. Montagne died in Hollywood on September 15. Mrs. Agnes Montagne and her two children accompanied the body east.

Mrs. Chaplin Withdraws Suit

Lita Grey Chaplin, through her counsel, has removed her petition against Charlie Chaplin, her former husband, from the superior court calendar in Los Angeles. The action terminated Mrs. Chaplin's second attempt to place her two sons in films. The petition may be revived.

SH-H-H-H-H



HERE'S THE LOWDOWN

on the ten (count on 'em)

most important dates

of the fall season . . .

(next page please)

HERE'S the page you'll want to keep!

Release	Title	Cast, etc.	Theme
Oct. 9	**WILD GIRL**	CAST: Charles Farrell, Joan Bennett, Ralph Bellamy, Eugene Pallette, Irving Pichel, Minna Gombell, Sarah Padden. PLAY: Paul Armstrong's adaptation of STORY: "Salomy Jane's Kiss" by Bret Harte. DIRECTOR: Raoul Walsh.	Thrilling successor to "Old Arizona" and "The Cisco Kid" . . . Bret Harte characters and romance.
Oct. 16	**SIX HOURS TO LIVE**	CAST: Warner Baxter, Miriam Jordan, John Boles, Beryl Mercer, George Marion, Sr., Halliwell Hobbes. STORY: "Auf Wiedersehen" by Gordon Morris and Morton Barteaux. DIRECTOR: William Dieterle.	Powerful and amazing drama of a man with six hours to love . . . to avenge a murder . . . and save his country.
Oct. 23	**RACKETY RAX**	CAST: Victor McLaglen, Greta Nissen, Nell O'Day, Arthur Pierson, Allan Dinehart, Howard Jones (U. S. C. coach), Alonzo Stagg (Chicago U. coach), and many All-American stars. STORY: by Joel Sayre. DIRECTOR: Alfred Werker.	The big belly-laugh of the football season . . . with an uproariously new kick.
Oct. 30	**THE GOLDEN WEST**	CAST: George O'Brien, Janet Chandler, Marion Burns, Arthur Pierson. STORY: by Zane Grey. DIRECTOR: David Howard.	Zane Grey's epochal smash of God's Country . . . nothing half as big in the past five seasons.
Nov. 6	**TESS of the Storm Country**	CAST: Janet Gaynor, Charles Farrell, June Clyde, Edward Pawley. STORY: by Grace Miller White. DIRECTOR: Alfred Santell.	The screen's supreme sweethearts hit a new peak of drama and tenderness.
Nov. 13	**CALL HER SAVAGE**	CAST: Clara Bow, Gilbert Roland, Estelle Taylor, Alexander Kirkland, Thelma Todd, Monroe Owsley, Weldon Heyburn. NOVEL: by Tiffany Thayer. DIALOGUE: Edwin Burke DIRECTOR: John Francis Dillon.	A woman lives out the call of love that most hide in their innermost hearts.
Nov. 20	**SHERLOCK HOLMES**	CAST: Clive Brook, Ernest Torrence, Miriam Jordan, Reginald Owen. STORY: based on A. Conan Doyle's immortal tale. DIRECTOR: William K. Howard.	Holmes outwits a deadly band of modern American criminals who invade London.
Nov. 27	**WALKING DOWN BROADWAY**	CAST: James Dunn, Boots Mallory, Zasu Pitts, Minna Gombell, Terrance Roy. PLAY: by Dawn Powell. DIRECTOR: Erich von Stroheim.	A boy and a girl from Main Street whose love and courage snatch happiness from the Big City.
Dec. 4	**PIER 13**	CAST: Joan Bennett, Spencer Tracy, Marion Burns, Henry B. Walthall. STORY: by Barry Conners and Philip Klein. DIRECTOR: Raoul Walsh.	Love, drama and thrills on a trans-Atlantic dock branded with a fatal number.
Dec. 11	**JUBILO**	CAST: Will Rogers, Marian Nixon, Dick Powell. NOVEL: by Ben Ames Williams from the Saturday Evening Post Serial. DIRECTOR: John Blystone.	A carefree knight of the road gets busy and helps two youngsters find romance.

WATCH FOX THIS YEAR!

Divisions of Play Increase Interest In Coast Tourney

Entries for the Sixth Annual Motion Picture Golf Tournament, sponsored by Quigley Publications, which will be played at Rancho Golf Club on the Coast on October 15 and 16, are reaching George Marshall, treasurer, at a rapid pace, with interest in the event increasing by leaps and bounds.

The studio "team" idea is one of the big factors which has added to the interest. Under the new plan, studios may select their four best golfers, the names of whom must be submitted to Mr. Marshall by October 3 and enter them as the group that will compete for the team prize. It is not necessary for the four players to play as a unit. They can be entered in any division and the combined scores of the four will be counted for the low total. Likewise the individual scores of the players will be counted in the separate classifications.

The establishment of a separate division for camera men has also added to the glamour of the event. Heretofore camera men have been included in the technical division, but under this year's plan that division will be relieved of its overcrowded condition and the lab workers, cutters, editors, and others will have a fairer chance to compete for a prize.

Entry blanks for the event may be obtained from the following subcommittee men in the various studios: Paramount, Paul Snell and Richard Arlen; Radio, Perry Leiber and Lew Brock; Warner, Orville Stewart and Jack Warner; Universal, Eddie Laemmle and Russell Hopton; Columbia, Milt Brown and Frank Capra; Mack Sennett, Jed Buell; MGM, Fritz Tidden, Pete Smith and Billy Newberry; Pathe, Joe Schnitzer and Larry Urbach; Hal Roach, George Marshall and Bob McGowan; Tiffany, Dick Cahoon and Sam Bischoff; Fox, Sol Wurtzell and Ted Butcher; United Artists, Stewart Heisler and Harry Brand; Metropolitan, Lon Young and Ben Verschleiser; Monogram, Trem Carr and Lindsley Parsons; Consolidated, George Yates.

New York Stage Hands Accept Wage Reduction

Negotiations which have been carried on throughout the summer between Theatrical Protective Union, No. 1, New York stage hands organization, and the League of New York Theatres, have been successfully concluded, and provide for reductions in stage hands' salaries. The agreement, to run for one year, is retroactive to Labor Day, and provides for reduction of nine per cent in the wage of department heads and seven per cent for other workers.

Heads of departments hereafter will receive $75 per week instead of $82.50 and others $6.25 a performance instead of $6.75. Dr. Henry Moskowitz, advisor to the producers, noted that the agreement, though far short of what the producers had asked, nevertheless marks "the first time in 28 years that any reduction has been accepted by the unions."

CANADIANS LOOK FOR NEW CONTRACT FIGHT

Exhibitors Ready to Protest Taxation Clause; Two-Operator Law Also Issue; Beer a Theatre Business Factor

by W. M. GLADISH

Toronto Correspondent

Trade rumblings are already being heard in Canada with respect to conditions to be embodied in the 1933 License Agreement of the film distributors, although conferences on the next standard exhibition contract are not likely to get underway until next spring.

The broad hint has been made by exhibitor organizations that the taxation clause of the current agreement is not desirable, and it is assured that opposition will be directed against its inclusion in the 1933 agreement form. This clause provides that the distributor will pass on to the exhibitor any new tax or levy now or hereafter imposed by federal or provincial governments, based upon the delivery or exhibition of positive prints or upon sums payable by the exhibitor to the film exchange under the contract.

Organized independents in Ontario say that the possibilities are too great under this clause. They infer they do not know what is going to happen next in the matter of government taxation and that, if a distributor is at liberty to pass on any new tax, the theatre owners would have to engage in a one-sided fight against the tax proposals. This situation has one advantage alone, they say, because the apparent prospect is that the opposition of 200 or 300 exhibitors, scattered over the province, would have more weight in discussions with the government than 10 film exchange companies in one city.

The independents simply do not like the tax clause and are quite pointed in their remarks about it. They had a scare when the Imperial Economic Conference suggested a special levy on foreign films based on rental charges but the worst may yet come with parliamentary sessions just around the corner in federal and provincial capitals of the Dominion. There are expectations of an argument, at least, in each legislative center of Canada with respect to taxation measures in the coming months, and the cry from exhibitors is that they are already taxed to capacity.

Two Operators an Issue

An early issue in the legislative field of Ontario hinges on the regulation requiring two licensed operators in the projection room of a theatre, say independent theatre men of the province represented by the Allied Exhibitors of Ontario. Statistics are being compiled to show a number of things. It has been found, for instance, that there is no direct relationship between the number of theatre fires and the number of projectionists required by law. Places where only one operator is required do not have any more accidents than where two operators are on the job, it is asserted. In fact, it is claimed there is a sense of greater responsibility where a booth is in the hands of one operator, the point being raised that two men in a booth may get careless whereas one operator is literally always on the watch because he knows he must be. These are some of the general arguments already heard among the exhibitors. The promise has been made that a direct request will be made to the Ontario government to abolish the two-men regulation for the sake of economy in theatre operation, obviously very necessary at present.

A sudden dispute between W. A. Baillie of the Cum-Bac Theatre, Toronto, and the operators' local is regarded as the handwriting on the wall in Ontario with regard to the two-operator situation and it is also a test of strength between the independent exhibitors and the union. Baillie declared an open shop and the union retaliated with pickets and other forms of advertising. An injunction was obtained restraining the union from picketing and the final court arguments will be heard shortly. The case is the forerunner of the petition to the Ontario government to wipe out the regulation requiring two projectionists in a booth. If only one operator were required, the Cum-Bac theatre probably would have carried on in its relationship with the union, but two operators, at union scale, are just one too many under present conditions, exhibitors say.

Beer and Business

There has been some talk in the United States regarding the effect upon theatre business with the prospective return of the legitimate sale of beer and wines, under the forthcoming administration at Washington —either Republican or Democrat. Leaving straight politics out of the discussion, there is one definite example in Canada that may provide a guide in consideration of the damp question. While Canada has little or nothing to do with prohibition in the States (on the surface at least), there is a situation in the Province of Quebec that holds interest.

A visit to Montreal a few days ago convinced your correspondent that exhibitors were next to jubilant over business conditions—and the Province of Quebec permits the sale of beer and wine by the glass and the sale of all liquors from Government stores. There were fewer United States tourists in Montreal during the past summer despite the advantage of the U. S. dollar, yet the theatre patronage in Montreal houses has been showing distinct improvement in recent weeks and everybody is feeling quite happy, with or without stimulants. Trade generally, including that of the picture houses, is on the up-curve and the exhibitors are not complaining that the taverns are taking a share that should go into the box offices. Even the neighborhood theatres are showing cheerful signs. United Amusements Limited, operating 20 theatres in and around Montreal, has not missed a dividend through it all and undoubtedly will continue to come across with the semi-annual payment. Judging by the trend in Montreal, exhibitors in the United States should hold no fear for the result in the event of a swing back to liquid liberty.

OUT OF THE STUDIOS

Meehan Sees "Big-Time Stuff" Coming in Cantor, Jolson and Colman Films for United Artists

by LEO MEEHAN
Hollywood Staff Correspondent

In spite of heavy production schedules, or perhaps because of them, the previewing business has been pretty light these past 10 days. United Artists probably will have the Cantor picture, "The Kid from Spain," the Jolson show, "The New Yorker," and Ronald Colman's "I Have Been Faithful" (from "Cynara"), ready for preliminary showings within the next couple of weeks. The first two carry the Goldwyn brand, the third is a Schenck production. Judging from a few glimpses while in the making, they all are big-time stuff. Rumor hath it, by the way, that Harry Langdon, whose breaks haven't been so hot these many days, makes Monsieur Jolson perspire to keep up with the old frozen-faced lad. Anyhow, he's supposed to be so good they called him back for added scenes after looking at the first hookup.

One of the outstanding pictures recently from a production standpoint was made by Trem Carr for Monogram, called "Klondike." Here is a bang-up picture with good cast, excellent production values, an absorbing story, and made in its entirety for less money than the initial overhead "nut" charged to every picture by the major studios. It just goes to show what an independent can do, if he gets the right combination and knows his business. "Klondike" is an attraction perfectly able to stand on its own merits with the general run of any one's product. Especially interesting is the appearance in the cast of Captain Frank Hawks, one of the greatest airmen of all time. Lyle Talbot, Thelma Todd, H. B. Walthall and other good troupers make up a very competent cast.

Universal Has the Ball

In spite of George M. Cohan's criticisms of Hollywood, voiced after he collected his salary and went back to Broadway, "The Phantom President" is a very entertaining show. Maybe George didn't like it because Jimmy Durante grabs so many of the laughs. Nevertheless, the old Broadway king does his stuff. The picture has plenty of amusement for anybody's money.

Universal kicks off for the football season once more with a pigskin yarn called "The All-American." It contains without doubt the greatest aggregation of football stars, All-American heroes and famous football coaches ever gathered in one spot. It should make the football fan dizzy looking at them. They don't stand around and pose, either; they act in the picture, along with a crowd of professional actors like Dick Arlen, Jimmy Gleason, Andy Devine, Gloria Stuart and others. This certainly is a "natural" while football interest is at its annual peak. Russell Mack, who made "Spirit of Notre Dame" last year, turned the directorial tricks, and they are swell.

Sally Eilers shows up strong in a Fox number called "Hat Check Girl," which, as you've guessed, has something to do with those banditesses who grab your hat and coat when you enter a night club, and compel you to buy them back later at premium prices. There is plenty of lively comedy and melodrama, with Sally supported well by Ben Lyon, Ginger Rogers, Monroe Owsley, Noel Madison and others of the new favorites. The dialogue is particularly good.

George O'Brien, in the role of a white Injun chief (captured when a child and reared by redmen) just goes to show that Garbo, Dietrich, Harlow, et al.—including Gable—haven't any corner on the "sex-apple" business. Seriously, George's latest for Fox, "The Golden West," is an exceptionally attractive Western. We sometimes wonder if Fox shouldn't invent a line about "when the box office needs pepping up 'Let George do it.'" It's hard to fall asleep on an O'Brien picture.

Two World Wide Pictures

Looks like World Wide had a couple more productions for Joe Brandt to brag about in the KBS (Bert Kelly, Sam Bischoff, William Saal) production, "False Faces," and the Ben Verschleiser picture, "Breach of Promise." Lowell Sherman directed and acted the principal role in the former, with Peggy Shannon, Lila Lee, David Landau, Berton Churchill and other capable thespians in support. The story is by Kubec Glasmon, responsible for some of the Warner hits the past couple of years. The Verschleiser picture has Chester Morris and Mae Clarke for the leads, supported by Mary Doran, Ted Von Eltz, Elizabeth Patterson, Charles Middleton and others. Mae Clarke shows she did not forget how to be a real top-liner during her long illness. Chester has a part well suited to his talents. Cinderella business—and that always appeals to the most people, we think. It is Ben's initial bow on the World Wide program.

Out here there is renewed interest in independent production, particularly with the recent entry into this field of Jesse Lasky and Ben Schulberg, former Paramount chiefs. This, coupled with the independent activities of Joe Schnitzer, former Radio prexy, Charlie Rogers, Edward Small, the World Wide-Tiffany firm of Kelly-Bischoff-Saal, Mr. Verschleiser, Mr. Bachman, Trem Carr, M. H. Hoffman and some others, makes it appear from where we sit as though the matter of independent production is going to have a very thorough trial in the product of the coming season. In some cases, of course, the product is being distributed through national channels, in others through territorial arrangements. In either event, the production bosses here in Hollywood are experienced picture executives who should turn out salable product. If they get a profit it inevitably will cause a comparison of production cost figures, and rental price figures, which may have an important bearing on the setup next season between mass production and independent production. It is an interesting situation.

TRAVELERS...

M. Ostrow, director, Gaumont British, and W. J. Gell, managing director, Gaumont, returned to New York from Hollywood, en route home to London.

Travis Benton, Paramount studio stylist, in New York from Hollywood en route to Europe for new fashions.

James McFarland, general sales manager of Powers Pictures, left New York on tour of exchanges.

Joe E. Brown, Warner player, in New York from Hollywood on vacation.

Arthur Loew, head of Metro foreign activities, left Hollywood on round-the-world air trip.

Ed Selzer, trade paper publicity writer at Warners' home office, returned from vacation.

Maurice D. Kann, editor of *Motion Picture Daily*, returned to New York from vacation.

Adela Rogers St. John, scenarist, due in New York from Hollywood, for vacation.

Violet Clark Freeman, scenarist, to Hollywood for Paramount.

Gradwell Sears, sales executive of Warners, returned to New York from southern tour.

Gilbert Adrian, Metro studio costume designer, arrived in New York from Hollywood to study new fashions.

Edward Klauser, vice-president of Columbia Broadcasting, to Europe on vacation.

Lynn Shores, RKO director, stopping at Park Central in New York on vacation from Hollywood.

Edward G. Robinson, Warner player, in New York from Hollywood, en route to Europe for vacation.

Charles S. Paine, treasurer of Universal, returned to New York from Universal City.

Nicholas M. Schenck, president of MGM, turned to New York from Hollywood.

I. Blumenthal, foreign executive of Paramount, arrived in New York from Europe.

Lawrence Tibbett and Mrs. Tibbett returned to New York from Mediterranean vacation.

B. B. Kahane, president of Radio Pictures, left New York for Hollywood studio.

Arthur Mayer, advertising-publicity director for Paramount, returns to New York from Hollywood in 10 days.

Benny Rubin, Minneapolis theatre owner, arrived in New York.

Basil Dean, production executive at RKO's London studio, arrived in New York for conferences with home office executives.

Tom Reed, Universal writer, arrived in New York from Hollywood, en route to Spain and Italy on three months' vacation.

Jerry Marks, western division manager for Powers Pictures, left Chicago for Midwest sales tour.

Carl Laemmle, president of Universal, will leave Universal City for New York on Sunday.

Sidney R. Kent, president of Fox Film, returned to New York from Hollywood.

Frank Buck, producer, left New York for personal appearances at St. Louis.

Kenneth Harlan arrived in New York from Hollywood.

Adolphe Menjou arrived in New York from Europe.

Open New Exchange

Arthur Jawitz and Sam Reiss have opened a new exchange, Royal Film Exchange, at 630 Ninth avenue, New York. Among their first films in the metropolitan area are "The War Dog," "The Spirit of '32" and "The Hollywood Mystery."

Wins Warner Drive

Saul Ullman, manager of the Capitol in Newark, has won the Warner theatre drive for improved business in which 43 managers participated.

PROSPERITY IS JUST AROUND THE CORNER ← and HERE'S the CORNER



Actual Photo of Line that Extended Around Corner of Broadway and 50th St., at 9:30 on Morning of Opening at Rivoli, N. Y.

NOT ONLY LINES AT THE THEATRE! BUT WHAT LINES IN THE REVIEWS!

By 9:30 in the morning, the Rivoli was packed to S.R.O. capacity... novel plot... elegantly developed . . . thrilling . . . true Tarzan manner. Doug carries it splendidly" — *IRENE THIRER in the DAILY NEWS.*

"Affords Doug opportunity to out-TARZAN TARZAN...story moves briskly...situations deftly built." — *BLAND JOHANESON in the DAILY MIRROR.*

"Done in Mr. Fairbanks' best vein...artful, jolly and imaginative."
— *MORDAUNT HALL in the NEW YORK TIMES*

"Not a travelogue. The advent of a hostile tribe provides Fairbanks with one of those exciting swinging-from-limb-to-limb acrobatics that were his screen trade-mark long before Tarzan appeared on the cinema horizon! Good entertainment...plenty of comedy" — *ROSE PELSWICK in the EVENING JOURNAL.*

HIS BEST SINCE "ROBIN HOOD"!

DOUGLAS FAIRBANKS MR. ROBINSON CRUSOE



UNITED ARTISTS PICTURE

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

SEPTEMBER

29—**Associated Motion Picture Advertisers:** Weekly meeting and luncheon, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

OCTOBER

3 or 4—**Allied Theatre Owners of New Jersey:** Protest meeting in New York, against distributors' sales policies.

4—**Motion Picture Theatre Owners of Wisconsin and Upper Michigan:** Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois: Annual convention, at Coronada Hotel, St. Louis. Fred Wehrenberg, President.

5—**M.P.T.O. of Wisconsin and Upper Michigan:** Board of Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Society of Motion Picture Engineers: Annual fall meeting, board meeting and induction of new officers, banquet and technical exhibit, at Roof Garden, Pennsylvania Hotel, New York. President, Dr. Alfred N. Goldsmith.

6—**Associated Motion Picture Advertisers:** Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

7—**Theatrical Press Representatives of America:** Regular monthly meeting, at Clubrooms, Park Central Hotel, New York. President, E. V. Giroux; Secretary, Francis Reid.

8—**Albany Film Club:** Annual outing, at Sharpe's Grove, near Albany, New York.

11—**Motion Picture Theatre Owners of Wisconsin and Upper Michigan:** Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

12—**Allied Theatre Owners of Michigan:** Annual convention, at Detroit. General manager, H. M. Richey.

13—**Academy of Motion Picture Arts and Sciences:** Meeting of board of judges on scientific or technical awards to consider nominations cast, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

15—**Academy of Motion Picture Arts and Sciences:** Meeting of special nominating committee on short subject awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Allied Theatre Owners Association and MPTOA: First meeting of joint legislative and contract committee, at Washington. Members, Abram F. Myers, M. A. Lightman, W. A. Steffes, Sidney E. Samuelson, H. M. Richey, Ed Levy, Fred Wehrenberg, H. A. Cole, Fred Meyer, Nathan Yamins, George Aarons and one other to be named.

15-16—**Quigley Publications:** Annual Hollywood golf tournament, at Rancho Golf Club, Hollywood. Chairman, Jack Warner.

17—**Academy of Motion Picture Arts and Sciences:** Showing of nominated samples for sound recording award to directors, assistant directors and technicians branches, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Motion Picture Theatre Owners of Western Pennsylvania and West Virginia: 13th annual convention, at Pittsburgh.

18—**Motion Picture Theatre Owners of Wisconsin and Upper Michigan:** Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs. Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

20—**Associated Motion Picture Advertisers:** Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

21—**Toronto Theatre Owners:** Entertainment and ball, at Royal York Hotel, Toronto.

25—**New York Motion Picture Club:** Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Bldg., fourth floor, Milwaukee.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

27—**Associated Motion Picture Advertisers:** Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

29—**International Photographers, Local 659, Studio Branch:** Annual exposition and ball, at Ambassador Hotel, Hollywood.

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date undetermined. 312½ South Harwood Street, Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

1—**Academy of Motion Picture Arts and Sciences:** Final election on Academy awards. Polls close at 5 P.M., at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

7—**Universal Pictures Club:** Annual dinner-dance, at Waldorf-Astoria Hotel, New York.

10—**Academy of Motion Picture Arts and Sciences:** Annual meeting and banquets for awards to selected studio artists.

Academy of Motion Picture Arts and Sciences: Board of tellers meets to check nominations cast at sound recording showings to all members of the Academy, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Academy of Motion Picture Arts and Sciences: Academy Awards Banquet (place undecided), at which board of tellers counts votes cast, and awards are formally presented, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

15—**Allied Theatre Owners of New Jersey:** Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

22—**Allied Theatre Owners of New Jersey:** Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

24—**Mayfair Club:** Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

29—**Allied Theatre Owners of New Jersey:** Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

Cinevox to Make Six Films In Italian at Atlas Plant

Alfredo Verrico, Italian director, recently arrived in New York from the Coast, will supervise and direct a series of six features in Italian for Cinevox Productions at the Atlas Soundfilm studios on Long Island. Each Italian feature will be followed by versions in Spanish, English, French and German.

Modern themes will figure prominently in the series, portraying Italy and its people as they are today. The company indicates as its intention the picturization of the people in a favorable light, designed to offset "the detriment done to the race through Hollywood productions that have held Italians up to scorn," an announcement said.

Publicity Men on Two Shifts

The publicity department of Radio, at the Coast studio, has arranged a schedule of two shifts daily, to allow for studio coverage by the department at all hours, despite a heavy production schedule. One shift works from 8 A. M. to 6 P. M. and the other from 10:30 A. M. to 8 P. M.

THE BUSINESS DROUGHT IS OVER!
HERE'S WHAT EVERY EXHIBITOR HAS BEEN PRAYING FOR!



JOSEPH M. SCHENCK
presents

JOAN CRAWFORD

IN

COURTESY OF METRO-GOLDWYN-MAYER

RAIN

A LEWIS MILESTONE Production

UNITED ARTISTS Picture

THE LIGHTNING HIT OF THE YEAR!!

with

WALTER HUSTON
WILLIAM GARGAN
GUY KIBBEE
WALTER CATLETT
BEULAH BONDI
MATT MOORE

A DELUGE of PASSION
A STORM of EMOTION

THEATRE RECEIPTS

The total of theatre receipts from 107 houses in 20 key cities for the calendar week ended September 24, 1932, reached $1,527,916, a marked improvement over the previous calendar week, ended September 17, when 109 theatres in 20 cities reported an aggregate gross of $1,422,646. The increase was $105,270. No new high individual theatre record figures were established during the more recent week, while three new low individual totals were noted. This compares with no new "highs" and two new "lows" during the preceding seven-day period.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	25c-65c	"The Most Dangerous Game" (Radio)....	21,000	"Okay America" (U.)	21,500	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"Bird of Paradise" (Radio).....	21,500	"Back Street" (U.)	21,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c	"Divorce in the Family" (MGM)	22,000	"Blondie of the Follies" (MGM)	21,000	High 1-24 "Hell's Angels"	31,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Grand Hotel" (MGM).....	22,500	"The Last Mile" (Tiff.).....	22,000	High 6-18-32—"Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"The Night of June 13" (Para.)..	36,500	"A Successful Calamity" (W. B.)	37,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Tiger Shark" (F. N.).....	16,000	"Blessed Event" (W. B.).....	16,000	.....	
Uptown	2,000	25c-60c	"Tiger Shark" (F. N.).....	13,000	"Blessed Event" (W. B.).....	13,000	High 5-14-32 "The Miracle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"A Successful Calamity" (W. B.)	28,400	"Down to Earth" (Fox).....	25,400	High 3-28 "My Past"	39,500
							Low 8-27-32 "Devil and the Deep"	15,000
Century	3,000	25c-55c	"A Passport to Hell" (Fox)....	8,900	"Washington Masquerade" (MGM)	12,100	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Court Street	1,800	25c	"The Lost Battalion" (U.)..... (4 days)	2,100	"The Vanishing Frontier" (Para.) (4 days)	2,100	.....	
Great Lakes	3,000	30c-65c	"Grand Hotel" (MGM).....	18,600	"Back Street" (U.)	9,800	High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-35c	"Doctor X" (F. N.).....	6,500	"Bachelor's Affairs" (Fox).....	5,900	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"Hollywood Speaks" (Col.).....	6,800	"Radio Patrol" (U.)	7,900	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"The Crash" (W. B.)	35,000	"A Successful Calamity" (W.B.)	32,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-75c	"Love Me Tonight" (Para.).....	22,000	"Horse Feathers" (Para.)..... (4th week)	11,000	High 2-7 "Doorway to Hell"	38,176
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-75c	"The Night of June 13" (Para.)	26,000	"Doctor X" (F. N.).....	23,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"Back Street" (U.)	30,000	"Age of Consent" (Radio).....	23,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"Those We Love" (World-Wide)	11,000	"Night Club Lady" (Col.).....	16,500	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-75c	"Movie Crazy" (Para.).....	19,000	"Mr. Robinson Crusoe" (U.A.).. (2nd week)	8,500	High 3-21 "City Lights"	46,562
							Low 6-18-32 "The Tenderfoot"	9,000
Cleveland								
Allen	3,300	25c-50c	"Grand Hotel" (MGM).....	23,000	"Down to Earth" (Fox).....	10,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Palace	3,100	25c-60c	"Night Club Lady" (Col.).....	19,500	"Okay America" (U.).....	18,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 9-17-32 "Okay America"	18,000
Stillman	1,900	25c-35c	"Isle of Paradise" (Eagle).....	6,500	"The Vanishing Frontier" (Para.)	4,100	.....	
Warner's Lake	800	15c-50c	"A Successful Calamity" (W. B.) (25c-50c)	8,000	"Blessed Event" (W.B.).....	7,800	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-65c	"Blondie of the Follies" (MGM)	11,000	"Skyscraper Souls" (MGM).....	12,500	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word for Them"	9,000
Huffman's Rialto	900	20c-40c	"A Passport to Hell" (Fox).....	3,000	"Roar of the Dragon" (Radio)....	3,250	.....	
Orpheum	2,600	25c-65c	"Bird of Paradise" (Radio).....	18,000	"Congorilla" (Fox)	15,000	.....	
Paramount	2,000	25c-40c	"Life Begins" (F. N.).....	7,000	"Divorce in the Family" (MGM)	7,500	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Hold 'Em Jail" (Radio).....	12,000	"Back Street" (U.) (2nd week)	17,000	.....	
Fisher	2,700	25c-60c	"Love Me Tonight" (Para.).....	10,000	"Divorce in the Family" (MGM)	12,000	.....	
Fox	5,100	25c-50c	"A Passport to Hell" (Fox).....	12,000	"The Painted Woman" (Fox)...	13,500	.....	
Michigan	4,000	25c-75c	"70,000 Witnesses" (Para.).....	24,500	"Love Me Tonight" (Para.).....	25,000	.....	
United Artists	2,000	25c-75c	"Mr. Robinson Crusoe" (U. A.)..	11,000	"White Zombie" (U. A.)..... (2nd week)	9,000	.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	55c-$1.65	"Rain" (U. A.) (2nd week)	19,800	"Rain" (U. A.) ($5.00 premiere) (6 days) (1st week)	26,500	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-55c	"Blessed Event" (W. B.) (3rd week)	11,250	"Blessed Event" (W. B.) (2nd week)	11,800	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	35c-50c	"Chandu, the Magician" (Fox)	3,000	"Back Street" (U.)	5,000	High 6-13 "Daddy Long Legs"	10,000
							Low 8-20-32 "Jewel Robbery"	2,500
Circle	2,800	35c-50c	"A Successful Calamity" (W. B.)	6,000	"Bird of Paradise" (Radio)	6,000	High 2-14 "Cimarron"	13,000
							Low 7-30-32 "Westward Passage"	3,500
Indiana	3,300	35c-50c	"Blessed Event" (W. B.)	7,500	"70,000 Witnesses" (Para.)	13,500	High 1-17 "Her Man"	25,000
							Low 9-10-32 "Bring 'Em Back Alive"	5,000
Palace	2,800	35c-50c	"Grand Hotel" (MGM)	14,000	"Divorce in the Family" (MGM)	5,500	High 5-2 "Trader Horn"	22,000
							Low 9-3-32 "The Last Mile"	5,000
Kansas City								
Liberty	1,000	15c-25c	"Week-End Marriage" (F. N.)	4,000	"Passport to Hell" (Fox)	4,000		
Mainstreet	3,049	35c-50c	"Congorilla" (Fox) (35c-60c)	19,000	"Okay America" (U.)	23,000	High 1-9-32 "Peach o' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-40c	"Grand Hotel" (MGM) (35c-50c) (7 days and Sat. midnite show)	27,000	"Mr. Robinson Crusoe" (U. A.) (7 days and Sat. midnite show)	11,500	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"A Successful Calamity" (W. B.) (7 days and Sat. midnite show)	8,300	"Doctor X" (F. N.) (7 days and Sat. midnite show)	8,500	High 2-27-32 "Shanghai Express"	25,000
							Low 6-4-32 "Street of Women"	6,500
Plaza	1,940	35c-50c	"Chandu, the Magician" (Fox)	6,000	"Down to Earth" (Fox)	7,400		
Los Angeles								
Loew's State	2,416	35c-70c	"Chandu, the Magician" (Fox)	17,000	"Speak Easily" (MGM)	24,500	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	25c-40c	"Hold 'Em Jail" (Radio) (25c-50c)	6,400	"Bird of Paradise" (Radio) (2nd week)	6,200	High 1-9-32 "Frankenstein"	34,000
							Low 8-24-32 "Hold 'Em Jail"	6,400
Paramount	3,596	35c-70c	"70,000 Witnesses" (Para.)	24,000	"Love Me Tonight" (Para.) (2nd week)	18,600	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
W. B. Downtown	2,400	25c-55c	"The Man Called Back" (Tiff.)	8,400	"Two Against the World" (W. B.)	9,200	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	35c-55c	"Those We Love" (Tiff.)	5,100	"The Man Called Back" (Tiff.)	5,800		
Minneapolis								
Lyric	1,238	25c-40c	"Speak Easily" (MGM)	2,600	"The Purchase Price" (W. B.)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-55c	"Bird of Paradise" (Radio)	13,500	"Back Street" (U.)	13,000	High 12-14 "Cimarron"	30,000
							Low 8-20-32 "American Madness"	12,000
State	2,300	25c-55c	"Grand Hotel" (MGM)	9,000	"70,000 Witnesses" (Para.)	9,000	High 1-2-32 "Sooky"	10,000
							Low 4-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	26c-77c	"Down to Earth" (Fox) and "Congorilla" (Fox)	13,000	"Two Against the World" (W.B.) and "Crooner" (F. N.)	12,500	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Fils D'Amerique" (French)	3,500	"Le Petite de Montparnasse" (French)	3,000	High 1-17 "Office Wife"	10,000
							Low 8-12-32 "Paris-Beguin"	1,800
Loew's	3,115	30c-85c	"Bachelor's Affairs" (Fox)	13,800	"Downstairs" (MGM)	14,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	30c-$1.00	"A Successful Calamity" (W.B.)	14,000	"Horse Feathers" (Para.)	14,500	High 4-2-32 "One Hour With You"	19,500
							Low 8-12-32 "Washington Masquerade"	10,000
Princess	2,272	25c-75c	"War Correspondent" (Col.) and "Stranger in Town" (W. B.)	9,500	"Magic Night" (U. A.) and "Self-Made Lady" (British)	9,000	High 4-1 "City Lights"	22,500
							Low 8-27-32 "Man Called Back" and "Strangers of the Evening"	7,000
New York								
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (4th week)	21,480	"Strange Interlude" (MGM) (3rd week)	21,901	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Cameo	549	25c-75c	"Goona Goona" (First Div.)	8,440	"China Express" (Amkino)	4,000		
Capitol	4,700	35c-$1.65	"Grand Hotel" (MGM)	85,239	"Blondie of the Follies" (MGM) (2nd week)	64,348	High 1-9-32 "Mata Hari"	110,466
							Low 7-2-32 "New Morals for Old"	29,767
Embassy	598	25c	All Newsreel	7,702	All Newsreel	7,752	High 1-3 Newsreels	9,727
							Low 5-28-32 Newsreels	5,785
Mayfair	2,300	35c-85c	"Bird of Paradise" (Radio) (2nd week)	17,000	"Bird of Paradise" (Radio) (1st week)	28,500	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Palace	2,500	30c-$1.10	"Down to Earth" (Fox)	13,500	"Back Street" (U.)	22,000		
Paramount	3,700	40c-$1.10	"Night of June 13" (Para.)	64,800	"Okay America" (U.)	32,000	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.10	"Movie Crazy" (Para.)	30,000	"Horse Feathers" (Para.) (5th week)	14,500	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.10	"Love Me Tonight" (Para.) (5th week)	11,500	"Love Me Tonight" (Para.) (4th week)	15,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
Roxy	6,200	35c-$1.10	"The Painted Woman" (Fox)	36,000	"The Crash" (F. N.)	42,500	High 1-2-32 "Delicious"	133,000
							Low 6-11-32 "Monte Carlo Madness"	30,000
Strand	3,000	35c-$1.10	"Life Begins" (W. B.)	39,231	"Blessed Event" (W. B.) (2nd week)	22,424	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,949	35c-$1.10	"Big City Blues" (W. B.) (2nd week)	9,274	"Big City Blues" (W .B.) (1st week)	12,000	High 9-19 "Five Star Final"	59,782
							Low 8-20-32 "Hollywood Speaks"	5,690

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"A Successful Calamity" (W.B.)	3,800	"Two Against the World" (W.B.)	3,800	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Blessed Event" (W. B.)	5,500	"Grand Hotel" (MGM)	7,000	High 2-21 "Cimarron"	15,500
							Low 8-12-32 "Downstairs"	3,000
Liberty	1,500	10c-35c	"A Passport to Hell" (Fox) (4 days)	1,000	"The Last Man" (Col.) (4 days)	850	High 1-24 "Under Suspicion"	7,200
			"Texas Bad Man" (U.) (3 days)	1,200	"Careless Lady" (Fox) (3 days)	1,100	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Okay America" (U.)	4,000	"Down to Earth" (Fox) (8 days)	7,500	High 9-19 "Young As You Feel"	11,000
							Low 8-20-32 "War Correspondent"	3,000
Omaha								
Orpheum	3,000	25c-55c	"Back Street" (U.)	12,500	"Bird of Paradise" (Radio)	11,000	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Blondie of the Follies" (MGM)	8,500	"Down to Earth" (Fox)	7,000	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Doctor X" (F. N.) and "Stranger in Town" (F. N.)	5,000	"Congorilla" (Fox) and "Unashamed" (MGM)	5,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Skyscraper Souls" (MGM) (6 days)	2,700	"Red Headed Woman" (MGM) (6 days)	2,900	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Boyd	2,400	35c-75c	"Love Me Tonight" (Para.) (4 days-2nd week)	8,000	"Love Me Tonight" (Para.) (6 days-1st week)	16,500	.....	
Earle	2,000	35c-66c	"Downstairs" (MGM) (6 days)	15,000	"Devil and the Deep" (Para.) (6 days)	16,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"Chandu, the Magician" (Fox) (6 days)	18,500	"The Last Mile" (Tiff.) (6 days)	18,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"Horse Feathers" (Para.) (6 days)	4,000	"Two Against the World" (W.B.) (5 days)	3,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"Blessed Event" (W. B.)	16,500	"Horse Feathers" (Para.) (6 days-2nd week)	12,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"70,000 Witnesses" (Para.) (6 days)	8,000	"Guilty As Hell" (Para.) (6 days)	9,000	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Fox Broadway	1,912	25c-55c	"Mr. Robinson Crusoe" (U.A.)	6,000	.....		High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Oriental	2,040	25c-35c	"Two Against the World" (W.B.)	2,800	"Stranger in Town" (W. B.)	2,900	.....	
Paramount	3,068	35c-65c	"Chandu, the Magician" (Fox)	12,000	"70,000 Witnesses" (Para.)	15,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Rialto	1,400	25c	"The Painted Woman" (Fox)	2,500	"Madame Racketeer" (Para.)	2,900	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum	1,700	25c-40c	"Bird of Paradise" (Radio)	9,300	"Hold 'Em Jail" (Radio)	7,000	High 2-14 "Cimarron"	20,000
							Low 9-3-32 "The Blonde Captive"	6,500
United Artists	945	25c-35c	"The Night of June 13" (Para.)	2,500	"Blondie of the Follies" (MGM)	3,000	High 1-10 "Hell's Angels"	12,500
							Low 8-4-32 "Week Ends Only"	2,000
San Francisco								
El Capitan	3,100	25c-60c	"Miss Pinkerton" (F. N.)	11,000	"Winner Take All" (W. B.)	14,000	High 8-15 "Daddy Long Legs"	16,750
							Low 9-24-32 "Miss Pinkerton"	11,000
Filmarte	1,400	25c-50c	"Bockbeerfest" (Foreign)	2,000	"Rasputin" (Foreign) (2nd week)	5,000	.....	
Fox	4,600	25c-90c	"Chandu, the Magician" (Fox)	28,000	"Divorce in the Family" (MGM)	38,000	High 1-3 "Lightning"	70,000
							Low 9-24-32 "Chandu, the Magician"	28,000
Golden Gate	2,800	25c-65c	"Okay America" (U.)	15,500	"Hold 'Em Jail" (Radio)	13,500	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-90c	"Blonde Venus" (Para.) (10 days)	19,000	"Love Me Tonight" (Para.) (4 days-3rd week)	5,000	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
President	1,440	25c-40c	"The Man Called Back" (Tiff.)	6,400	.....		High 3-14 "Parlor, Bedroom and Bath"	28,000
							.....	
Warfield	2,700	35c-90c	"Night of June 13" (Para.)	18,500	"Blondie of the Follies" (MGM)	20,000	Low 1-30-32 "X Marks the Spot"	15,000
							High 3-26-32 "Fireman, Save My Child"	19,000
Warner Bros.	1,380	35c-75c	"Tiger Shark" (F. N.)	11,500	"Blessed Event" (W. B.) (2nd week)	6,000	Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue	2,750	25c-75c	"70,000 Witnesses" (Para.)	14,000	"Down to Earth" (Fox)	13,500	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,280	25c-75c	"Downstairs" (MGM) (5 days)	4,500	"Love Me Tonight" (Para.) (5 days)	5,000	.....	
			"Unashamed" (MGM) (4 days)	3,000				
Liberty	2,000	10c-25c	"Unholy Love" (Allied) and "Mounted Fury" (World-Wide)	3,500	"Range Law" (Tiff.) and "Discarded Lovers" (Towers)	3,000	High 1-10 "The Lash"	11,500
							Low 9-17-32 "Range Law" and "Discarded Lovers"	3,000
Music Box	950	25c-75c	"A Successful Calamity" (W. B.) (2nd week)	4,500	"A Successful Calamity" (W. B.) (1st week)	7,000	High 2-28 "City Lights"	14,000
							Low 9-10-32 "Crooner"	3,000
RKO Orpheum	2,650	25c-75c	"Hold 'Em Jail" (Radio)	8,000	"The Blonde Captive" (Col.)	7,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 8-27-32 "Age of Consent"	6,000
Washington								
Columbia	1,232	25c-40c	"Congorilla" (Fox)	5,600	"A Man's Land" (Allied)	2,000	.....	
Earle	2,323	25c-66c	"The Purchase Price" (W. B.)	16,000	"Devil and the Deep" (Para.)	15,000	.....	
Fox	3,434	25c-66c	"Chandu, the Magician" (Fox)	22,000	"70,000 Witnesses" (Para.)	22,000	.....	
Loew's Palace	2,363	35c-55c	"Grand Hotel" (MGM)	22,000	"Love Me Tonight" (Para.)	15,000	.....	
Metropolitan	1,600	25c-55c	"Blessed Event" (W. B.)	14,500	"Horse Feathers" (Para.) (2nd week)	7,000	.....	
RKO Keith's	1,832	25c-55c	"Bird of Paradise" (Radio) (6 days-2nd week)	7,000	"Bird of Paradise" (Radio) (1st week)	15,500	.....	

MICKEY MOUSE

He Stays on the Job

by TERRY RAMSAYE

MICKEY MOUSE is the crystalline, concentrated quintessence of that which is peculiarly the motion picture. He is at one with the Great Common Denominator of the great common art of the commonality in terms of expression, while in production he is a logarithmic derivative of the whole of screen technology. He is as simple as a dandelion and we do not know what makes it grow.

¶ Mickey is most humbly superhuman. He is an evolutionary product with everything that ever was made for the screen in his ancestry and with Charles Chaplin as his closest human relative.

¶ The irrepressible Mickey in charmingly typical expression of his own psychology, which is based on the principle of the triumph of the boob, the cosmic victory of the underdog, the might of the meek, has in a very certain sense paid tribute to Mr. Chaplin by becoming his successor in certain considerable sectors of the world of the motion picture.

¶ Due to assorted forces, as variant as commercial demands and personal ambitions, to say nothing of human limitations, Mr. Chaplin who began and became famous by endless, continuous industry in single reels, on the screen every day in thousands of theatres the world around, has become consciously symbolic, esoteric, multiple reeled, rich and infrequent. Mickey Mouse, like Mr. Chaplin used to, makes one reelers frequently, always sings something simple and scatters prints over the world across all linguistic and geographical boundaries, as lightly as he defies the law of gravity and all other laws thereunto pertaining.

¶ In the four years of his rise Mickey Mouse has become in a world sense the most famous personality of the screen of the day, and is likely in fact to become as well known as his collateral ancestor Mr. Chaplin was in the period of 1916-1918, when he was, beyond doubt, known to more persons than any prior or subsequent figure of human history.

¶ In his consistent and continuous screen performances at a high standard of quality, Mickey Mouse is today the screen's own best contributor to the creation and maintenance of the habit of attending the screen theatre. His success is a service to the industry. He stays on the job.

¶ Mickey confers distinction and honor upon the motion picture by his peculiar and lone capacity to utilize and demonstrate all of those capacities of the camera and screen as an instrument which especially distinguish it from other media of expression.

¶ In turn this amazing little creature of the cinema promises to share in the glory of the great fictional immortals, in a hall of fame with Santa Claus, Don Quixote, Leather Stocking, Paul Bunyan, Rip Van Winkle, Long John Silver and Odin, Wodin, Thor & Co.

¶ Even as Chaplin was, Mickey Mouse is all things to all men. He is a gust of thoughtless fun to the casual, the lowbrow, the thoughtless. He is the voice and personification of the weltschmerz to the sophisticate and a blood brother to the philosopher.

¶ Mickey is more of a man than a mouse and in all humility, not irony, we must admit that it takes a mouse to be Everyman.

MICKEY MOUSE'S FOURTH BIRTHDAY FINDS ORGANIZATION WORLDWIDE

700 Clubs Meet on Saturday Mornings and New Units Form Overseas; Anniversary Is Observed in Series of Broadcasts



At the birthday party on the studio lawn. Walt Disney is holding the left hand of his Mickey. Roy O. Disney, brother and chief lieutenant of Walt's, is shown on the other side of him.

Mickey Mouse is a big boy now.

Since his birth on October 1, 1928, he has seen the growth of a production organization which for comprehensiveness has no parallel in the field of the screen cartoon. In those four years he has noted the development of a direct contact with the children of this and other countries until the numbers enrolled in Mickey Mouse Clubs are estimated as on the way to the million mark. And since midsummer, when he entered the United Artists household, has come a nationwide concentration of tieup connections with the makers of Mickey Mouse dolls, toys, wearing apparel and other articles.

The ramifications of active interest in the careers of Mickey and Minnie Mouse, as depicted by Walt Disney, are cited as follows:

Children members of more than 700 Mickey Mouse Clubs meet on Saturday mornings.

Approximately 15,000 exhibitors throughout the world show the cartoons at one time or another.

Publishers of 172 newspapers print a daily Mickey Mouse cartoon strip.

Fifty to sixty mercantile houses are engaged in the manufacture of Mickey Mouse novelties.

Some 200,000 retail stores sell these articles.

Mickey has his own studio in Hollywood, a plant estimated at $500,000 cost and employing in the neighborhood of 300 men and women, 60 to 70 artists.

The most marked concentration of exploitation came on July 15, when United Artists and 28 manufacturers of Mickey Mouse articles united forces, following upon the adoption of Mickey into the producer-member organization that made him a brother of Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Gloria Swanson, Joseph M. Schenck, Samuel Goldwyn and David Wark Griffith.

48-Page Campaign Book

All the activities that have to do with the screen cartoon, with the exception of the physical marketing of the pictures, now have been centered in a new affiliation with headquarters in New York City. This is the Kamen-Blair Company, headed by Kay Kamen and Streeter Blair, who came into national repute as exploiters with retail merchants in a campaign for boys' wearing apparel in conjunction with the cartoon character "Tim."

Walt Disney and his brother, Roy O. Disney, general manager, turned over to Kamen-Blair complete charge of the appointing of licensees to manufacture Mickey Mouse products. A campaign book of 48 pages in color was mailed to 15,000 exhibitors, outlining tieups with their local stores for Mickey Mouse and Silly Symphonies showings. The Mickey Mouse products are conspicuous in the lobby decorations and in awards, while the advertisements for the local merchant are displayed in the theatre. The retailer in turn plays up the picture in window displays, newspaper advertising and in other media. United Artists supplies the playdates to manufacturers and retailers.

The campaign books were circulated also in 88 foreign centers and in the languages of those exchanges. With 25 or so of manufacturers of Mickey Mouse articles in England, France and other European countries, the tieups are being extended to those agencies.

Such developments were certainly not in the thoughts of Walt Disney ten to twelve years ago when as an obscure commercial artist he was working day and night in a Kansas City shop drawing pictures to be used as advertisements in a farm magazine. The story goes that as the late hours rolled around the mice appeared for their buffet suppers from the wastebaskets where the girl clerks had dropped their lunch boxes. The young artist adopted ten of the midnight banqueters, even taming one to sit upon a corner of his drawing board. Eight years later a composite of these office mice scrambled from the inkwell of Mr. Disney, who had become a cartoonist seeking a penhold in Hollywood.

Mr. Disney is still a decidedly young man—he was born in Chicago in 1901, December 5. Following commercial art work in Chicago and in Kansas City, as mentioned, from 1919 to 1922, he produced a series of seven cartoons for Pictorial Clubs, Inc. As his work began drawing wider attention, from 1923 to 1926 he made the Alice comedies, a combination of live actors and

'GRIND SHORTS' FALLING OFF, SAYS AL LICHTMAN

With the definite reduction in the number of "grind shorts" being produced, an exhibitor problem is being eliminated because of better balanced programs that will improve the box office, says Al Lichtman, vice-president and general manager of United Artists.

"The time is not far distant when the supply of excellent short subjects will approximate the demand," Mr. Lichtman said. "The short subject is coming into its own."

50 TO 60 MAKERS OF NOVELTIES JOIN IN EXPLOITATION CAMPAIGN



On with the dance. And Mickey Mouse does step to Minnie's music. She's loose-footed, too, perhaps because Walt Disney buys her that kind of shoes.

cartoons, for Winkler Pictures, releasing through state rights and FBO. He created and produced the first 26 Oswald cartoons in sound, starting in May, 1928. Then came the Mickey Mouse cartoons in sound. They were released through state rights until February, 1930, then through Columbia, including the Silly Symphony series. Since the contract this summer with United Artists, a still further development recently has been the turn to color in the Symphonies, several of them in their new dress already having been delivered to the New York offices.

4,000 *DRAWINGS MADE FOR McCAY FILM IN* 1909

It's a far cry from the animated motion picture of Winsor McCay in 1909 *to Mickey Mouse and the Silly Symphonies. Mr. McCay's Little Nemo was brought into the motion picture about eleven months after an actor named D. W. Griffith left the stage for "the movies."*

Mr. McCay made 4,000 *drawings for Little Nemo; Walt Disney's staff makes* 11,000 *for a single subject. Mr. McCay followed with Gertie the dinosaurus*

With that multiple expansion, Mickey Mouse's activities now are housed in a capacious studio of Monterey design, called the largest sound-cartoon plant. It includes two large music-scoring studios, an up-to-the-minute projection room and recording stage, and quarters for 100 artists and additional comic strip illustrators who draw the cartoons syndicated in the newspapers.

Paralleling the growth of the production organization has been the spread of the Mickey Mouse Clubs in the less than three years since that movement began. Units now are being formed in Europe and in other countries.

What started with the objective of guaranteeing attendance at Saturday morning matinees has taken on a wider significance. In addition to the commercial objective there came the opportunity for furthering civic and patriotic interest among these clubs whose membership approximates that of the Boy Scouts of America and the Girl Scouts, combined. While the primary thought of the children was entertainment, fathers and mothers, the Parent-Teachers' Association and other civic organizations saw a fertile field for character-building and their cooperation readily was extended. Merchants also took to the thought, and increased goodwill has been one outcome. Reports from theatre managers, clergymen, school principals, parents and civic authorities all attest the resultant force for good

200,000 Stores in Tie-ups with Theatres; $500,000 Studio Employs 60 to 70 Artists; Strip in 172 Newspapers

created for children. Now there is talk of a national convention, with delegates from the many local units.

Lucille Allen Benedict is manager of the Mickey Mouse Clubs, with headquarters at 2719 Hyperion avenue, Hollywood. Field representatives include Edw. M. Whaley, Jr., Lee Riley and Harry E. Nichols.

Many Birthday Celebrations

Birthday celebrations will be in order in the clubs throughout the country on Saturday, the birthday anniversary fittingly coming on the regular meeting day of the members.

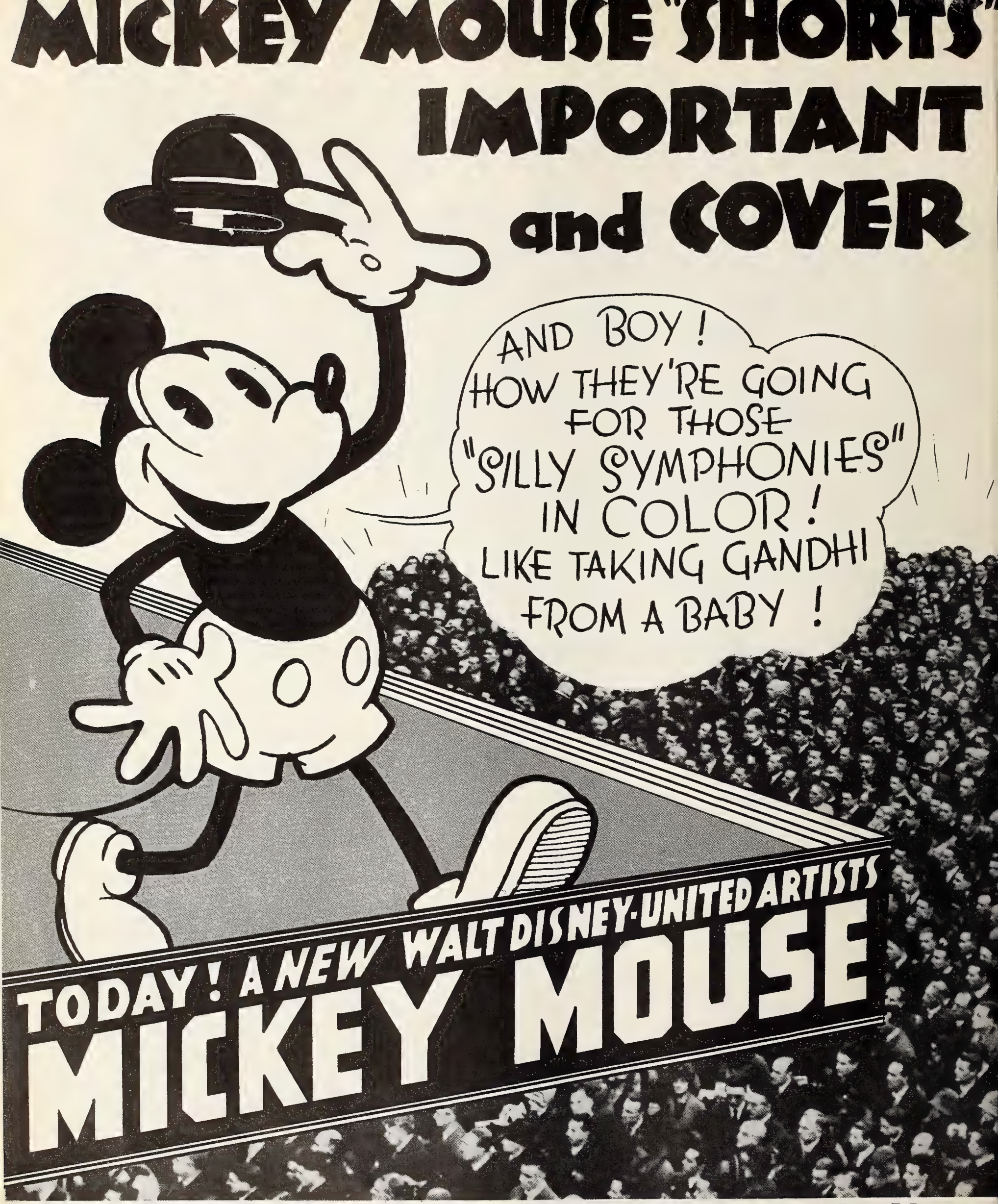
But the clubs will not have the occasion to themselves. Several radio programs over the weekend will carry their share of tribute to the fun-making cartoon character and his producer. Stars of stage and screen will participate in a Mickey Mouse birthday party on the night of Tuesday, October 4, when George Olsen and his orchestra will be hosts at the Hotel New Yorker. The party starts at 11 o'clock, and from midnight until 12:30 the festivities will take to the air, with a nationwide hookup over the National Broadcasting System. Ethel Shutta and Fran Frey will present several Mickey Mouse songs, among them Irving Caesar's "What? No Mickey Mouse? What Kind of a Party is This?" Among the invited guests are Gus Edwards, Irving Caesar, Mitzi Mayfair, Tony Canzoneri, Jack Dempsey, Lilyan Tashman, Paul Muni, Jack Curley, Paulette Goddard, Abe Lyman and Edmund Lowe.

There will be a Mickey Mouse Birthday Party of the Air Thursday night, September 29, from the Coast, on an NBC hookup, with several stars on the program. And on Friday morning, September 30, at 10:30, George Rector, internationally known restaurateur, is to introduce over WJZ and an NBC network a special Mickey Mouse sandwich, which is to be featured in all A. & P. stores. The W. T. Grant department stores throughout the country will have display features on Mickey Mouse on his birthday, October 1. The Candy Institute of America, Inc., whose members make a large share of the confections manufactured in the United States, has adopted this slogan for October 1: "Celebrate Mickey Mouse's Birthday with Candy." And there is even the announcement from United Artists that the company will hold a "mouse warming" October 1 at the Rivoli theatre in New York, future home of exclusive first runs of the cartoons, with cheese of all kinds as refreshments.

NBC executives are waiving a broadcast policy of several months standing for the occasion. The company set about recently to restrict "plugging" of any one melody over the air, with the exception of theme songs on commercial contracts. But for

(*Continued on page* 51)

MICKEY MOUSE "SHORTS" IMPORTANT and COVER



ADVERTISE These New Walt Disneys In Your Lobbies, On Your Marquees, In Your Ads! ***Take full advantage of the tremendous publicity given them by***

ARE NOW MORE THAN GANDHI'S . . a lot MORE territory !!

Exhibitors all over the world realize today, more than ever before, that ENOUGH PEOPLE COME IN TO SEE A WALT DISNEY "MICKEY MOUSE" OR "SILLY SYMPHONY" to pay for its cost several times over, *regardless* of the feature...



UNITED ARTISTS



On this the MICKEY to Exhibitors

In appreciation of the splendid support you have given our product, we, whose united efforts bring to the screen both the Mickey Mouse Comedies and Silly Symphonies, do individually and collectively pledge our whole-hearted endeavors, during the coming year, to the end that Mickey Mouse Comedies and Silly Symphonies may merit your continued bookings and the popular acclaim accorded them in the past.

It is also our sincere hope that we, in our small way, may contribute to the return of better times for all of you.

WALT DISNEY
AND PRODUCTION STAFF

Directors

Burton Gillett
Wilfred Jackson
David Hand

Story Department

Ted Sears
Webb Smith
Albert Hurter
Pinto Colvig

Music Department

Bert Lewis
Frank E. Churchill
Carl W. Stalling

Artists—Animators

Ben Sharpsteen
W. Norman Ferguson
Jack King
Leslie Clark
Dick Lundy
Thomas A. Palmer
Clyde Geronimi
John Cannon
Gilles de Tremaudan
Edwin E. Donnelly
Hardie Gramatky
Scene Layouts
Chas. E. Philippi
Color Artist
Emil Flohri

—to produce a single Mickey Mouse or Silly Symphony

Fourth Birthday of MOUSE of the World

Sound Department

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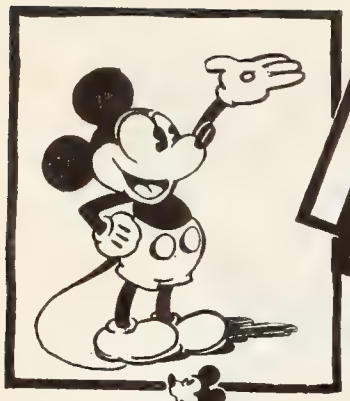
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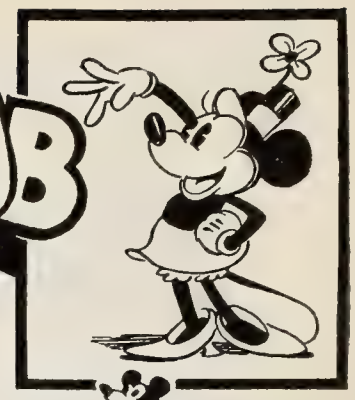
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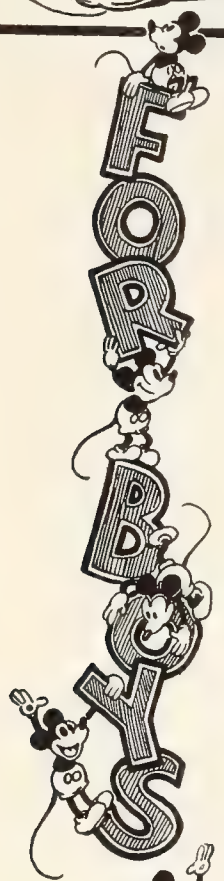
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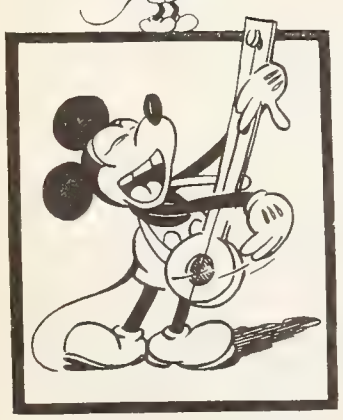
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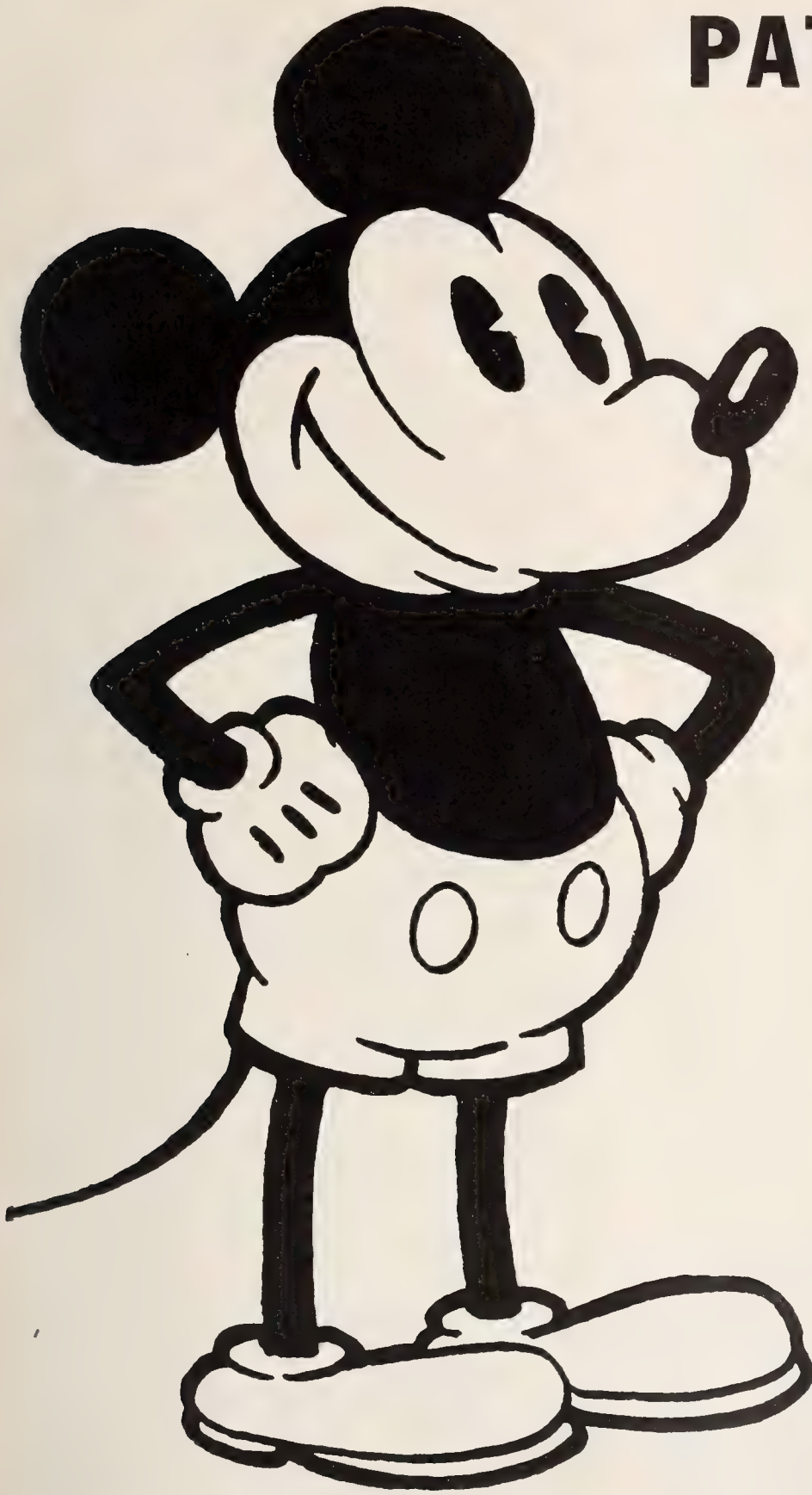
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New York City



NORWICH KNITTING CO.

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Children's Mickey Mouse Knitted Underwear, Nightwear and Sweat Shirts

Mickey Observes Fourth Birthday

(*Continued from page* 43)

October 1 the rule is suspended. Its application will have particular significance in other than musical programs, for several children's hours are planning the introduction of various Mickey Mouse celebrations.

Mr. Disney was initiated into the Breakfast Club at Hollywood on Wednesday. The Assistance League, charity organization, is holding a luncheon in his honor on Friday, with stars attending. On Monday Sid Grauman will have a birthday party for Mickey at the Chinese theatre. Children with their parents will be admitted free as the personal guests of Mickey.

▽

The birthday parties will be the occasions for recalling unusual incidents in the career of the honored guest. Censors in varied localities have presented weird rulings to confound the Disneys, though Harry Hammond Beall, director of publicity, has found them excellent pegs for comment.

Clarabelle Cow, one of the characters of the cartoon, has come in for thumbs-down on at least two occasions. There was the complaint from a Canadian board that the sources of sustenance should be latent as well as lacteal. And when Mr. Disney gave her a dress, even that was not sufficient to smoothen the censorial frown.

When Clarabelle took to reading Elinor Glyn's "Three Weeks," Ohio censors decided to alter her active participation in the book-of-the-week club.

From Berlin came objection to the wearing of German helmets by an army of cats in one of the cartoons.

▽

Mr. Disney's first venture into the motion picture field was a bit happier than his second, though neither was roseate. He did manage to sell locally some animated cartoons of Kansas City celebrities, but when he organized his own little company to do cartoons of famous fairy tales, such as Jack and the Beanstalk and Jack the Giant Killer, he found the modern boys and girls not even lukewarm to them.

▽

There are more than 11,000 drawings in a single Disney subject today. And Walt Disney did all the drawing for the first "Alice" pictures. He had to produce at his own expense. And that was the occasion for the entrance of Roy O. Disney into the company, the brother adding a few hundred dollars to Walt's $40 and what he could round up elsewhere. The first of the "Alice" series was sold for $1,500; it cost half that amount. The Oswald the Cat series was more successful; the partnership accumulated $15,000 savings from Oswald's antics.

▽

It was the advent of sound that started the Disney fortunes definitely on the upgrade. Two of the Mickey Mouse subjects had failed to bring a nibble from Hollywood's producers, whereupon the brothers plunged into Poverty Row. Then came the talkers. Mickey began to talk and dance to music, and within a year the series had become sweet music to the ears of other producers as well as to the brothers.

▽

Not only does Mickey retain his youth; the same is true of the Disney staff.

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CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Successful Calamity

(Warner)

Comedy-Drama

Mr. George Arliss, generally considered one of the most able actors on the screen, presents here a deft, finished performance in his usual fine style. The film follows the lines of stage technique, having been adapted from a stage play of the same title by Clare Kummer. There is a good deal of humor in the film, though definitely of a more subtle nature than usual and for the most part achieved by way of dialogue rather than action.

The picture is greatly dependent upon dialogue throughout for its effect, and fortunate it is that that dialogue fell into the capable hands of Mr. Arliss, who makes the most of it.

The fact that the original of the film was a stage play probably will have comparatively little effect on the potential audience. Nevertheless it will do no harm, and perhaps some good, liberally to indicate the film's origin. The title is sufficiently intriguing to afford a certain amount of box-office attraction, and when that title is linked to the star's name it should carry considerable weight. In fact it would be well to cite certain of his previous characterizations. Indicate that here is Mr. Arliss in a somewhat different type of role from that in which the motion picture public is accustomed to seeing him. He plays here the wealthy, successful financier, who, after a year's absence in Europe, finds it virtually impossible to gather his wife, daughter and son about him for a "quiet evening at home." By a ruse he contrives to bring them back to the fireside.

In consequence of the fact that the audience is "in" on Mr. Arliss' fabricated "ruin" to gather sympathy and attention from his family, the story never becomes seriously dramatic and has an underlying chuckle throughout. The family makes sacrifices for Mr. Arliss, while he laughs up his sleeve as the ruse works. Perhaps the most feasible angle from which to hit the story is that of the wealthy man who "saved" his family from the effect of too much wealth by fooling them. There is a note of loyalty in the story, in that the family sticks by the father in his "distress."

Mary Astor, Evelyn Knapp, Grant Mitchell, William Janney and David Torrence head the support and all are capable, reasonably sound box office names. The picture is primarily adult entertainment.—AARONSON, New York.

Produced and distributed by Warner Brothers. Directed by John Adolfi. Story by Clare Kummer: Adaptation and dialogue by Austin Parker, Maude Howell and Julian Josephson. Art director, Anton Grot. Release date, September 17, 1932. Running time, 72 minutes.

CAST

Henry Wilson	George Arliss
Emmie	Mary Astor
Peggy	Evalyn Knapp
Connors	Grant Mitchell
Partington	David Torrence
Eddie	William Janney
George	Hardie Albright
Belden	Hale Hamilton
Pietro	Fortunio Bonanova
Larry	Randolph Scott
Mary	Nola Luxford
Curtis	Murray Kinnell
Lawrence	Richard Tucker
Pauline	Barbara Leonard
Valet	Harold Minjur
Barney Davis	Leon Waycoff

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Washington Merry-Go-Round

(Columbia)

Drama

Sell this as Washington from the inside, as a flashing glance behind the political scene in the nation's capital, and let the timeliness of the subject carry it along of its own weight. Designed for release prior to election day in November, the picture offers the showman an excellent opportunity to cash in on a public opinion primed for politics, devouring political headlines and party sold from the start.

Hit this hard in the advertising, giving it all the ballyhoo and heavy type possible and carrying over the same flashing campaign idea into the lobby displays and marquee. The title is that of a book published last year with considerable success and devoted to the inside of Washington politics and society. It would be well, perhaps, not to stress the origin of the title too heavily, if at all, since it appears obvious that the film has taken from the book merely the title and general theme, with no fidelity of detail or situation, except by suggestion.

Rely for the most part on the subject matter concerned, its pertinence at the moment and the cast names. Lee Tracy, in another splendidly hard-hitting performance, plays the young and newly elected Representative who comes to Washington through illicit votes and for the express purpose of smashing the ring of grafters and political opportunists who elected him. With Tracy for the marquee lights are Constance Cummings, attractive and capable in her restrained performance as the granddaughter of a senator who is innocently deeply enmeshed in the political network, and is poisoned when he attempts to break away. Alan Dinehart presents a strong performance as the ambitious ring-master of the circus, and Walter Connolly, in the role of the elderly senator, gives a character performance of unusual merit. He is definitely worthy of attention in this, his first screen role. He has come from the New York stage to the motion picture.

The historical and much publicized Bonus Expeditionary Force, in its encampment on the Anacostia Flats near Washington, takes an important part in the picture, and becomes thereby a valuable selling angle for the exhibitor. Pictorially the interest in the film is heightened by authentic-appearing scenes of the House in session, and by several excellent bits of Washington scenery.

The picture, in a measure forceful, active and rapid of pace, is entertaining, and definitely adult in character. It calls for a strong selling campaign in keeping with the theme and should keep the audience well up in its seats.—AARONSON, New York.

Produced and distributed by Columbia. Directed by James Cruze. Story by Maxwell Anderson. Screen play by Joe Swerling. Cameramen, Ira Morgan, Teddy Tetzlaff. Sound, Lodge Cunningham. Film editor, Richard Cahoon. Running time, 78 minutes.

CAST

Button Gwinnett Brown	Lee Tracy
Alice Wylie	Constance Cummings
Norton	Alan Dinehart
Senator Wylie	Walter Connolly
Clarence	Clarence Muse
Beef Brannigan	Arthur Vinton
Kelleher	Frank Sheridan
Conti	Clay Clement
Martin	Sam Godfrey
Willis	Arthur Hoyt
Beauchard	Ernie Woods

Three on a Match

(First National)

Drama

Because of its story, selling of this picture must depend upon the strength of the cast names. The superstitution connected with the title is pretty well known, the idea being that something dire happens when one match is used to light three cigarets. Enough tragedy and misfortune follows in this story to add plenty of power to the omen.

The whole thing builds up to a climax that nobody can disassociate from the Lindbergh kidnaping, but if that fact is brought out at all in advertising and publicity it is quite apt to create a negative audience reaction. Therefore, creating advance interest in the picture will be more a matter of what not to do.

It does not seem logical for any one to play up the dramatic sequence. Likewise, the idea of a woman deserting her husband, when he has given her everything in the world to make her happy, and taking up a sordid life with a gangster, will not tend to create the impression desired.

Although a child, Buster Phelps, is prominent all the way through the picture, the feature is anything but children's entertainment.

The first third of it is played with juveniles occupying the roles of the three featured feminine names. These sequences are given over to the careers of the children up to public school graduation, with Mary, the hard-boiled kid, Vivian, the snob, and Ruth, the honor student, scenes interesting enough in themselves and tending to give an idea of what is to follow.

After their accidental meeting 10 years later the story proceeds as outlined earlier, with Mary proving that she has a heart of gold and marrying Kirkwood after he has divorced Vivian.

Names will have to shoulder much of the task of carrying the picture. With Joan Blondell, Warren William, Ann Dvorak, Bette Davis and Lyle Talbot to work with, you have

plenty of reason to shout about their work in the picture. Considering the type of story, they all do fine and effective work. But in building them up, be careful of the style of catchlines and ad copy you use, framing it so that it will let the theme of the story down easily.

Don't resort to any foolish showmanship. Don't tell them that if they don't want to be shocked at a story of life, they had better stay away. Don't use the word "kidnaping" or anything that suggests it in any way. There may be ways of doing something with the title, bringing out the direful results that may ensue with the three-on-a-match idea, but that, too, will have to be handled carefully.

Produced and distributed by First National. Directed by Mervyn LeRoy. Story by Kubec Glasmon and John Bright. Screen play by Lucien Hubbard. Photographed by Sol Polito. Film editor, Ray Curtis. Art director, Robert Haas. Release date, October 29, 1932.

CAST

Mary Keaton	Joan Blondell
Henry Kirkwood	Warren William
Vivian Revere	Ann Dvorak
Ruth Westcott	Bette Davis
Mike	Lyle Talbot
"The Mug"	Humphrey Bogart
Linda	Patricia Ellis
Naomi	Sheila Terry
Principal of school	Grant Mitchell
Vivian's chum	Glenda Farrell
Bobby	Frankie Darrow
Mrs. Keaton	Clara Blandick
Defense attorney	Hale Hamilton
Horace	Dick Brandon
Max	Junior Johnson
Vivian as child	Dawn O'Day
Mary as a child	Virginia Davis
Ruth as a child	Betty Carrs
Junior	Buster Phelps

Mr. Robinson Crusoe

(United Artists)

Adventure

Active and vigorous, Douglas Fairbanks, the perennial, presents a fantastic adventure constructed around the Robinson Crusoe theme, builds himself a house—and a radio set—and injects dialogue in the modern mode. Mr. Fairbanks, on his lonely isle, indulges in the wisecrack, aimed in the general direction of his monkey, his parrot or his dog. And the parrot replies, also with the modern "Okay."

Fairbanks has chosen for his theme here an idea bizarre in conception, diverting, occasionally amusing, and sprightly. The star, as always, creates an atmosphere of surging good health, of a youthful ardor which refuses to be dimmed and should communicate itself to the audience in a manner to assure a hearty reception, however lacking in red meat the finished product may seem. As a result the audience should be fully entertained, should enjoy the antics and inventive turn of Fairbanks, however much they may chuckle at the fantastic developments of his hand and mind.

The exhibitor has the enormous drawing power of the Fairbanks name, which cannot possibly fail of individual strength, to guarantee for himself a marquee name probably without a peer in so far as personality is concerned. Of assistance Mr. Fairbanks has little, with the exception of attractive Maria Alba as the native girl whom he protects, and William Farnum in a definitely minor role, but he needs none. Let the exhibitor picture for himself Douglas Fairbanks, wealthy and healthy, taking a bet while on a yachting cruise that he will be able to live in luxury on a deserted island, and swimming to shore with nothing but a shirt and a pair of trousers, and a dog by his side. With that picture in mind, the exhibitor may let his imagination run in fashioning his advertising copy, in constructing a theatre front along all the novel South Sea lines he may care to attempt.

Fairbanks' ingenious devices for comfort and even luxury are clever, and others are so perfect of construction as to be funny. Here is a modern Robinson Crusoe who "builds him" a penthouse and an overhead trolley line. Plaster the theatre front with Fanrbanks and his inventions, in all the poses possible.

Fairbanks outwits a horde of savages in order to save the girl, who escapes to his island from the wedding bells of her tribe. The closing sequence shows the native girl dancing in hip-swaying rhythm to the applause of a Follies audience, while Fairbanks in the front row salutes her in native South Sea style. Here is lively, amusing entertainment to be sold as such to the entire family, between the ages of seven and 70.—AARONSON, New York.

Produced and distributed by United Artists. Directed by Edward Sutherland. Story by Elton Thomas. Adaptation by Tom Geraghty. Music score by Alfred Newman. Film editor, Robert Kern. Cameraman, Max Dupont. Release date, September 17, 1932. Running time, 72 minutes.

CAST

Steve Drexel	Douglas Fairbanks
William Belmont	William Farnum
Professor Carmichale	Earle Browne
Saturday	Maria Alba

Kreuzer Emden

Cruiser Emden

(World's Trade Exchange)

War Drama

A tribute to the heroism of the crew of the German sea raider, the Emden, is the obvious objective in this production, which has as its climax the battle with the British cruiser Sydney that wrote finis to the raider's spectacular career.

As such the production is treated essentially as a pictorial record of naval activity in the World War. There is a thread of romance spun into the story, but so thin that it is of no material consequence.

Considerable suspense has been worked into the gunnery duel in the final scenes, where action practically eliminates dialogue. The exhibitor may well promise his community an exciting battle scene which maintains as complete interest to the non-German patron as to the one familiar with the language of the participants.

Louis Ralph, as Captain von Mueller, gives a telling characterization as the commander of the raider, but whether the name of the captain or the others in the cast will have any significance in the given community is for the exhibitor himself to determine, in the light of the reception of previous bookings.

There is much of martial and patriotic music.

The battle at sea should be interesting to the juvenile patron.—ROVELSTAD, New York.

Produced by Emelka, Munich. Distributed by World's Trade Exchange. Directed by Louis Ralph. Scenario by Alfred Halm and Louis Ralph. Music by Friedrich Jung. Release date, September 8, 1932. Running time, 85 minutes.

CAST

Captain von Mueller	Louis Ralph
Grete	Renee Stobrawa
Adjutant	Hans Schlenck
Aniuschka	Frau Forster-Larrinaga
Petzold	Werner Fuetterer
Mertens	Fritz Greiner
Russian captain	Will Dohm
Australian captain	Kaiser Heyl

Monkey's Paw

(RKO Radio)

Drama

With the release of "The Monkey's Paw," a pretty problem is dropped into showmen's laps.

The story is about the fatalistic charm of a monkey's paw. It is laid entirely in England and the dialogue throughout is spoken with a very decided British accent. Sergeant Major Morris, in showing the paw to the White family, relates the dire consequences it brought its first possessor. Mr. White is fascinated by its power and steals it from Morris' pocket. He wishes for a thousand dollars and gets it, but it costs the life of his son. The tragedy is too much for his wife, who has scoffed at the paw's power, but in her desperation she seizes it and wishes for the return of her son. Fearful of the consequences, White wishes the son back in the grave. The finale shows the whole thing was only a dream after Morris had told his story.

Note that the running time is only 52 minutes. You should be sure to build up a

A Column of Successful Showmen!

W. J. COULTER
Byrd Theatre
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"I am happy to be listed among your host of exhibitor friends who can fully endorse your product. Columbia pictures have been very important in my four theatres and I have learned to depend upon Columbia."

CHARLES A. BULL
The Novelty Theatre
Wichita, Kans.



"In looking over 1932-1933 product, I can say without hesitation that Columbia excels all others and was my first buy."

CHRIS EFTHIM
Star Theatre, St. Louis



"You gave us good pictures last year. Your line up looks even better this year. Theatres certainly need good pictures and Columbia is doing her part."

GEORGE PLIAKOS
Criterion Theatre, St. Louis



"Four words will explain what I think about Columbia pictures — they are the best — and I play them all."

"THIS SPORTING AGE"
Plays entire metropolitan
LOEW CIRCUIT

strong supporting program and work in some worthy showmanship features. Added attractions of particular local significance, such as talent try-out nights, song contests, or some important exploitation event that you want to pull off, should help grosses.

If there are any British societies in your neighborhood, it might be a good idea to work out some kind of special contact, because of the high British atmosphere of the picture. But where the picture must stand on its own, before essentially American audiences, try to create interest by stressing the dramatic idea which seeks to inspire awe, mystery and a little terror.

You may be able to work up some curiosity by playing on a lot of pet superstitions starting with the four-leaf clover, lucky ring, spilling the salt, seeing a load of barrels, having them all lead up to the fantastic superstition of the monkey's paw and the power of all for good and evil, getting over the idea that "The Monkey's Paw" is the strangest charm ever used by any man and that its power is greater than any other.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, David O. Selznick. Directed by Wesley Ruggles. From the story by W. W. Jacobs and the play by Louis M. Parker. Screen play by Graham John. Musical director, Max Steiner. Art director, Carroll Clark, Cameraman, Leo Tover. Sound recorder, Hugh McDowell, Jr. Film editor, Charles L. Kimball. Assistant director, Dorian Cox. Release Release date, November 15 (tentative). Running time, 52 minutes.

CAST

Mr. White ..... Ivan Simpson
Mrs. White ..... Louise Carter
Sergeant Major Morris.....C. Aubrey Smith
Herbert ..... Bramwell Fletcher
Rose ..... Betty Lawford
Mr. Hartigan ..... Winter Hall
Samson ..... Herbert Bunston

Maedchen in Uniform

(Krimsky-Cochran)

Drama in German

The power and subtlety of dramatic story and the excellence of performance and development serve to make this picture worthy of the most serious consideration by American exhibitors, despite its German dialogue, its foreign players.

Due to the inclusion of occasional superimposed subtitles in English at critical points in the development of the story, the picture becomes readily understandable to the patron lacking a working knowledge of the German language. If the exhibitor were to follow the method employed by the distributors at the two-a-day performance at New York's Criterion, and supply the audience with a brief written synopsis, there could be no slightest difficulty is appreciating more fully the run of the rapid and evenly flowing plot. The expense incident to the printing of such audience-assistance would in this instance appear wholly justified, since thereby a long step would be taken to overcome the natural obstacle of an unfamiliar language.

Stressed as something unusual, something fine in motion pictures, the picture should be made to return full value at the box office if the appeal is made in dignified manner to those of the potential patrons who appreciate excellent quality, in story, in plot construction, in performance.

Briefly, the story concerns a young girl, Hertha Thiele, sensitive and reserved, who is suddenly dropped into a girls' boarding school following the death of her mother. It is operated for the children of German army officers and the school authorities, as brilliantly personified by the principal, maintain the strictest of military discipline, even to the point of requiring the girls to wear striped uniforms. Only one teacher, played splendidly by Dorothea Wieck, has an appreciation of the deep hurt in the soul of the young girl, and tries, in a small way, to replace her mother. An infraction of the rules banishes the girl to a detention room, where her attempted suicide leap from a balcony is prevented by a rush to the rescue by dozens of her frightened schoolmates. Realizing to the full the effect of her iron discipline, the principal, crushed, passes down the staircase.

There are no men in the cast, and the entire action takes place within the confines of the school. Brilliantly has the direction indicated its ability to handle with telling effect mass movement, as the girls scurry about, or mass sound, as they give vent to their fears for the missing girl. There is no necessity in advertising this picture, to even suggest the possibility of a strange affair between the girl and her teacher, since there is nothing strange about it, when all circumstances are considered.

The exhibitor who plays this film has much ready made copy set for him. A highly successful run at top prices at the Criterion is currently a fact, and New York motion picture critics have praised the film with almost complete unanimity. The film is for discriminating adults alone, should be sold in an emphatic but dignified manner, and the exhibitor may promise a production outstanding in merit.—Aaronson, New York.

Produced by Carl Froelich Studios, in Berlin. Distributed in the United States by John Krimsky and Gifford Cochran. Directed by Leontine Sagan. English text by Donald Freeman. Artistic supervision, Carl Froehlich. Running time, 110 minutes.

CAST

The Principal .....Emilia Unda
Teachers:
Fraulein von Bernberg .....Dorothea Wieck
Fraulein von Kesten .....Hedwig Schlichter
Pupils:
Manuela von Meinhardis .....Hertha Thiele
Ilse von Westhagen .....Ellen Schwannecke

White Eagle

(Columbia)

Western

It is difficult to estimate the number of motion picture patrons who are Western "fans," who like their films red-blooded and meaty in an outdoor action sense, but whatever that number, here is a picture they should all enjoy. It is almost unnecessary to indicate that any one younger than the upper "teens" will stand up on his chair as the Indians start their raid or the Pony Express flashes across the plains.

Here is a dashing Western, with Buck Jones as the Indian, White Eagle, living as a white man and the most daring rider of which the service can boast. Buck has a host of friends among the younger generation and, through them, among many elders. There are numerous Buck Jones clubs connected with theatres, and among them his admirers are unswerving in their loyalty. Jones looks every inch an Indian when he is in feathered warbonnet, rides like a fiend on a beautiful white horse, and saves the day for the Indian and the white man by calling the Indians from the warpath, which they took when the villain of the piece, posing as a Government agent, caused his own depredations to be blamed on the Indians.

There is a sequence, in which the blue uniformed cavalry of the United States takes the trail against the maurauders, which should chase the thrills up and down the spine of any boy. There is a girl, Barbara Weeks, attractive and blonde, the sister of the Pony Express superintendent, and it develops at the conclusion that Jones is not an Indian, but the son of a white army captain, brought up by an Indian chief.

Play for the youngsters with this, certainly, but it should be worth while to direct an appeal toward the adults as well. Ask them how long it has been since they last saw a fast-moving Western, and promise them a treat in a momentary return to childhood thrills. Buck Jones and his capable Western support will bring them many a memory, many an appreciative chuckle, and they will probably enjoy it very nearly as much as the youngsters. Play the film at that time of the week which is most advantageous for the attendance of children.

There is no reason why the school teachers cannot be drawn into the campaign, since the picture has its quota of excellent Western scenery, appears to be an authentic picturization of a period in American history, and is as clean as a whistle.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Lambert Hillyer. Story and dialogue by Fred Myton. Cameraman, L. Wm. O'Connell. Sound, Glenn Rominger. Release date, October 7, 1932. Running time, 67 minutes.

CAST

White Eagle ..... Buck Jones
Janet ..... Barbara Weeks
Bart ..... Ward Bond
Gregory ..... Robert Ellis
Dave Rand ..... Jason Robards
Indian Chief ..... Jim Thorpe
Gray Wolf ..... Frank Campeau
Sheriff ..... Bob Kortman
Captain Blake ..... Robert Elliott
Doctor .....Clarence Geldert
Jack .....Jimmie House

Money Means Nothing

(Paramount)

Light Comedy

On the slenderest of stories and without heavy outlay on production, the Paramount British organization with this picture has turned out a film that should satisfy the average non-critical audience, without creating anything in the way of a sensation. It is competently made, with good settings and lighting and adequate technical work generally, with the exception of a few minor lapses in recording.

The story is woven round a young English lord whose valet, the descendant of a long line of family servitors, suddenly becomes possessed of vast wealth. The valet, who stands almost in loco parentis towards the young man, contrives with this wealth to extricate the youth from an engagement to a cheap chorus girl, buys back the ancestral mansion and has the final satisfaction of seeing his master fall in love with his own daughter.

John Loder carries the part of the young Lord Massingham in convincing manner, and gives you a name with which to strengthen your campaign, but it is to Gibb McLaughlin, as Faringay the valet, that principal honors must go, for he bears the onus of the acting, and gives a highly credible characterization of the old retainer, with a very real embarrassment at the accession of wealth. Take him out as your lead and play the piece up to your public as the story of a "gentleman's gentleman," or the odyssey of a butler, if you want to be poetical.

Apart from that, however, there is little in the picture to justify extravagant exploitation, and your next best bet would be to gag the title as far as it suggests itself to your imagination. There is, however, material in the plot for a contest competition on the line of "What would you do if you suddenly inherited $100,000,000?"—Charman, London.

Produced for Paramount British by British & Dominions Films. Story by Douglas Furber. Running time, 67 minutes.

CAST

Egbert, Earl of Massingham.....John Loder
Faringay (or Blethersyde).....Gibb McLaughlin
Livia Faringay .....Irene Richards
Sir Percival Puttock.....Clive Currie
Daysie de Lillie.....Dorothy Robinson
Angel, her friend.....Kay Hammond
Stage Door Keeper.....Miles Malleson

SHORTS

Glad Rags to Riches

(Educational)

Laughs and Speed

The Baby Stars mimic the grown-ups in the atmosphere of a night club. The story concerns the trouble of a tiny soubrette, in the clutches of her hard-boiled boss. She's saved from the gilded den by the timely arrival of her sweetheart, who is fresh from the country. Some smart dancing and the singing of "Only a Bird in a Gilded Cage," by a 3-year-old miss are the highlights. A re-creation of the Floradora Sextette should get plenty of laughs

from the grown-ups. The picture moves along at a speedy clip, but is well timed so that all the laughs can register. It looks to be a pretty good picture to show children and should fit in nicely on any program. Running time, 10 minutes.—McCarthy, Hollywood.

Hot Spot
(Hal Roach-MGM)
Merry

Plenty of nutty comedy is dished up in this one to introduce a new screen personality, Ben Blue, in a series called "The Taxi Boys." It's about a dumb taxi driver and his stooge, who hasn't the slightest glimmer of what it's all about, and consequently do the most absurd thing possible in any given circumstance. First we have Blue wrestling with a customer and finally landing him in the driver's seat as he lolls in the cab. Next is the old gag of "two tens for a five," the two drivers coming out on the short end of the deal. The finale is a ludicrous attempt to save a beautiful girl from her suspicious husband. The picture is a neat medium to get audiences in a merry mood. Running time, 18 minutes.—McCarthy, Hollywood.

Dr. Jekyll's Hide
(Universal)
Fair

A 1915 melodrama has been jazzed into the modern with the aid of accompanying dialogue meant to be amusing; the whole designed to be funny. It succeeds only moderately well in its intention, failing chiefly because of the comparative weakness of the dialogue, which falls short of being truly amusing. However, the heavy dramatic acting of a decade or two ago, combined with the elderly technique does make for a certain amount of comedy to the film-goer of today.—Running time, 9 minutes.

Musical Doctor
(Paramount)
Entertaining

For those patrons who have something in the nature of a flair for Rudy Vallee, and they are supposed at least to be legion, this short is worth a play in the advertising, under the feature. There is a fair possibility of drawing a feminine contingent thereby. Vallee conducts a hospital where the only treatment is music, and his patients and the audience are subjected to frequent and reasonably effective closes.—Running time, 10 minutes.

Mickey's Revue
(United Artists)
Clever Cartoon

An amusing and often cleverly drawn cartoon of the Mickey Mouse brand, with the animated figure leading his band in a most unusual, hectic fashion, providing thereby much of amusement, especially for the younger generation. Feature this Mickey Mouse cartoon in the trailers. Promise a few laughable minutes with the star of the cartoon world, and no one will be disappointed.—Running time, 7 minutes.

Betty Boop for President
(Paramount)
Clever, Amusing

Smart, novel and amusing is this Betty Boop animated cartoon, in which Betty carries on a vigorous campaign for President, and promises what she will do if elected. The novelty lies in the unusual drawings, the cleverness of idea and execution. Pertinent at this moment, the short may be considered in a measure outstanding among animateds.—Running time, 7 minutes.

ON THE DOTTED LINE...

Allied
Ben Grauman Kohn signed to write "Shriek in the Night," an original. . . . Reginald Denny and Lila Lee in "Iron Master." . . .

▽

Columbia
Barbara Weeks and Buck Jones in "Sundown Rider," Lambert Hillyer to direct. . . . Walter Connolly in "Plainclothes Man" and "No More Orchids." . . . Joyce Compton in "Fighting Caravans," Otto Brower to direct. . . . Lew Seiler signed to direct "Cauliflower Alley." . . .

▽

Fox
Victor McLaglen signed for a forthcoming production. . . . Harry Machman signs directorial contract. . . . El Brendel, Janet Chandler and Onslow Stevens in "Cross Pull," Walter Mayo to direct. . . . Spencer Tracy and Marion Burns in "Pier 13." . . . June Clyde added to "Tess of the Storm Country." . . . Una O'Connor, Merle Tottenham and Irene in "Cavalcade." . . .

▽

Majestic
George E. Stone signed for "Betrayal," Christy Cabanne to direct. . . .

▽

Mayfair
Irene Rich and Conway Tearle signed for "Her Mad Night," E. Mason Hopper directing. . . .

▽

MGM
Robert E. Sherwood adapting "Education of a Princess." . . . Upton Sinclair engaged to write original tentatively titled "Star Spangled Banner." . . . "Reunion in Vienna" to be adapted for screen with John and Lionel Barrymore and Diana Wynyard. . . . Emerson Tracy in "Over the Counter" (short subject), Jack Cummings directing. . . . Martha Sleeper in "Rasputin." . . .

▽

Monogram
Tom Douglas and Betty Compson in "Guilty or Not Guilty." . . . Neoma Judge signed for "Man From Arizona," Harry Fraser directing. . . .

▽

Paramount
James Cruze signed to direct one sequence of "If I Had a Million." . . . John Bright, Tiffany Thayer, Frank Howard Clark and Courtney Terrett join writing staff. . . . Kate Smith signs feature player contract. . . . James Flood signed to direct George Raft in an untitled picture. . . . Helene Chadwick signed for "Golden Widow," Ernst Lubitsch directing. . . .

▽

RKO Radio
Van Nest Polglase appointed assistant art director. . . . Lily Damita and Charles Morton in "Goldie." . . . Wm. Gargan and John Warburton sign term contracts. . . . Kenneth Macgowan made associate producer. . . . Charles Bickford and Irene Dunne in "Man and Wife."

▽

Universal
Gloria Stuart in "Laughter in Hell." . . . Charles Beahan renewed contract as eastern scenario editor. . . . Sidney Fox in "Don Quixote," Ernst Pabst to direct. . . . Melvyn Douglas signed to replace Paul Lukas in "Nagana." . . . Boris Karloff in "Im-Ho-Tep." . . .

▽

Warner-First National
Leo Carrillo engaged for "Parachute." . . . Arline MacMahon and Paul Muni sign long-term contracts. . . . Bebe Daniels and Ginger Rogers replace Kay Francis and Joan Blondell in "Forty-Second Street." . . .

A Column of Successful Showmen!

•

ROBERT PATTERSON
Shastona Theatre
Mount Shasta, Calif.



Booked solid on Columbia 1932-1933. Says "'American Madness' is one of the best pictures that I have had the pleasure of showing in my theatre. I did a very good business. Keep up the good work."

•

A. E. LICHTMAN
Lichtman Theatres
Washington, D. C.



"We want to take this opportunity of telling you and the rest of the country of our *Complete Satisfaction* with your product during this past year. The booking of Columbia product in our 14 theatres just proves one thing—give us the pictures and we can do the business, and this is evidenced by the fact that the 1933 contracts have already been signed, sealed and delivered for our entire circuit."

•

SOL LACHMAN
Reno Theatre
Reno, Nev.



Has bought Columbia service 100 per cent. People who are being Reno-vated are strong for the Reno Theatre in consequence.

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THE JUNIOR SHOW

by RITA C. McGOLDRICK

FOR the past three months MOTION PICTURE HERALD, through the department *School and Screen,* has been conducting a careful national survey of the activities of all large club groups working for or against the best interests of the motion picture. A questionnaire was addressed to the heads of 150 Film Councils representing thousands of clubs located in the metropolitan districts as well as in the smaller, but very active, communities in every state of the Union.

Out of the avalanche of important material that followed in the answers, a few of the topics are of arresting interest. One is the Junior Show. There is no question of the active concern felt by all club leaders about the supervised programs for children. Nor is there any doubt that the theatre managers of the country are newly expressing themselves in terms of their own responsibility to the community. A whole new field of action is disclosed in this bird's-eye view of national opinions which have been assembled for the first time.

Junior Show Or Family Night

The answers under this question have brought to light two interesting facts. One is that the Junior Show is a fine financial and popular success in those theatres where club women and theatre men, cooperating to make the program for the children as interesting as pissible, have organized active clubs such as the Mickey Mouse, Buck Jones Rangers, Fox Trailers, Booster Clubs or Scout Helpers. From dozens of theatres the news comes that their young people's clubs have a membership of 1,200 to 2,300 children. In nearly all these instances the theatre manager has a card index of names and addresses of his small patrons. The enthusiastic response he receives from his young members has made the Junior Show the outstanding activity in his theatre and has won him an increased night patronage of pleased parents.

The second fact that club leaders are inclined to favor the Family Friday Night program and are laying far more stress on family audience entertainment than on the program for children alone. The majority of theatre men say that they also find the selected and carefully balanced week end program a far better paying proposition than the matinees for children which, unless they are flourishing, can become so expensive to the exhibitor.

There are several reasons offered in support of this new trend. First, there are too few pictures to choose from for straight juvenile entertainment. A good year gives us a "Skippy" and a "Sooky," "Tom Sawyer" and "Huckleberry Finn," "Penrod and Sam," and some of the operettas like "Puss In Boots," but the supply is meager. The exhibitor finds himself harassed with a real problem, and the children themselves are the worst critics. They want entertainment, with plenty of life and action and quality, but they refuse to be patronized or to have their entertainment served to them in homeopathic doses. So unless they are encouraged by contests, club activities, and a lively program, they have no use for Junior Shows themselves. The Family Friday Night offers a wider choice of pictures, and theatre men, club leaders and Parent-Teacher Association members find it much simpler to work out a balanced screen diet for all ages in the family. Where the father or mother goes with the children to the show, the serious question of chaperonage is cared for, and there is something to be said for the building-up of the family unit in the theatre audience.

In some communities both plans are being carried on successfully, but in these instances a carefully graded set of pictures is worked out to accommodate both groups. In Massachusetts, which is highly organized through Film Councils, and committees of theatre men, the following classification of current pictures has been made and distributed to all exhibitors in the state as well as to the members of the Springfield Motion Picture Council, with its sixty cooperating organizations; Quincy Better Film Council with 16 clubs; Worcester, 16 clubs; Clinton, 12 clubs; Northampton Council, Waltham, 20 clubs; Melrose, 20 clubs.

Selections in Massachusetts

Family
American Madness
Beyond the Rockies
Bring 'Em Back Alive
Igloo
Make Me a Star
My Pal, the King
Mystery Ranch
Rebecca of Sunnybrook Farm
Successful Calamity
Tom Brown of Culver
Twenty-six Martyrs of Japan
Congorilla
Dangers of the Arctic
Forbidden Company
Hell Fire Austin
Isle of Paradise
Married Men
McKenna of the Mounted
Son of Oklahoma
Stranger in Town
The Word of God in India

Adults and Young Adults
The Stoker
The Old Dark House (Gruesome mystery)
What Price Hollywood

Adults Only
The Sign of Four
By Whose Hand
Back Street
Roar of the Dragon
Strange Interlude
Washington Masquerade
The Man Called Back

Chicago has become the most highly organized center in its motion picture activity, with 780 clubs to draw upon for support, and a local city committee of 350 women engaged in answering the tangled problems. The development of the Junior Show is to be the great forward step of Chicago's plan for this coming year. The chairman of the council, Mrs. Richard M. McClure, writes:

"We find the Junior Clubs flourishing in many neighborhood houses and it is our hope to coordinate these as a working basis to a city wide movement. Many of the neighborhood houses sponsor the Family Friday Nights as well, and seem to be doing good business. There has been much hostility to the industry in Chicago. Now, after two years of constant work, we feel that a very fine spirit exists between organizations and exhibitors. We arrange joint meetings and discuss the many complicated problems of the exhibitor and distributor and the further difficulties that beset most managers. We have accurate information as a basis of understanding and, because we have proved an honest desire to build audiences for the motion pictures, we are assisted in every possible way. We believe that the Better Films Council of Chicago will develop into a Public Relations department for the theatre men of this city."

Memphis Activities

The chairman of the Better Films Council of Memphis, Mrs. Lawrence A. Akers, sends us this comment:

"We have both Family Night programs and Junior Shows. They do not serve the same purpose, so, we feel, do not deserve to be compared. Our Family Nights are, of course, at the suburban theatres and the Junior Shows are at our uptown ones. Financially, the latter seems more profitable to the theatre owner, but from the standpoint of our Council we prefer the former. It is our contention that they are more lasting in their influence, as they encourage that almost lost art of bringing entire families together for their amusement, and the programs are such that they are not outgrown as are those for Junior Shows. We have continued both types of shows all summer with splendid results.

"Our Family Nights are every Friday, but the Junior Shows are only for special occasions. The scarcity of suitable pictures makes it impossible to have many of them.

"Suggestions for other groups are numerous, but above all else I should like to stress the importance of selling the idea of their work to the newspapers and through them, to the public. This has been responsible for what success our Memphis Council has had."

It is the purpose of this department in the HERALD to follow through on every story of a successful show that the questionnaires have brought into us, and to give to readers the benefit of the experience of other managers who are finding goodwill and a better box office by dealing directly with the interested people in their communities. It will also be our plan to present to you news of successful programs, suggestions for special occasions and every bright and new idea that finds its way into the mail bag from these widely scattered but interested groups who are accomplishing very definite things for better motion pictures.

Selznick Radio Contract To Be Renewed, Says Kahane

David O. Selznick, Radio studio production executive, will retain his post at the expiration of his present one-year contract, on October 28, according to B. B. Kahane, president. A new contract will be given Mr. Selznick. "The company wants Mr. Selznick to remain, and he has indicated that he wishes to," said Mr. Kahane.

The executive pointed to numerous improvements in the company's product in recent months and expressed optimism for still further improvement during the 1932-33 season.

United to Release Futter Film

Walter A. Futter, president of Futter Corporation, has completed negotiations with United Artists for worldwide release of a romantic adventure picture tentatively titled "Jade."

The expedition traveled throughout India and into Tibet. More than 200,000 feet of film was shot in Medura, Delhi, Benares, Kashmir, Amber, Jaipal, the Himalayan Mountains, the Valley of the Lamas and other spots in Asia.

JENKINS' COLYUM

Joplin, Mo.

DEAR HERALD:

Hugh Gardner of the Neosho Orpheum at Neosho has one bad fault he ought to break himself of. He probably has a lot of 'em. He will laugh at you every time you drive a ball into the pond, and there's no doggone sense in it. He will take you up to his swell home and he will treat you royally, but when he gets you out on the golf links he won't show you a bit of mercy, that's the kind of a guy he is. However, Mrs. Gardner is such a delightful lady that you will overlook a lot of Hugh's shortcomings.

When they built the Ozarks down there they left a nice spot to put Neosho in; if they hadn't there wouldn't be any Neosho. They also made a big hole in the rocks where a lot of water comes out and runs under the hotel, and they have a trout pond in the front yard full of trout which they will catch and fry for you at 75 cents a piece, but we never cared for liver-fed trout. We'd sooner have a bullhead out of the Elkhorn river.

Hugh has been trying to struggle along for several months without the HERALD, but we told him he couldn't do it, and he agreed with us, and now we expect his business will pick up. If he manages the Orpheum like he shot number 9 they will have to build an addition on the bank.

▽

Joplin is where they dug up a lot of ground to get lead to shoot people with, but there isn't much left there but holes. When Joplin, Mo., and Galena, Ill., run out of lead maybe there won't be any more wars. We've got some pellets of Galena lead in our left leg and foot that have been there for a good many years, and so we are not crazy about Joplin or Galena. No, you are wrong: we weren't stealing watermelons nor chickens, that is, we weren't then. A kid took us for a teal duck and he took us aplenty. That's why we always feel sorry for the teals.

G. E. Shilkett operates the Rex theatre here, and while we don't know very much about it, we'll bet he is giving the rest of them a run for their money.

We ran into a regular hornet's nest at Webb City. There was a collection of film salesmen, exhibitors and equipment salesmen gathered in the office of the Civic Theatre Company and they were all talking at once and making signs like a gathering of candidates at a Republican caucus.

If it hadn't been for Fletch Hammond and P. Larsen of the Civic Theatre Company we doubt if we would have gotten out of there with our B. V. D.'s. These boys came to our relief, and they have our undying gratitude.

A. J. Simmons of the Plaza theatre at Lamar was there and he wanted to punch us in the nose for not coming to Lamar to call on him. We compromised the matter with him by consenting to sell him the HERALD for two years and this quieted him down. A HERALD subscription always does quiet 'em down. The Civic Theatre Company is rebuilding its theatre, which burned recently, and we judge from the plans that it will be a good one.

A man from Drumright, Okla. (we don't recall the name), is remodeling and refurnishing another theatre and when both of these houses are completed Webb City will have theatres a-plenty and they will be plenty good enough. When these theatres are open it will be tough on Joplin, for the Webb City folks have had to go to Joplin for their entertainment for some time.

▽

Emporia, Kan.

Here we are back in the old Sunflower and hay fever state, and we find the sunflowers and more so.

We were sitting out in front of the hotel with the water running out of our eyes and nose when a kindly old lady came along and said: "What's the matter, my good man? Have you received bad news?" and we replied: "Do badam, id's the hay beber that bakes the wader rud oud of our eyes and dose." And she replied: "That's too bad; my husband had that hay fever as prolific as ever, except a little once and he only lasted 30 days." We said: "Well badam, babe that was log enough."

At Independence we met our old friend, C. J. Caskey, who operates the Best theatre. The Best is one of the old landmarks in Independence, having formerly been known as the Snark. C. J. is also a landmark, and he is so familiar with all the alleys and cellarways that nobody could catch him. He looks after all the details of the business as carefully as he does his bass flies, and if you knew him as we do, you would agree that that was carefully enough.

We also met two other very lovely people. Mr. and Mrs. R. H. Montgomery, who operate the Mainstreet theatre. This was our first meeting with these delightful folks, but we hope it won't be our last. Mrs. Montgomery knew us on sight, although she had never seen us before, which proves that the ladies have an eye for beauty—she had seen our picture in the HERALD.

We also met the manager of the Booth theatre. We found him an up-to-the-minute boy who seems to know the show business forward and back. The Booth is one of the Dickenson chain and is a credit to Independence.

Fox is paying rent on three theatres here in Emporia. Two of them are locked up and the Granada has to carry the load for all three of them. The Granada is a very fine theatre and is managed by Mr. Ray McLain, whom we met for the first time, and we judge that the Fox management picked a good one when they got Mr. McLain for the Granada. We also met Mrs. McLain, and we said something that almost threw her into hysterics, but we couldn't find out what it was, which proves that one ought to be careful of his conversation.

We found Mr. and Mrs. E. O. Briles very delightful people. They manage the Lyric, a second-run house, and they play at 10 and 15 cents. The only thing we found wrong with the Lyric is that it isn't large enough to handle the people. It took three shows to handle them last night. Mrs. Briles told us she was going to have a ride in an airplane today and the thing is circling over town right now. We hope the thing lands safely. No, we are not going up, and that's only half of it.

▽

We wonder why they don't put Joe Brown and Winnie Lightner back together in pictures. There would be just as much sense in separating Laurel and Hardy or Polly and Marie as to separate this pair.

Just see what Zasu and Thelma did when they put them together. Won't they ever learn anything out there?

▽

Our hay fever makes us cough and sneeze
And do a lot of cussing.
We've got an old asthmatic wheeze
But what's the use of fussing.
For we must work with all our might
From early morn 'till late at night.

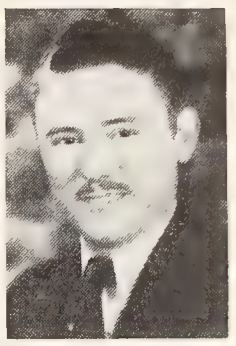
And that's no bull. If you think so just come out and follow us around for a while. And now the duck season will soon be here. They say it's honest to be poor, but it's heltobehonest.

J. C. JENKINS,
The HERALD Man

A Column of Successful Showmen!

•

J. H. THOMPSON
Princess Theatre
Hawkinsville, Ga.



"It gives the writer great pleasure to have business connections with one of the very few exchanges from which one receives such service and courteous treatment as one does through your branch. With such personnel and with the outstanding product you are releasing this season, there will be very few exhibitors who will not avail themselves of the opportunity of doing business with a company that is releasing such outstanding pictures as 'American Madness,' 'Sporting Age,' 'Night Club Lady' and many other great productions of the season."

•

JACK YEO
Plaza Theatre
Burlington, Wis.



"I am very happy that I was one of the lucky exhibitors privileged to show Columbia product this year. From present indications all Columbia pictures thus far shown have delighted my box office."

•

M. J. DALY
Liberty Theatre
Hartford, Conn.



You can't fool a "Nutmegger." They get their money's worth. That's why Mr. Daly has gone Columbia 100 percent.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 145.—(A) Describe the difference between direct and alternating current. (B) Tell us why alternating current in such a large percentage of the power plants charge their lines with alternating current. (C) Explain just why it is possible to convey a greater amount of power over wires of given diameter if the current be alternating than if it be direct. (D) Tell us why 60-1 cycle current is found on so great a percentage of commercial power lines.

Answer to Question No. 137

Bluebook School Question No. 137 *was: "(A) What various types of condensers are available for use with the electric arc? (B) How far apart should condensers be spaced? (C) Why should the collector lens never be in actual contact with the converging lens? (D) When using a plano-convex condenser does the collector lens send forward a parallel beam of light?*

The following made acceptable answers: S. Evans and C. Rau, G. E. Doe, Lester Borst, R. J. Arntson, S. G. Williams, W. Lemke, Bill Doe, J. Abruzzo, D. L Mason, H. D. Schofield, W. Broadbent, L. D. Benjamin, A. Wells, T. R. Henry, G. Deckson and L. Cranlo, J. Wentworth, D. Emmerson, T. Van Vaulkenburg, S. G. Williams, A. Breston and G. Lombard, H. B. Coates, L. D. Solomon, S. Kay, P. L. Davis and J. Torr, N. Granby, F. B. Gamble, L. F. Bliven and H. M. Evans, B. L. Simpkins, Dan Holler, R. Giddings, M. McGuire, L. S. Marksley, R. Dwight and L. M. Dwight, P. T. Garling, B. Diglah and O. Garling, P. O'Brien, G. Farmann, P. H. Chiotis, F. F. Franks, H. Edwards, H. L. Harvey, K. L. Knight, F. Ferguson, J. L. Major and D. B. Bates, D. L. Simmons, D. Lambert and S. G. Goss, J. Rathburn and D. Little, R. Singleton, M. H. Prenderly, A. Bailey, A. Jones and L. T. Foley, B. U. Grant, J. Daniels, M. L. Tomlinson, F. D. Prinde and T. Gaitsley, B. E. Danning, J. Ahrenson, T. McGruder, D. Donahue, A. Ilks, S. Chestney and T. Lavery, R. Pierce, P. J. Cermak, B. R. Compton and L. Peterson, D. Buckstein and T. Howard, L. C. Cummings, D. Golding, L. Andrews, N. T. Potter, H. D. Cylor and H. L. Davis.

I note the increasing number of doubles, indicating that both men, presumably, in projection rooms are joining in the study, which is good. I have selected the answer of brother G. E. Doe as best for publication insofar as Section A is concerned. He says:

"The various types of condensers for use with electric light arc sources in motion picture projection are (1) the plano-convex, which consists of two plano-convex lenses placed with convex surfaces facing each other; (2) the Cinephor parabolic, now much in favor, particularly where high power arcs are used; (3) the meniscus-biconvex, now seldom if ever used but available if wanted and quite popular in past days; (4) the three-lens condenser, consisting of two plano-convex lenses with a bi-convex between, which combination also is still available but, I believe, no longer used, and it never was used much; (5) the large-diameter, thin condenser used with some types of reflector arc lamps."

On Section B, L. D. Solomon says: "Were the collector lens placed in actual contact with the converging lens, the contact could and would only be at one point—the center of the lenses. The collector lens, of course, being nearest the light source and between it and the converging lens, gets very much hotter than does the converging lens. If there be actual physical contact between lenses, then of course there would be a considerable excess of heat conveyed to the converging lens, and at only one point, namely, its center.

"This would be objectionable in any event, but is particularly so by reason of the fact that an extra amount of expansion would be set up at that point, which might operate to produce fracture in the lens. The lenses should be placed as closely together as possible without actual physical contact, this last for the reason that the beam between the two lenses diverges considerably."

Section C was fully covered in answer to Section B, which was permitted for the reason that Brother Solomon set the matter forth there somewhat better than did anyone in answering Section B itself.

Evans and Rau, Lester Borst, G. E. Doe, M. L. Tomlinson, B. Diglah, T. Van Vaulkenburg and W. Broadbent say almost exactly the same thing concerning Section D, without even much difference in wording. Here is an answer made up from them all:

"The collector lens does not send forward a parallel beam when the light source is in correct position for efficient work in projection. The beam between the collector and the converging lens diverges (as per Fig. 40, Page 170, Vol. 1, of the Bluebook), therefore, unless the two lenses be as close together as practical without actual contact (within from 1/16 to 1/32 of an inch of each other at the apex of their curves), there will be unnecessary light loss, which will increase as distance of separation is increased."

Brother S. G. Williams appends this note to his answer to Section D: "In these days of rear shutters and a projection speed of 90 feet per minute, does not the advantage of increased light outweigh whatever disadvantage there may be in increased heat transmission through actual contact between the two lenses?"

Answering this very pertinent question, I would say no, for the reason that the light loss set up by the separation above indicated (the maximum should be 1/16 of an inch) is so slight that it may be regarded as negligible. Then, too, increased projection speed and the rear shutter have no bearing on the matter, except that the rear shutter cannot, I believe, be trimmed down to provide quite such efficient light transmission as can the front shutter. As to increased projection speed, that has no bearing at all, unless it be that there is some added loss by reason of added absorption by the body of the film itself—not the photographic shades, but the celluloid. While it is quite true that as projection speed is increased, each film photograph remains over the aperture a shorter period of time, hence a less amount of light is transmitted to the screen through that individual picture, but don't forget that a proportionally greater number of photographs are projected during any given space of time, hence the total light sent forward to the screen remains unaltered except as above noted. During the time period we are considering, there being a greater number of photographs projected, the light must of course pass through a greater number of thicknesses of celluloid, hence the absorption would be greater, or so it seems to me.

New Commercial Invention Projects Stills and Sound

Inauguration in Wilmington, Del., and 22 other cities of an illustrated voice program service, fundamental in its application to commercial and social problems, is announced by the Fairchild-Wood Visaphone Corporation and the Western Union Telegraph Company.

The new service is based on an invention for co-ordinating the projection of still pictures with sound reproduction. It will be available for business programs.

NEWS PICTURE RELEASES

FOX MOVIETONE NEWS—No. 1—Hoover asks nation for relief aid—C. Ross Somerville wins U. S. golf title at Baltimore—Kerry Patch wins Futurity at Belmont Park—Roosevelt invades West—American Legion at Portland, Ore., asks cash bonus—Kids from abroad hail Mussolini.

FOX MOVIETONE NEWS—No. 2—Gar Wood brings speedboat title to U. S.—Uncle Sam's cavalrymen drill at Fort Riley, Kan.—Al Smith an editor—Coast guardsmen take to air off Cape May, N. J.—American sailors land at Shanghai—German Catholics meet in open at Essen in the Ruhr.

HEARST METROTONE NEWS—No. 304—Teams set for 1932 gridiron thrills—Europe takes up Eskimo sport—Gandhi begins death fast—Dick Gardner of Toledo rifle sharpshooter—Gar Wood sets new speedboat record at Algonac, Mich.—Jewish holy days nearing—U. S. cavalrymen go into action at Fort Riley, Kan.

HEARST METROTONE NEWS—No. 201—Roosevelt stirs west—Mass fete opens German schools—Timber-toppers thrill smart set at Old Westbury, N.Y. —G. A. R. convention at Springfield, Ill.—New York's postoffice holds auction—Football games are under way.

PARAMOUNT NEWS—No. 15—U. S. gives gift to France—Babe Ruth is feeling fine—Gar Wood sets new speedboat mark at Algonac, Mich.—Children in singing contest in Paris—New York's postoffice sells lost parcels.

PARAMOUNT NEWS—No. 16.—G. A. R. ranks march at Springfield, Ill.—Fashion show held in New York—Chicago Cubs leave for World Series —Parachute jumpers take exams at Lakehurst, N. J.—Roosevelt invades Los Angeles—Cycling classic held in London.

PATHE NEWS—No. 16—Legion assembles at Portland, Ore.—Somerville wins amateur golf championship at Baltimore—News flashes—Big three football teams in practice—Candidates present U. S. relief plans—Futurity classic at Belmont Park won by Kerry Patch.

PATHE NEWS—No. 17—Gandhi starts death fast—Research laboratory studies oyster at Long Island—News flashes—Rockefeller's grandson makes movie debut—C. V. Whitney candidate for Congress—Men paint highest bridge at Royal Gorge, Colo.—New York's postoffice sells unclaimed packages.

UNIVERSAL NEWSPAPER NEWSREEL—No. 78—G. A. R. meet at Springfield, Ill.—Norway government orders reindeer roundup for poor—West New York workers hail pipe fad for women—Switzerland celebrates 600th birthday—Chicago Cubs get welcome—Manchuria stricken by floods.

UNIVERSAL NEWSPAPER NEWSREEL—No. 79—Sensational spills mark turf event at Westbury, N. Y.—World's Fair at Chicago awaits visitors—Odd bits in today's news—The Tide Turns (Part 9) —Roosevelt arrives at Los Angeles—Auto racing season ends at Langhorne, Pa.

Richardson's Handbooks on Projection

IN THREE VOLUMES

Universally accredited as the best and most practical treatise ever published on projection and the many problems daily confronting the man in the projection room. The remedy for hundreds of every day perplexing annoyances is explained in detail and in simple language.

●

Volume 1-2 is devoted to the general subject of projection including its allied activities, but without information on sound. Volume 3 deals exclusively with sound. All three volumes are profusely illustrated and contain over 1400 pages of information and helps. Each volume contains Richardson's famous Question and Answer Series.

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●

HERALD BOOKSHOP
1790 BROADWAY NEW YORK

SHORTS SHOWING ON BROADWAY

Week of September 24

MAYFAIR

Catfish Romance	RKO Radio
Officer, Save My Child	Universal
Rough Sport	Columbia

RIALTO

Musical Doctor	Paramount
Paramount Pictorial—No. 3	Paramount
Betty Boop for President	Paramount

RIVOLI

Mickey's Nightmare	United Artists
Fighting Fins	Paramount
Screen Souvenirs—No. 3	Paramount

ROXY

Fangs	Principal

STRAND

Believe It or Not—No. 12	Vitaphone
I Wish I Had Wings	Vitaphone
Music To My Ears	Vitaphone

WINTER GARDEN

Hey, Hey, Westerner	Vitaphone
You're Too Careless With Your Kisses	Vitaphone

WABASH AVENUE

CHICAGO

Results of the get-together of Allied and MPTOA at the Chicago meeting were hailed with enthusiasm by local Allied directors when the news was revealed by Aaron Saperstein. It was regarded as a complete endorsement of Allied's stand over the past three years.

▽

Harry Balaban has leased the Commercial theatre at 9148 Commercial avenue. He will spend $15,000 remodeling and redecorating the house, with the opening scheduled for October 5.

▽

Ben Fish, special representative of United Artists and formerly in charge of the local branch, visited town to confer with Eddie Grossman.

▽

Louis Fleischer has opened the New Home theatre.

▽

Tom Mitchell has been named manager of the Irving theatre on Irving Park Boulevard. The house is soon to be reopened.

▽

Jack Schwartz has joined the sales force of Security Pictures. At about the same time Morris Godschow, who has been connected with Security, resigned to join the sales staff of B. N. Judell, Inc.

▽

L. V. Kuttnauer has joined the sales staff of Educational, covering city and country territory.

▽

Van Nomokis, who operates several theatres on the southside, will take over the Logan and Logan Square theatres on the Northside.

▽

Carl Harthill, who has been city salesman at the local office of B. N. Judell, has been transferred to Milwaukee as manager of the branch in that city.

▽

Archie Mayo, Warner director, and Mrs. Mayo paid a visit to the local office en route to the West Coast studios.

HOLQUIST

Presents New Short Series

Stanley Distributing Corporation is releasing the first three subjects of a new Cinelog series of short subjects. The group will comprise five one-reel and one two-reel subjects. All pictures were filmed with authentic sound recording at the location of the subject.

Start Equipment Concern

Ray C. Cudmore, former Cleveland manager for National Theatre Supply Company, and Harry Sheck, have established an independent company in Cleveland to supply theatre equipment to exhibitors in the northern Ohio territory.

...WANTED...
Cartoon Animators

Thoroughly experienced, first-class men only.

Write full details, stating experience and salary expected.

WALT DISNEY PRODUCTIONS, LTD.
2719 Hyperion Avenue, Los Angeles, California

"OPEN SEASON FOR SHOOTING STARS"

MRS. J. LESTER THERME, EXHIBITOR IN IOWA

OVER-SHOOTING OF STARS DISASTROUS

To the Editor of the Herald:

Here's a protest entered to where it may concern.

There is too much "open season" for shooting "stars." And the shooting is proving disastrous.

Chic Sales is officially box office dead in this vicinity, simply because they turned him loose in two-reel comedies. His particular brand of acting is too slow for a "two-reeler." Seeing him doddering around too often has taken away all the glamour of the man. And now, as a feature drawing-card in rather excellent attractions, he is "no big" on a banner, so "no good" at the money-till.

Slim Summerville, Roscoe Ates, Benny Rubin, Thelma Todd, Zasu Pitts and a host of others are losing value as box office attractions because they have doubled up on us and are seen too oft.

Most of us have a feeling that the short comedy stars and the long-feature attractions should be in two separate classes, and going from the "shorts" to the five and six reels plus is a promotion for excellence attained rather than a short cut on a bypath for more money. Eventually it works against them, these celebrities that are. They cease to "celeb." One tires from becoming too familiar with their faces, their particular tricks in trade, and their attractions fade from the picture. It's a rule that holds in the selling of any product; and, after all, they all become product after they are canned up as films. Keeping that product highly rated for commercial purposes is good business, and tips from customers are to be considered. Those strutting the legitimate stage retain charm for us and their magic much longer than the faces and forms on the Screen because they are a rarity, which enhances their value. You carefully build up a program for your theatre, and a comedy booking is switched on you, and what have you? The same faces in both parts of your program. The damage is done, but not to the extent that you can get reparation. Personally, we like them all—the movie colony. They are all "boy and girl friends" of ours. But we want them served in their places to keep our movie appetite whetted with admiration, when we dine a la motion picture. From "soup to nuts" in pictures is a sane principle to be heeded.—Mrs. J. Lester Therme, Wampas Theatre, Keosauqua, Iowa.

ON CYCLES AND TITLES

To the Editor of the Herald:

In "Stranger in Town" is one picture that is not in any particular cycle and it is darn good entertainment for both young and old. Some of the producers should take a look at this picture and then keep it in mind when they think that they have to make pictures of a certain cycle at a certain time to keep the public entertained. There are a lot of good stories lying around that they are passing up every day just trying to beat the other fellow at getting a "Covered Wagon," "Big Parade," "Ten Commandments," or some gangster or newspaper story on the market just because a competitor made one that was a hit.

And the same thing goes for the producers that think they have to produce all this sex stuff and then have guts enough to label it entertainment. "Stranger in Town" is good clean entertainment for all members of the family and you don't have to be afraid to take your wife or sweetheart for fear of being embarrassed at some of the smut that they are putting in pictures nowadays; furthermore, you don't have to put up a sign on your B. O. that this picture is not recommended for children or children under 16 are not admitted.

While I think of it, here is one that you might hand your cartoonist if you think it worthwhile.

Not long ago we were playing a Joe Brown picture. A certain father in town who has several little boys took the children to call on their mother, while in a hospital in a neighboring city. Before leaving, one of the little fellows said to his mother, "We can't come up to see you tomorrow, Mother, 'cause we have to see Joe Brown in 'The Tenderfoot.'"

This isn't exactly a lobby laugh, but you can call it what you wish.

And, by the way, do you think the distributors will ever learn that they don't have to use suggestive titles to get people in? The title "Stranger in Town" ought to be proof enough of that. Here Fox comes along with a picture from a story entitled "After the Rain." A nice clean title, don't you think? And they have to change it to "The Painted Woman." Can you feature that?—E. L. Parsons, manager, Garden Theatre, Renville, Minn.

The
HERALD'S
BUSY
WANT ADS—

Here's how they work

MOTION PICTURE HERALD:—

You may insert the enclosed classified ad for which we are enclosing money order for the amount of $16.50 for four insertions at this time. Be sure and classify under "Business Stimulators," like I previously had an ad in your magazine which has brought me *more results* than any other, I can truly say.

Will probably change our ad a little after the above run as we *must continue* advertising. Please start the ad immediately.

Very truly yours,
H. V. GAMMON
The Hoo-Ray Game Company
Denver

SEND COPY TODAY
MOTION PICTURE HERALD
1790 BROADWAY NEW YORK

PICTURES OF LIFE, NOT ART, HELD NEED

Not art but pictures of life that the mass audience understands and lives are what the theatres need, wrote Marty Schwartz, manager of the Fox West Coast Belmont Theatre at Los Angeles, to Jack L. Warner, vice-president in charge of production at the Warner Brothers' coast studios. Mr. Schwartz's letter follows:

I want to express the opinion of a theatre operator after seeing "Blessed Event."

It thrilled me every minute it was on the screen. First, because I enjoyed it, and secondly, because it will make our work so much easier in this terrific battle of survival.

"Blessed Event" has everything that is box-office, the type of picture our audiences understand—no high-falutin' theme and dialogue that is over their heads and keeps them away from the theatre. It is down to earth, and I can see and feel that I will be happy to be around the theatre when I show that type of entertainment. Please continue to make pictures for the fellows that pay admission, not the important judges and critics . . . they never pay, anyhow. Art? Bah! Let's have pictures of life as our mass audience understands and lives.

Please take this letter in the spirit that it is meant. This business is my life and I enthuse as much as the producer when I see something that is right in our industry. I have been all over the country . . . little towns and big. I have studied audiences. I have listened to them. I have seen them go out pleased and I have seen them leave mad at, perhaps, a good story or production, but that was over their heads. What does the big majority of our audiences know or care about the fictitious life of Park Avenue? Mr. Warner, look back for the past 10 years and, as you said, a million dollars does not make a good picture. Let's not kid ourselves. Your talk was enlightening—you are right. That's what we need and we little fellows live with the people that pay the freight of this industry. All this is not just my own opinion, but the summary of my ilk. We talk it over every day.—Marty Schwartz, manager, Fox West Coast Belmont Theatre, Los Angeles, Cal.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



SOME MARKET QUOTATIONS!

THUMBING THROUGH SOME scrap books the other evening we happened across a page wherein we jotted down, or pasted, little quotations, paragraphs, and clipped items garnered from most every conceivable place. In fact, if you would start an interesting side-line, duplicate the idea yourself and see what a kick you get out of it and how often you stumble over some little expression that fits our own business quite snugly.

To the men who find it hard to strike a happy medium in their relations with superiors, we suggest they lend an ear to what old man Diogenes had to say on a similar subject:

"A man should live with his superiors as he does with his fire; not too near lest he burn; not too far off lest he freeze."

▽ ▽ ▽

IF YOU ARE BEING "worked to death," as the expression is often employed to describe long, indefinite hours, and you labor under the illusion that you are getting nowhere, may we quote from a mid-western newspaper which had the following to say:

"Opportunities might be more easily recognized if they didn't so often come disguised as hard work."

▽ ▽ ▽

TWO QUOTATIONS CROSSED our path at the same time. One modern and the other old, but not antique. Hershel Stuart of RKO cautioned his managers to avoid wasting time and hanging around doing nothing when they could be busy on many important things for their theatre's good and welfare.

After reading about the above in RKO's NOW, we found the following words from the pen of Benjamin Franklin, a Philadelphia printer, right at the top of a page in our scrapbook:

"Dost thou love life? Then do not squander Time, for that is the stuff life is made of."

▽ ▽ ▽

NOW WE ARRIVE at that type of human being who is ALWAYS right and heaven forbid that he should admit himself or his judgment to be at all in error. Just start an argument with one of these gents and you'll see him turn up his nose into a great big peeve just because you question his ideas. He just can't be wrong (in his own estimation), so to them we dedicate the following from the lips of Rouchefoucauld, 18th century French wisecracker:

"No persons are more frequently wrong than those who will not admit they are wrong."

▽ ▽ ▽

AND WHENEVER YOU START running short of quotations (Wall Street notwithstanding) you can always fall back on good old Henry Ford. He gave us these pearly words of wisdom and they ought to sound very familiar to a lot of the boys:

"Thinking is the hardest work there is, which is the probable reason why so few engage in it."

▽ ▽ ▽

WE, ESPECIALLY, in a business where so many are self-appointed or paid critics, should harken to these valuable few lines from Tuckerman. We only hope that the author meets up, some day, with a couple of hard-boiled newspaper critics passing judgment (good and otherwise) on worthy product:

"The man who becomes a critic by trade ceases, in reality, to be one at all."

▽ ▽ ▽

HERE WE ARE AT the front door of one of those managers who develops a swell idea and then never gets to first base with it because when he starts telling the boss about it he paints so impossible a picture that they think he is either crazy or just plain nerts. William Feather of Cleveland has some good advice for these boys. Here it is, and we recommend it all along the line:

"Don't ruin a big idea by expressing it in big words."

▽ ▽ ▽

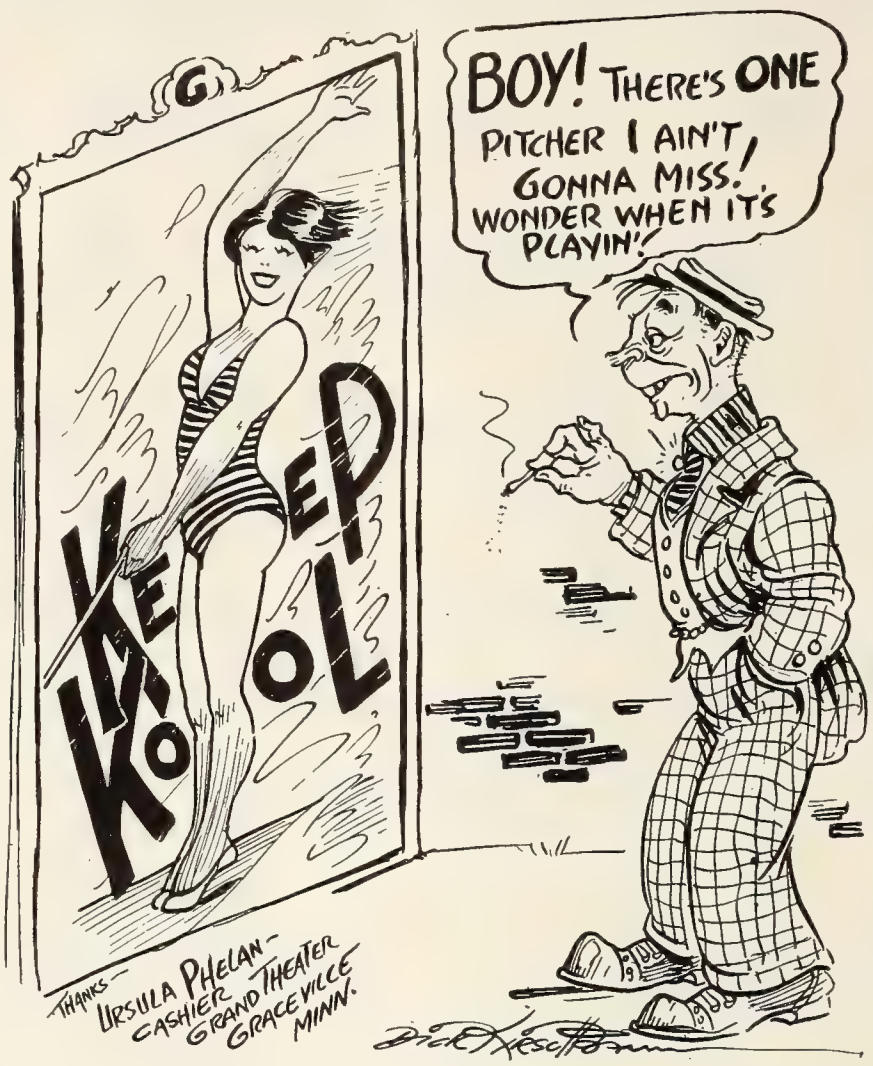
JUST TO PROVE THAT we are not entirely prejudiced in our selection of quotes to the male species only, we offer the following from Mary Garden. It ought to give you something to think about:

"Money never yet formed an environment for anything; only genius or talent, or whatever lies within you, can do that."

▽ ▽ ▽

In conclusion we quote that ancient proverb: "God feeds the birds, but He doesn't put the food in their nests." And so endeth our weekly blurb. "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Here is one of the contributions to Dick's series which managed to get quite a rise out of him. As a matter of fact he scribbled a note to tell us he liked it. But he forgot to mention just what he liked; the idea,—or the art work. Funny guys, these cartoonists.

DISCOUNT IDEA AND OTHER STUNTS AIDED GLASER ON CARNIVAL

Down in Carlisle, Pa., another point in William Schmidt's division and where Arthur R. Glaser manages the Strand Theatre, the 10 per cent discount idea and other stunts were effectively used in connection with the recent Publix Carnival Week campaign.

He arranged a community-wide tie-up with the Retail Merchants Association, merchants paying entire cost of all heralds and tickets that were given away with purchase of adult tickets at the theatre. These tickets were good for a 10 per cent discount at any of the stores participating. One of the largest stores in the city had banners made up for trucks for announcement of the "Strand-Store Profit Sharing Plan."

He also promoted a bannered Packard car for the week to distribute heralds and act as a bally. The car was equipped with a power amplifier and broadcast the profit sharing plan all over the country.

Various stage attractions, consisting of a well known local quartette, a selected 10-piece orchestra from the High School, and a sax trio, were promoted as added attractions. On the tail end of the week twenty-two girls from six to sixteen years of age, recruited from a local dancing school, put on a dance revue. The act ran for thirty minutes and consisted of songs, solos, tap and toe dancing and classical numbers by the older girls. A special kiddies matinee was arranged for Saturday.

HURLEY CREATED LOT OF GOOD WILL WITH SCHOOL BOOK STUNT

General economic conditions throughout his community and adjacent towns, affecting families to the point where children had to stay away from school for want of text books to pursue their studies, prompted Arch Hurley and his brother Mike, of the Princess Theatre, Tucumcari, N. Mex., to stage a round-up of discarded books from the homes of other pupils.

It was announced for a stated time that all children under 12 years of age who would bring to the theatre a text book usable in Quay County schools during the current year would be admitted free of charge. Children over 12 years of age, ordinarily charged adult admission, were offered an opportunity to attend the theatre any night or Saturday matinee for one book and 10 cents. A member of the school faculty was present each evening to examine the books as to fitness. Over 600 usable books were thus secured and turned over to school authorities for distribution among local and other communities in the county.

Hurley's move not only rated a long column of editorial comment in the local newspaper, but endeared the theatre management to many poor families in his section, a majority of which were patrons of the Princess prior to hard times. As a HERALD reader he is passing this information to other exhibitors, with the hope that Club members similarly situated may also benefit from the good will resulting from taking an active part in shaping community affairs for the better. It's a cinch that the poor will remember the Hurley Brothers'.

EGAN GARNERED LOT OF FREE PUBLICITY ACTING AS A JUDGE

Acting as one of the judges in the annual fair held by the Hudson's Bay Company at Calgary, Alberta, Canada, Pete Egan, manager of the Palace Theatre there, managed to annex a good-sized portion of the limelight and some newspaper stories by virtue of his activities when it came to passing on the city's best dressed cats and dogs.

Pete saw that consolation awards in the form of passes to the Palace were handed out to the many youngsters who thought their animals just as good as the winners. As a further gesture of goodwill and friendship for the younger generation, he passed around ice cream cones to all.

All of which is additional evidence why Pete Egan is popular among young and old in his home town. He's always putting over some little gag, such as described above, and the box office tells the story.

SCHOOL TIE-UPS

Floyd Fitzsimmons' next exploitation manual, dealing with the great possibilities of school and college tie-ups, will appear in next week's issue of the Club pages. Like the other Fitzsimmons' manuals, this one, too, will be chockful of marvelous slants to show direct results at the box office.

We are constantly receiving fine comment on everyone of these manuals and this one will surely be no exception. Look for it next week—and cash in.

SUBMARINE STUFF



Above is one of the panels arranged for "Devil and the Deep," by Sid Davidson, manager of the Earle Theatre, Philadelphia, Pa. Behind the six-foot panel of glass on the lower left are ten aquariums containing real tropical fish. Green, undersea lighting effect rounded out the scheme. Sid's lobby created considerable comment.

BOB ANTHONY MADE EXCELLENT DISPLAY ON ANIMAL PICTURE

Among recent returns on the vast amount of exploitation done on "Bring 'Em Back Alive" is some photographic evidence of activities made on this picture by Robert Anthony, formerly assistant manager of the State Theatre, Cortland, N. Y., and recently promoted to managership of the Temple Theatre, another Schine house in the same city.



Robert Anthony

At the left of the accompanying photo is a close-up of one end of the attractive compo-board front and the portion on the right shows both entire compo front and cutouts of animals atop the marquee. You will note that a good sized portion of the space underneath marquee was enclosed, entrance for pedestrian traffic being provided for at both ends.

In addition to the display described above a ballyhoo truck equipped with amplifier and mike and constructed out of the same material as the front display, was used to cover all adjacent territory within a wide radius. Announcements were made over the mike and records were played for musical attraction.

Additional efforts included thorough coverage by billing of a 25-mile territory and heavier than usual newspaper advertising carried out under supervision of W. M.



Powers, Schine manager in Cortland. A special trailer was also used on the screen 10 days in advance. This was cut so that parts of it were thrown on the screen at a time, thus working up to the climax of a full trailer a few days prior to opening.

Excellent results followed the work done by Anthony and his co-workers and we're glad to have the opportunity to pass along to other members an account of his campaign. We'll be looking for further news from this new Club member because it is always our aim to try and recognize unusual ability among our new members and encourage them to contribute their interesting and profitable activities.

REAL SHOWMAN

Desires to make change to manage one or more theatres. Conscientious worker backed with 16 years' experience all type houses. Thorough knowledge newspaper, exploitation, poster artists, buying, booking, community builder. Family, age 35. Best references. Can save as well as make you money.

Address Box No. 330
MOTION PICTURE HERALD
1790 Broadway, New York, N. Y.

"The Showman's Calendar"

OCTOBER

6th	Janet Gaynor's Birthday Carol Lombard's Birthday Statue of Liberty Unveiled—1886
7th	First Colonial Congress Met in New York—1765 Jack Mulhall's Birthday James Whitcomb Riley Born (1852)
8th	Chicago's Great Fire—1871
9th to 16th	Fire Prevention Week
9th	Fraternal Day (Alabama) Washington Monument Opened—1884 Battle of Saratoga—1777 Jeannette Loff's Birthday Yom Kippur Starts at Sundown
10th	Farmers Day (Florida) Day of Atonement (Yom Kippur) Naval Academy Opened at Annapolis—1871
12th	Columbus Day
13th	Irene Rich's Birthday Cornerstone of White House Laid—1792
14th	William Penn Born—1644 Lillian Gish's Birthday Succoth (Jewish Holiday)
15th	Ina Claire's Birthday
16th	John Brown's Raid, Harper's Ferry—1859
17th	Surrender of Burgoyne at Saratoga—1777 Marion Marsh's Birthday
18th	Alaska Day Miriam Hopkins' Birthday
19th	Surrender of Cornwallis—1781
20th	Charley Chase's Birthday
22nd	Mitzi Green's Birthday Feast of Conclusion (Jewish Holiday)
23rd to 30th	Girl Scout Week
24th	Daniel Webster Born—1852 Sarah Bernhardt Born—1845
26th	Jackie Coogan's Birthday
27th	Theodore Roosevelt Born—1858 Navy Day
29th	Fanny Brice's Birthday
30th	John Adams (second President) Born—1735 Sue Carol's Birthday
31st	Hallowe'en Admission Day (Nevada)—1864

GILLMAN APPLIED MULE TAIL GAG TO DURANTE SCHNOZZLE

We picture below a composite illustration of a gag that not only provided heaps of fun for many youngsters but proved a corking box office accelerator for S. A. Gillman, manager of the Parkway Theatre, Baltimore, Md. As far as we know, it was originated by Gillman and his assistant, R. E. Etchberger. It was used in connection with the showing of "Speakeasily" and built around Jimmy Durante, who is one of the cast of that picture.

You will at once recognize the famous Durante schnozzle in the lower portion of the photo and, perhaps, recall the old pin-the-tail-on-the-mule gag that has been the delight and diversion to kiddies for many generations. Just what chain of thought suggested this strange, unrelated association of a mule's tail with the Durante proboscis is a bit beyond our ken; however, suggest itself it did, and the result was a pin-the-schnozzle-on-Durante stunt that went over at the Parkway like a sack of hot cookies.

Observe, then, if you please, both schnozzless and nose-attached shots of the board built and placed in front of the Parkway for the occasion. The youngsters were furnished with pasteboard replicas of the celebrated Durante beak and instructed to place same on the caricature sketch while blindfolded. Needless to state, a large crowd gathered while the stunt was being pulled off and when the doors were opened immediately after to admit the winners, a majority of the lookers-on followed in. As the stunt progressed the crowds increased.



Another little gag worked in connection with the same picture was put over through contacting a couple of fruit stand proprietors in a neighborhood market for a couple of thousand paper sacks for imprinting of title of picture, theatre, playdates and name of stand at bottom. This only set the theatre back the cost of printing.

If some of our members decide to use the Durante schnozzle stunt it will be well to keep in mind the suggestion that the doors be opened immediately on award of guest tickets to those successful in pinning on the detached nose, although any showman will recognize the psychology of this move. Thanks to Gilman for making it possible for the Club to receive this one. We'll hope to hear more from both him and Etchberger.

KEEPING UP WITH THE TIMES!

By GUY JONES



Was his face red? We suggest that he kill the bird and kill it quick.

CHALK UP ANOTHER FINE DISPLAY FOR THE RKO MAYFAIR

The marquee of the Mayfair Theatre, RKO first-run in New York City, is fast becoming famous for strikingly attractive displays.

Following the much discussed display made for "Bring 'Em Back," Robert Sisk and Terry Turner, respectively in charge of advertising, publicity and exploitation for RKO, made arrangements for construction of a huge, realistic volcano atop the marquee. Steam issued forth from the crater and "molten lava" poured from the sides. Flames spurted from the crater and the human touch was provided by figures of a native taking the heroine of the film up to the mouth of the volcano, as well as animated figures placed around the base, with one of them driving a yoke of oxen and waving his whip.

Four loudspeakers were placed inside the volcano and played a record of slow Hawaiian music, with volcanic roars intermittently interrupting the music. A background of Hawaiian mountain scenes, a flash front with elaborate art work, and palms and tropical shrubbery and trees in the lobby completed the atmospheric exploitation.

The steam outlets at the bottom of the volcano increased the illusion of lava pouring down the sides; and there was a flasher in the top, with lights going off and on to heighten the "outbursts." The beauty of the whole setup was that one man, simply to turn on switcher in the morning, was all that was required for the display. One switch controlled the electrically operated steam valve, which permitted steam to escape every thirty seconds.

A mould has been prepared from which smaller volcanoes can be made for smaller theatres. Blowers will be available for renting so that the fabric "flame" will have life.

Novel Doorknob Hangers

When people open their front doors these days they're very apt to find a good sized hanger on it with words to the effect that "It's On the Way." The hanger features a baby in a diaper and it's just one of the Warner publicity department's gags for exploitation of "Blessed Event."

Chatkin Boston Manager

Herbert Chatkin recently succeeded Charles Branham as Publix district manager of the Brighton, Allston and Newton districts of Boston, Mass. Branham, it will be recalled, was named to handle a new alignment of Iowa territory for the circuit.

SAM FIELD KNOWS HIS WAY 'ROUND IN RIDGEWOOD SECTION

Out in the Ridgewood section of Brooklyn, N. Y., where hausfrau-descendants of the old German settlers of that neighborhood can still concoct real potato pancake, sauerbraten, noodle zup, etc., and where, it is said, a glass of honest beer can still be obtained if one knows how to speak and act easily, Sam Field manages the Parthenon Theatre for the Randforce Amusement Company.

Sam, so Monty MacLevy, publicity disseminator for the circuit, tells us, knows his Ridgewood and the language spoken over there; at least, so a couple of tear sheets from a community would indicate. This newspaper serves its several courses a la tabloid and across the top of the front page of a recent issue 72-point type screams "Pygmies' Love Nest." Below the main head, scaled down to 48 point, is announced "Gorilla's Deadly Warfare." The balance of the page is entirely devoted to reproductions of stills of Congorilla," which, it is explained in a boxed notice, will play the Parthenon for four days, starting such and such a date. On page nine of the same issue appears a "Congorilla" cross-word puzzle, thus adding many more inches of free space to the already stated page.

We hear that Fields lands something like the above on the average of about once each month, which is not so bad for a fellow who wasn't born in Ridgewood and reads his German backwards; in fact, we modestly classify his flair for space-grabbing as one big break for him and the Parthenon, and worthy of a P. T. Barnum medal of honor.

In addition to having a swarm of fine contacts among business men and merchants of his neighborhood for promotional schemes, Sam, in his spare moments, writes ads for his own house, the Ridgewood and Glenwood Theatres, other houses under the supervision of Supervisor Lew Preston.

We are glad, indeed, to get a line on this Club member's activities and hope he will come through with further news of what he is doing to sell his shows. In the meantime, we wish him and Lew Preston continued success.

PUBLICITY MAN BECOMES "ZOMBIE"!



See the man on the left, inside the quaint old cab? He's a publicity man down at Loew's State Theatre, Houston, Texas. Maybe Homer McCallen, who knows? Anyway, he doubled as a "White Zombie," along with two former stock players. The stunt was used at night time and the occupants were spotted with green rays from a powerful battery lamp. The cab windows were covered with scrim to add to the ghastly effect. This novel bally caught the public eye.

CHATTY STYLE ADS SUCCESSFULLY USED BY HERB' McGINNIS

Good examples of the intimate, chatty style of theatre advertising may be seen in copy turned out by H. S. McGinnis, manager of Warner's Ohio Theatre, Sidney, Ohio. The series was headed, "Sez Me to You" and signed, "Sez McGinty." Most of the ads ran eight inches on two columns. Let's show you a few excerpts:

"Met a feller from Iowa t'other day and he sed the d'preshun was so bad the Mississippi was only runnin' three times a week, but I'm tellin' you he's all wet.

"Things are lookin' up and it won't be long before we'll all have cream in our coffee once again—we're on the road back—and a bit wiser, too.

"In the meantime, come on over Saturday and join us in laffin' at 'Make Me a Star.' . . . Then come right back again Sunday to see. . . . I'll B. C. N. U."

As a bid for out-of-town trade McGinnis inserted the following and in another newspaper in a small town near Sidney:

"Came through your town last week; stopped at Mr. Sinclair's Gas Fillup and refueled. Had the Mrs. along and she sure thinks you run a nice clean city—and you sure do, too.

"While we're on the subject of Clean let me remind you that Saturday we have Tom Mix and Tony in . . . a cleaner, faster and more exciting fillum you'll never see again. Better cum. And Sunday and Monday." . . .

The preceding ads all carried a small photo of McGinnis in the upper right-hand corner. As a change of fare he inserted a large (?) mark in the space for the cut and wrote the following copy:

"Sed a feller to me, 'them thar ads are okay if that mug of yours warn't always stuck around.' Sez I, okay, Pal; enything to please the Cash Customers—at that I believe he's right—there's some sort of improvement.

"Talk about improvements—pitchers are sure gettin' better and the proof of the puddin' is in the seein'—for instance, lookit today's show. . . . Then comes Saturday and Roscoe Ates . . . and does this serious faced Erwin do some plain and fancy clownin'? I'll say he does, . . . but the best news is Sunday's feature." . . .

We also have some photographic evidence in the form of small snapshots on hand, showing that Mack has been busy with other things than writing of chatty theatre ads; however, they're a bit too small to do justice to the subjects. We can tell you, although detailed information is lacking, that he apparently made a tie-up with some dairy concern for a corking lobby display of a huge replica of a milk bottle, flanked on all sides around the base with regular quart size bottles. In the same photo we can see two of those speedobykes that the kiddies rave about, indicating that the dairy people were prevailed upon by Mack to donate a couple of give-aways.

Another small shot shows a lobby display of bedroom furniture, which featured a certain mattress and further indicates that Mack made another tie-up for the give-away of the articles.

Three other small photos portray other activities on recent pictures. One shows an attractive display made for "Doctor X," made with cutout letters of the title arranged in a semi-circle with a large X in the center. In the background is a large cutout of a woman character in the picture.

On "Dark Horse" one of those diminutive Austins was used for a bally, with a giant-size stuffed figure draped from the rear bumpers clear across the back and top of car. The other shot shows a portion of an atmospheric lobby display made for "Bring 'Em Back Alive."

McGinnis has been hanging around theatres ever since he was 11 years old, working after school hours and gradually acquiring the necessary knowledge to fit him for a manager's position. He has a lot of tricks up his sleeve that will be of interest to his fellow Round Tablers and we'll hope to hear from again in the near future.

ORLOVE HAS METHOD OF CHECKING UP ON HOUSE THROW-AWAYS

Method of distribution appears an important factor in the effective results achieved by L. W. Orlove, manager of the Tivoli Theatre, Milwaukee, in connection with an inexpensive throw-away.

These mimeographed 8½ by 14-inch sheets of ordinary but substantial stock are distributed house-to-house, but are not placed in the mail box or pushed into a crack in the step; nor are they folded and crushed around the door knob. Each one is inserted half way under the door, so that when Orlove drives around to check the distributor he can see every one of the bills and know that they will be noticed.



LAMM'S PROFITABLE STAGE WEDDING!



WE continue to harvest the summer crop of stage weddings, this time one from Julius Lamm, well known Round Tabler and formerly manager of the Variety Theatre, Cleveland, Ohio. In addition, we'll tell you what he did to exploit "Dark Horse."

Twenty merchants participated in the promotional activities surrounding the stage wedding, each one displaying in advance the present donated and an appropriately lettered card selling the entire show on the designated date. Round trip tickets to Niagara Falls and a suite of rooms at a well known hotel on the Canadian side were also promoted without cost to theatre. Additional cost-free features of the campaign included a 25-piece orchestra for the occasion and flowers and other decorations for stage, auditorium and lobby. Credits to merchants on screen and in lobby took care of the theatre's end of the deal. Five thousand special invitations were mailed to all homes in the vicinity of the theatre.

Exploitation on "Dark Horse" included special decorations for the front of the house; a bally of a truck with a 7-piece band and two speakers extolling the virtues of "Dark Horse"; and a torchlight parade of



over 200 children, during which handbills carrying the head, "Vote For Every Star," were distributed. Names of stars in picture and their photos were made up in the form of an election ballot. Copy at the bottom of bill stated that "Hilarity Was Just Around the Corner—at the Variety Theatre."

The two photos on this page show views of the stage wedding and the theatre front as decorated for the above-mentioned picture. While the shot of the bride and groom on stage is not very sharp, we believe it will convey a fair idea of the setting used for this event. We understand that this reliable old stunt increased trade 100 per cent on a hot night.

SEFF SUPPORTS THE STREET BALLY AS A SEAT-FILLING STUNT

The power of the bally as a box office stimulant was again demonstrated a short time ago when E. E. Seff, manager of the Rialto and Loop Theatres, Sioux City, Iowa, used a street stunt to exploit "Wild Women of Borneo."



The two weird looking people pictured here are described by Seff as "a couple of pals who got him some real business." These boys, dressed in burlesque fashion to represent Borneo females, attracted a lot of attention. He put them on the streets two days prior to opening and when opening day had come and gone, the first packed house in many a moon greeted his eyes. Which, as he points out, bears out the theory that "if you go after it, you get it—and the world hasn't come to an end yet."

Again and again different managers point out the efficacy of the old bally as a stunt to bring them to the box office. Perhaps Seff's was particularly effective in that the make-up of the two "pals" bordered on the ridiculous. Anyway, it's something to ponder over as a means of waking things up—if this sort of stunt hasn't been overworked in any given community. Thanks to Seff for sending it along. We will hope to include him as an active contributor to our Club.

ZIMMER PROMOTED TO SPRINGFIELD (ILL.) POST!

A. R. Zimmer, former Fox theatre manager in Dodge City, Kan., has been appointed city manager of the Fox-Lincoln and Tivoli Theatres in Springfield, Ill., which come under E. C. Rhoden's supervision.

Zimmer recently used the "wall paper" gag to plug "Winner Take All" by promoting discarded paper samples from the dealers. The old, familiar catchline of "We'd tear the paper from the walls to tell you that—" and other copy was imprinted on the face of the paper.

LOUIS LABINE AND FLORIST MADE FINE DISPLAY FOR LOBBY

A splendid example of cooperation between florist and theatre manager was recently demonstrated when Louis U. Labine, manager of the Strand Theatre, New Britain, Conn., arranged for the staging of a Tom Thumb wedding. The tieup was made in connection with a Saturday matinee showing of "Rebecca of Sunnybrook Farm."

Labine contacted a dancing school teacher and secured the services of 25 pupils to take part in the ceremonies. The teacher also contributed her time during rehearsals and the necessary costumes for the show, receiving in return ten days of screen advertising.

In addition to furnishing bouquets for all the youngsters who took part in the wedding, the florist contributed a lobby display somewhat similar to the one from Peoria, Ill., pictured on this page. It was the same sort of a little house with a fence around it and the theatre artist and stage hand are also credited with their share of the work. Screen advertising also took care of the florist's end of the deal.

When the wedding party arrived at the theatre in cars promoted from the Packard Motor dealer, confetti and rolls of paper were showered upon the passengers. At the appointed time the bride and her party marched down the two centre aisles to the strain of the wedding march, played by an organist who gave her services gratis for the occasion. (Labine lets her practice on the instrument occasionally.) The groom and minister then took their proper places on the stage and the ceremony was on. A capacity audience showed its appreciation by keeping so silent one could hear a pin drop. A novel and surprise effect was obtained immediately at the close of the ceremony by having a bag of confetti rigged on the baton open on the couple.

The entire cost of the presentation outlined above was $12; the trailer, $4.50 and card printing $7.50. As to results, the house played to the largest matinee trade since opening, despite the fact that the day was exceptionally hot.

Another novel presentation put on a short time ago by Labine was a "Jack and Jill Revue." The stage hand and artist constructed a large shoe for a background and 100 youngsters took part in the show. Twelve of the kids were featured as headliners and the entertainment lasted for thirty minutes. The dancing school teacher again came to the fore in return for screen credit. An advertisement in the paper for talent to take part in the revue brought about 500 kiddies to the stage door. The cost of putting on the show, including trailers and services of a pianist, amounted to $26, and the results were as gratifying as those attending the Tom Thumb wedding.

We note from a tear sheet taken from a florists' trade paper that the tieup described above was enthusiastically mentioned in a section devoted to suggestions for stimulating trade, which is proof that merchants are in a receptive mood these days for any scheme to bring their wares before the public. It was a nice piece of work on the part of Labine and he is to be congratulated for his initiative. We hear he plans to put on another kiddie show a little later and we're sure other Club members will want to hear the details.

L. WORLEY PROMOTED SEVERAL EFFECTIVE MERCHANT TIE-UPS

Three tie-ups with local institutions materially helped L. C. Worley, manager of the Madison Theatre, Peoria, Ill., when he exploited "Downstairs."

He arranged with a local radio broadcasting concern to offer 25 pairs of tickets to see John Gilbert in his own story, awarding the ducats to those who sent in the best suggestions for the program of the radio station's new "Variety Hour." The theatre received from four to six announcements each day for the period of a week.

What John Gilbert and typewriters have to do with one another we don't know, except that maybe he wrote his yarn on an Underwood. However, be that as it may, Worley arranged with the Peoria Typewriter Company to display Gilbert typewriter stills in two window displays and four counter displays in stores handling the Underwood. Each display carried a mounted still.

Worley also took advantage of the annual convention of the Illinois Pharmaceutical Society, held in the city at that time. He secured permission from the hotel management to place cards under the doors of 500 rooms, with copy welcoming the members to Peoria and suggesting that they and their families drop around to see the current attraction at the theatre.

The above is the first word we've had of Leonard Worley's activities in some time and even if we had to get the information through the courtesy of the M-G-M publicity department, we're mighty glad to offer a report on what's keeping him so tied-up he can't find time to drop the Club a line now and then. Of course, he's a city manager and that job spells work. Maybe these words will jog him up a bit.

WELL-BALANCED SHOWS !

Don't be discouraged if on one or two occasions in the past year your suggestions for improving the shows were not well received by your district or circuit booker. Possibly, prevailing conditions made it impossible for him to take action on what you wanted.

The local manager is beyond all question of doubt the best judge of what a well-balanced program should consist of. He is also the one who should be in a position to suggest the best days to spot certain productions. Any intelligent booker knows this, and if he is at all anxious to cooperate with local manager he will gladly change or switch the shows to suit the suggestion.

Get your bookings as early as possible and as far in advance as you can. This will permit sufficient time for the booker to pay attention to what you want. Look over every program booked into your house and consult the HERALD regularly for reviews, etc., so that you can decide whether the bill is well-balanced and not top heavy with some particular phase of entertainment. Or possibly lacking in much needed comedy.

By keeping informed at all times on the various subjects released, especially the shorts, you can readily see, as soon as the bookings come in, whether suggestions or changes are in order.

We have always admired the programs assembled by the independent exhibitor, because he must shift for himself and naturally pays careful attention to these details. You must likewise learn to give more thought to what is projected on your screen. Don't take anything thrown at you and laugh it off with the alibi that the booker is to blame. YOU are the one responsible for your house. Fight for every little thing that will help you make your house a profit-maker.

BERT HENSON AND ASSOCIATES DOING LOT OF GOOD WORK

A recent report concerning the activities of Bert Henson, director of advertising and publicity for the Cleveland division of RKO theatres, and who makes his headquarters at the Palace, discloses that he and his gang have been putting over a number of effective tie-ups and other promotional schemes at no cost to his division.

To inaugurate RKO Greater Show Season he made a tie-up with a leading newspaper for gratis distribution of 250,000 four-page tabloid-size papers featuring the RKO Talent Quest. The front page was entirely devoted to RKO product and activities, the second page outlined the search for local theatrical talent and the third featured photos of stars and coming attractions at the Palace. The newspaper took the back page to plug its own departments.

Regarding the small photo of a music store window on this page, Ed Dawson, who



writes things for the HERALD about Tin Pan Alley and who, as far as we know, is the only crooner on this paper's staff, became quite excited a few days ago concerning the tie-up illustrated therein. It seems that the Whitmark Music Publishing Company is an important factor in exploitation activities on "Crooner," having at least two of the picture's popular songs to its credit and, therefore, is plugging both picture and compositions through music stores. This photo shows the window display arranged by Henson and a local dealer in sheet music and musical instruments.

Before signing off on Bert Henson for the time, let us mention another tie-up he made with a local florist and acknowledge receipt of an application for membership in the Club from Orville Deffenbaugh, head art man for RKO theatres in Cleveland.

In connection with the opening day of Greater Show Season at the Palace and in addition to street decorations and gaily colored pennants strung from the front of the building to top of marquee, a floral display of 1,000 roses per day for the period of one week was promoted for the first 1,000 lady patrons. The foyer was attractively decorated with ferns and other flowers donated by the Florists' Association of Greater Cleveland.

Regarding Deffenbaugh's membership, we're mighty glad to have him with us and hope he'll send this department some examples of his work. Thanks to Bert for his report and we'll be on the lookout for further news. Especially if it applies to some of the good old reliable box office slants on music store and other tie-ups.

A DISPLAY THAT SELLS SEATS!



Here is another beautiful and effective display in which the new season's fine product is properly emphasized. It is the work of Howard Jaudon of the Tampa Theatre in Tampa, Florida, under the supervision of Jack Fitzwater, the manager.

This display was spotted between the lobby of the theatre and the entrance foyer where it was bound to catch the eye of those who passed into the theatre.

The sensible use of tinsel and brilliant colors was an important factor.

NEWSPAPER AD CONSTRUCTION!

By EDDIE HITCHCOCK

(See Opposite Page)

NO 1



Copy -- (A)

Trapped in a tropical hell and menaced by men who re-lived her past and denied her future ....A victim of men and emotions!

Copy --- (B)
Use this box for your added attractions.

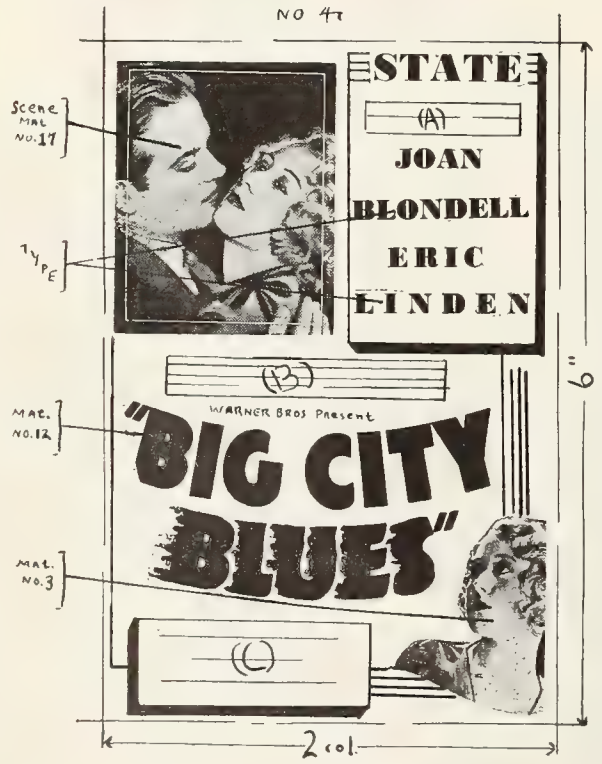
NO. 2



NO 3



NO 4



Copy -- (A)

Wild Women....
Wild Parties!

Copy -- (B)
They lived a liftime in 48 hours of mad hilarity!
A country kid and a chorus girl -- caught in the jungles of a civilized city!

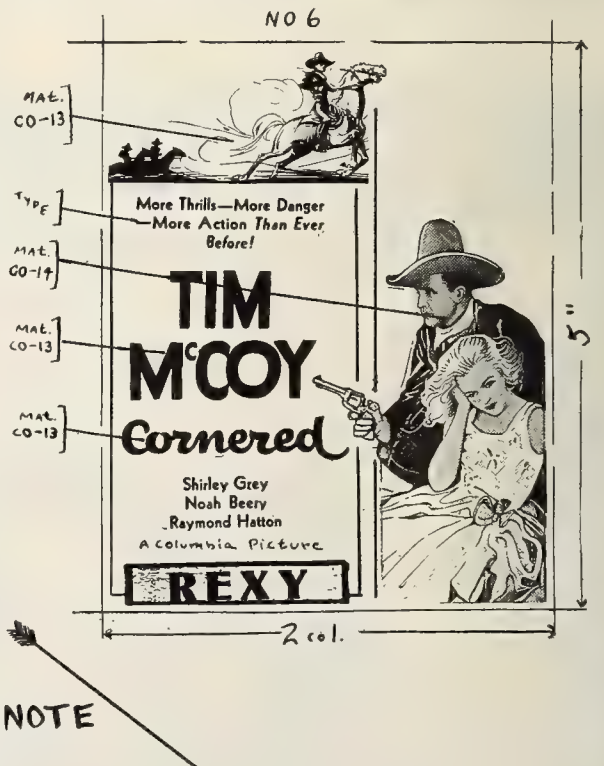
Copy -- (C)
Box for added subjects

NO 5



Copy --- (a) --(B)
Short subjects
and
News Weekly

NO 6



NOTE

IN ARRANGING YOUR OWN ADS IT IS TO BE ASSUMED THAT PROPER PROVISION WILL BE MADE FOR PLAY DATES AND OTHER MATTER SUITABLE TO YOUR INDIVIDUAL SITUATION. THESE AD SUGGESTIONS ARE NOT MEANT TO BE COMPLETE MODELS BUT MERELY AS A GUIDE WHEN YOU SIT DOWN TO WORK OUT YOUR ADS EACH DAY.

AL SINDLINGER HAS SOME IDEAS FOR THE REST OF THE OUTFIT

It's been some little time since we last heard from Al Sindlinger, manager of the Astor Theatre, Reading, Pa., but a recent report of his activities discloses that this Round Tabler has been very much concerned with numerous and sundry methods of selling shows.



Take a squint at the mechanical man shown in the small photo. Al made the gadget all by himself and jams traffic every time he puts him out in front of the house. People are supposed to ask the alleged robot a question and receive an immediate answer, all of which is taken care of through a "mike" in the robot to earphones of a man in the office. The man makes reply through another mike and the voice is relayed to a loudspeaker hidden in the robot's mouth. A very simple matter for Al to rig up because he has a flair for building all kinds of sound equipment. Try the gag out yourselves if you like the idea and can build gadgets, or go into conference with your head operator and carpenter. Al's color scheme for the robot is blue coat and red pants.

Sound Truck Ballyhoo!

The other photo shows his sound truck, which, in the instance of a tie-up with the greyhound bus company during the run of "Week-end Marriage," preceded one of the



large buses on a tour of the entire county. A big banner on the bus announced that the vehicle would carry people free of charge to the Astor Theatre. This stunt created a lot of good will and word-of-mouth advertising.

During the recent run of "Roar of the Dragon" Sindlinger gave patrons a novel trailer presentation. It opened with the word "Action" and as the word appeared on the screen a blast of flash powder was set off in the footlights. Right on the heels of this 10,000 watts of green light flooded the entire theatre, the lights being hidden in the grill work of the ceiling. Simultaneously a thousand or so circulars, bearing close-ups of five pairs of eyes of the principals in picture and descriptive matter on one side and appropriate selling copy on the other, were dropped from the grill work. The fader was then carried a bit higher. The punch delivered by this novel and exciting presentation had the desired effect of making the audience spread the word about town.

Another stunt that Al is successfully using at present with his evening shows is announcement over the public address system of last-minute news flashes, furnished through the cooperation of a local newspaper. In return for the publicity the paper receives at the theatre it gives free space and a generous amount of publicity.

All of which is very interesting and considerable evidence that Round Tabler Sindlinger is still hitting up his usual pace. He has been at the helm of the Astor for the last six months and the foregoing is but a sample of what he does to put his house on the theatre map. We will hope to keep in closer touch with him in the future.

May we also suggest that when he nexts dopes out another mechanical man gag, that he furnish us with the information on how we can all duplicate the idea at a minimum of cost. It's the real "All for One and One for All" spirit.

"CHANDU" PRESS BOOK!

When a group of real showmen band together for the purpose of doping out ways and means of helping put over certain pictures, then they are deserving of thanks from every exhibitor in the country.

BUT, when this same gang turns out a press book like the one on "Chandu"; chock-full of sensible, plausible exploitation ideas; crammed with gags easily adaptable to most any situation; containing news-stories that when rewritten and localized ought to be acceptable to the hardest boiled small-town newspaper editor; seat-selling ad mats; then it's well nigh time that someone moved for a rising vote of thanks to every man in any way responsible for this press book.

It's really worth its weight in gold, and if you're playing "Chandu" we earnestly recommend that you make full use of what the press book has to offer. You can't, and won't, go wrong. "CHICK"

THEATRE AD CONSTRUCTION!

Exchange Mat Material Still in Demand from Showmen Who Want Further Tips on Advtg.

By EDDIE HITCHCOCK
Publicity Director
RKO St. Louis Theatres

THE effectiveness of rules and well proportioned boxes is readily seen in the ad layouts chosen for this week. They are easy on the eye and help to make your ad stand out on the movie pages.

The mechanics of making up an intelligent ad is the most vital part of motion picture merchandising and it is surprising that it is so little understood. When you consider that there are thousands of theatres in the country, that means that there are supposed to be thousands of advertising men to put those theatres over. The fate of the motion picture industry is in the hands of these thousands of merchandisers and yet, in the majority of cases, there is appalling carelessness in this regard.

Do you know how long it takes to lay out six ads similar to those on the layout page? It takes about four hours—two hours on two evenings when your theatre is closed and you have a week's campaign all mapped out! You can send them all to your newspaper together and have your proofs on your desk all week for any last minute corrections.

The cases of carelessness referred to are chiefly due to fighting deadlines. Some theatre managers wait until the last minute to send their ads in for the next day's editions. The inevitable result is a botched up job. Your ad has to run whether you like it or not. It is too late to make any changes. Frankly, we have never worked that way. You will be more pleased with yourself and the results you will get if you sit down and line out immediately the week's work ahead of you. And you'll be amazed at how little time it takes!

Time Well Spent!

A couple of hours for two nights and you've got all the ads ready for the week ahead of you. A couple of more hours and your lobby copy is all set. You are free then to concentrate on your publicity and exploitation stunts—without worry or interruption. Try it and you will suddenly discover that you've systematized yourself to a remarkable degree. More than that, it will suddenly dawn on you that you're a one-man organization. And, what's more, you will learn that you actually have time on your hands! You can keep that luncheon engagement or take the wife out once in a while.

To show you how it works, this is number five in our series of layouts. When Chick said how about tackling the job we said sure, that's easy. Then we sat right down to go to it and the first thing you know we had five layouts finished, copy and all. Do you know what that means? That means that we can go about our business for five weeks and go to work on something else, and while we're attending to that something else somebody is bound to say, "How the hell do you manage to keep everything going at the same time?"

That's what makes it fun. It's a routine to which you become accustomed and which you execute with lightning precision. Because of it you can accomplish a week of intensive attention to a de luxe theatre in the short space of two days—and come through with as fine a campaign as it would ordinarily take weeks to plan.

You owe it to yourself and your employer to systematize yourself accordingly and out of it will come better business and better pay.

PAUL SWICKARD HAS A THRIVING RANGER CLUB OUT ON COAST

Inauguration of a Buck Jones Ranger Club at the Strand Theatre, Los Angeles, Calif., resulted in an extra performance of the current show, during which 5,200 paid admissions were checked in, with 400 people sitting in the aisles and on stage. Various



promotional activities by Paul Swickard, owner manager of the theatre, featured the advance campaign.

One of the highlights of the campaign was a parade of 1,000 youngsters, consisting of a Boy Scout band, a Ranger band, 100 boys on bicycles, 40 mounted people and decorated floats. Trucks carried banners reading "Welcome Buck Jones," etc. Other features included the well known movie horse ballyhoo, three school busses loaded with the smaller youngsters, comedy vehicles and antiquated Ford autos. A "flying lion," famous for transcontinental trips, was supplied through courtesy of a local oil concern.

Two cooperative ads were promoted by Swickard on the strength of the occasion. Fully twenty-five or thirty merchants contributed to a double truck, all ads carrying small head cut of Jones, with centre space devoted to the theatre. Merchants paid for at least 75 per cent of the cost of the two pages. The other was a full five-column ad



tie-up with 10 other merchants, with the theatre stealing three-quarters of the display.

Additional exploitation and advertising included the billing of 150 cards; distribution of 1,000 heralds; congratulatory telegrams from the mayor and governor; the personal appearance of Buck Jones, with horse Silver, at the theatre, in parade and on stage; the attendance of prominent people to furnish background of responsible sponsorship; use of imprinted paper bags and napkins in nearby stores, and a luncheon for Jones at a leading hotel. Following the boys' initial activities two tents were erected in front of the theatre labeled "Recruiting Office," where further information and application cards were made available to prospective Rangers.

One of the two photos on this page shows Exhibitor Swickard shaking hands with the chief of the Rangers Club and the other is a shot of Jones sitting on his horse amid the gathering of youngsters.

Certainly, the above was considerable of a campaign, but, without a doubt, Swickard was justified in so doing when results are taken into consideration. 5,200 paid admissions at two performances cannot very well be laughed off, nor can the fact that he started a movement which is calculated to enlist future interest from the youngsters. We will be interested to learn of what methods he will use to keep the kiddies pepped up.

GENERALS ALL ! ! !

The "Hundred Percenter," West Coast theatre house organ, quotes the following excerpts from speeches made by district managers attending a general meeting in Los Angeles, Aug. 2.

"I have implicit confidence and faith in the ability of my men to 'Come Through.'" —Walter Kofeldt

"My District is moving forward with unified effort. We have a past record to overcome." —Hal Neides

"We cannot stand on past laurels. This Drive is a real test—Only results count." —George Bowser

"The extremity of any business is the man-power of that business. Our Company's responsibility is our own." —Dick Dickson

"We are employing selling methods of 1910. Hot weather, depression and similar complaints are not retarding our effort in Arizona." —Tom Sorerio

"Our slogan—'A Winner Never Quits —A Quitter Never Wins.' We will win because we will conceive and execute." —Norman Sprowl

"We are watching bookings. We are selling and minimizing expenditures. 'We will never fail Al Hanson.'" —Bruce Fowler

"If we go down, we will go down fighting—We are working out our own salvation." —Milt Arthur

* * *

It seems only just to include the remark made by Marshal Foch on the eve of the Battle of the Marne, who, in so many words, said: "My left has given away; my right is in retreat; I will attack in the centre."

MEMBERSHIP CERTIFICATES!

Don't become impatient if your framed Membership Certificate is slow in reaching you. It takes between two and three weeks after receipt of application to prepare and ship these certificates.

First—They must be properly and carefully lettered.

Second—They must be signed.

Third—Then they are sent to be framed.

Fourth—Packed, labeled and shipped.

Fifth—Time necessary in transit.

In addition to the above we found ourselves swamped with new members' applications and are just beginning to catch up with them. So bear with us and allow reasonable time after you join for your certificate to reach your office.

—Thank You!

NOVEL ADVERTISING USED BY LORENCE TO ANNOUNCE A CHANGE

Some effective newspaper advertising combining both the let's get acquainted idea and change of entertainment policy, was recently carried by Herman Lorence, newly appointed manager of the Strand Theatre, Niagara Falls, N. Y.

Ad copy was written in a chatty style, continuing the message in succeeding issues of the paper. Lorence stated that his conclusion, after looking over the situation, was that the combination policy was desirable; that it meant the employment of quite a number of residents of the city; that the theatre payroll would be increased $3,000 each week; that many business concerns would thereby benefit from the move, and that, consequently, a bid for patronage was being made.

In another ad he reminded patrons that he bore the reputation of "If He Advertises It You Will See It"; that no superlatives would be used to sell poor entertainment; that he would personally book all pictures and vaudeville, and never allow anything on the stage not fit for children to see.

The day following the presentation of the first combination bill he came out with a "thank you" ad, carrying thanks from the various performers and himself for the generous response from the community and, at the same time, mentioning the value of forming friendships. Policy of the house and guaranty of future quality of entertainment were also stressed.

Lorence's ad copy appears to strike a somewhat different note for announcements such as described above and perhaps this is due to the fact that he recently returned to the theatre management field after gaining valuable experience in other branches of the business.

ROUND TABLE BIOGRAPHIES

At the age of eleven years Arthur Charles Stock, present manager of the Alexander Theatre, Kapuskasing, Ontario, Canada, became bitten with the theatre bug when he started running messages and putting up advertising for a small theatre in his birthplace, Fulham, England.



Arthur Stock

Since that time, however, he climbed the several steps of the ladder that leads to a theatre manager's office, veering off at one time to become associated with the Vitagraph Film exchange and, at another, as assistant cameraman for William J. Craft, who is now with Universal. Stock helped Craft make pictures for the Canadian Government.

He has been connected with Wallaceburg Theatres, Limited, for some time and has managed the Vermont Theatre, Toronto; the Iroquois, Petrolia; the Alexandria, Kapuskasing, and the New Royal at North Bay. He is a member of the Rotary Club, the Recreation Club, and the Canadian National Revolver Club. Lodges and other fraternal groups do not have representation as far North as Stock resides, hence he had to give them up. He is married and the father of one child.

personalities

DON WIERSUM, formerly manager of the Isis Theatre, Grand Rapids, Mich., has succeeded Grover C. Ranck as manager of the Majestic Gardens, same city. Byron Boynton, formerly assistant manager of the Kent Theatre, has been placed in charge of the Isis.

∇

HAROLD BLUMENTHAL, former manager of the Liberty Theatre, Elizabeth, N. J., and Richard Ettleson, of the Ritz Theatre, Garfield, N. J., have taken over from M. Schlenger the Colonial Theatre, Pompton Lakes; the Butler Theatre, Butler, and the Rialto Theatre at Westfield. The partners will continue to operate the Ritz at Garfield.

∇

RALPH WALSH, of New York City, has succeeded Joseph Kinsky as city manager for Fox-Midwesco in Milwaukee.

∇

FRANK COOK is in charge of the Palace Theatre, Fox-Midwesco house recently reopened at Antigo, Wis.

∇

ELLIOTT L. JOHNSON has been appointed manager of Malco Theatres Majestic at Stuttgart, Ark.

∇

S. E. COFFIN, formerly manager of the Majestic Theatre, Stuttgart, Ark., has been made city manager for Malco at Hope, Ark, with supervision of the Saenger and Rialto Theatres.

∇

RALPH STITT, well known Publix publicity man in New York City, now holds a Chicago post as the result of U. A. taking over the Rivoli Theatre.

∇

A. J. KALBERER recently resigned from his position as manager of the Lyric Theatre, Indianapolis, to become associated with B. V. Sturdivant, district manager for Publix-Skouras in Southern California. Kalberer will be assigned a San Diego house.

∇

CHARLES WUERZ has been named manager of the Orpheum Theatre, San Francisco.

∇

LOU GOLDEN is the new manager of the St. Louis Theatre, San Francisco.

∇

CLIFFORD RUST, former manager of the RKO Orpheum Theatre, Omaha, has taken up his new duties as manager of the Orpheum Theatre, St. Paul, Minn. Marvon Parks, of Kansas City, succeeds Rust at the Omaha house.

∇

FRANK HINES, manager of the Palace Theatre, Cleveland, and three of his employees were recently held up by bandits who escaped with a $3,000 bankroll. At the point of a gun Hines was forced to open the safe.

∇

LARRY KENT has been appointed district manager for Skouras houses in northern New Jersey, with headquarters at Jersey City.

∇

JOHN W. ELLIOTT is in charge of the recently reopened Palace Theatre, RKO house in Youngstown, Ohio.

∇

F. E. WADGE has been placed in charge of Warner theatres in Canton, Ohio, succeeding George Reister, who is now with Skouras Brothers in the East. Wadge will supervise the Palace and Alhambra.

RANDOLPH MALLER, for the past year manager of the Capitol Theatre, Middletown, has been appointed manager of the Warner-Embassy in New Bratain. The Warner house in Middletown has been closed.

∇

JESSE LUND, former Publix-Michigan man, is the new manager of Warner's Kenosha Theatre, Kenosha, succeeding F. W. Morrow, who was recently transferred to the Pittsburgh division.

∇

PHILIP EISENBERG is in charge of the Windsor Theatre, a house in Windsor, Conn., recently leased by Nathan Lampert.

∇

BEN ASHE has taken over the Palace Theatre in Brainerd, Minn., from J. Gruesner.

∇

A. L. ANDERSON has acquired the Hayfield Theatre, Hayfield, Minn., from J. Miller.

∇

MAX SHOEMAKER, of Malvern, Iowa, has taken over lease of the Isis Theatre, Tabor, Iowa.

∇

LAWRENCE WEST has reopened the Strand Theatre, Mt. Vernon, Ia.

∇

JULIUS LAMM, well known manager of Variety Theatre, Cleveland, Ohio, has been promoted to managership of Warner's Uptown, classed as the city's largest and most beautiful theatre.

∇

LOUIS LAMM, brother of Julius, has taken over management of the Warner-Capitol Theatre at Elyria, Ohio.

∇

JOSEPH A. GORDON, manager of the Globe Theatre, New Orleans, has returned from a brief vacation spent at Slidell, La.

∇

CHARLIE KEYSER has been appointed manager of the Majestic Theatre, Mansfield, Ohio, a move made in line with recent transfers put into effect by Warner Bros. Theatres in this territory.

PLEASE COOPERATE!

We have close to four thousand members on record at Club headquarters. Unless we are notified of a change of address our lists will be inaccurate.

It takes but a moment for YOU to drop us a letter or post card advising of a change, either of location or theatre connection.

Please keep this in mind and help us maintain our membership lists right up-to-the-minute. You can never tell when we may want to get in immediate touch with you and then find that your letter is returned because of some change of address.

REMEMBER:
NOTIFY YOUR CHAIRMAN, AT ONCE, OF ANY CHANGE OF ADDRESS.

THANK YOU!

JOHN BECCERA has taken Julius Lamm's old post at the Variety Theatre, Cleveland, Lamm, as already stated, having been assigned charge of Beccera's job at the big Uptown Theatre.

∇

RALPH NEWTON, formerly associated with the advertising department of the "Cleveland News," has been added to the Warner advertising department in Cleve.

∇

MAX ALLEN has acquired the Temple Theatre in East Windsor, Ontario, Canada, formerly operated by B. Mechanic, and will reopen as soon as alterations are compleed.

∇

HYMAN FREEDMAN is constructing a new 800-seat theatre in Toronto, Canada, which will be known as the Circle.

∇

JOHN J. O'NEILL has been made assistant manager of the Publix-Century Theatre, Rochester, N. Y., under Martin Anderson. O'Neill formerly managed the old Avon Theatre, now the Capitol, in Rochester, and was recently engaged in showbusiness in Newark. At one time he also had charge of the Gordon, Cameo, Fay's and the Eastman Theatre, all in Rochester.

∇

JOE FIELDS, manager of the Embassy Theatre, Baltimore, a downtown grind house owned by Hon Nickel, is reported a successfull dabbler in the fight promotion game.

∇

BERT ADKINS, of the Loew Century office in Baltimore, has been made assistant to Lou Brown, local Loew publicist.

∇

BOB SENFT, assistant manager of Loew's Century Theatre, Baltimore, has returned from a vacation spent in Florida.

∇

EDWARD SIGLER has been appointed manager of the Winter Garden Theatre, key house of John Danz's Sterling Circuit in Seattle, according to a recent announcement by Joe Cooper, supervisor of the company. Sigler, who succeeds Homer Garvon, recently resigned, was formerly manager of Danz's Capitol Theatre.

∇

FRED PURDY, formerly assistant manager of Danz's Capitol Theatre, has been promoted to the post of manager.

∇

RICHARD KENNEDY, formerly manager of the Paramount Theatre, Montgomery, Ala., and who was recently made district manager for Publix-Kincey with headquarters at Birmingham, was recently tendered a farewell dinner by employees of Montgomery theatres. He was a former resident of Birmingham.

∇

W. E. SHIPLEY, manager of the Gem and Empire Theatres, Salt Lake City, recently returned from a trip to the Pacific Coast.

∇

J. STANFORD WHOOTON has taken over the Sun Theatre, Salt Lake City, from H. L. Blyden. He is remodeling the house and will reopen in the near future.

∇

TED WILSON has taken over management of the Royal Theatre, Cashmere, Wash.

∇

JOE KOEHLER, former city manager for Publix, has taken over the Roxy Theatre, Twin Falls, Idaho.

(More Personalities on following page)

personalities

CLARENCE LAWS, for several years manager of the Fox-California Theatre, Berkeley, Calif., has been placed in charge of the new United Artists Theatre in that city.

▽

DONALD BALDWIN, formerly in charge of the Fox-U. C. Theatre, has succeeded to Clarence Laws' post at the Fox-California, Berkeley.

▽

HERMAN A. BLUM has regained lease on the Idle Hour Theatre, Baltimore, Md., a house he formerly owned and operated, but Ivan and Drew Anderson will continue operation.

▽

L. R. TOWNS has succeeded Richard Kennedy as manager of the Paramount Theatre, Montgomery, Ala.

▽

LEON COPELAND, former assistant manager of the Paramount Theatre, Montgomery, Ala., has succeeded Tom McConnell, transferred to Tuscaloosa, as manager of the Strand Theatre, another local Publix-Kincey house.

▽

MRS. ALFRED WOLF has been appointed managing director of the Metropolitan Theatre, according to a recent announcement by William Goldman, general manager of the Stanley-Warner Company. Prior to her marriage to a Philadelphia attorney, Mrs. Wolf was Constance Cann, and was identified with the theatre for several seasons.

▽

EARL ARLINGTON is the new manager of the Liberty Theatre, Albuquerque, N. M.

▽

AL STEVENS has taken over management of the Palace Theatre, Oklahoma City, and added stock to his picture programs.

▽

TOL' TEETERS has leased the New Theatre, Oklahoma City.

▽

FRANK KERSHAW, manager of the Osborne and Tivoli Theatres, Winnipeg, Canada, is operating under a new policy of first-run presentation for British-made pictures, a move recently announced by H. M. Thomas, manager of the western division of Famous Players Canadian Corp.

MAURICE F. BARR, well known New Orleans theatre man and director of Publix de luxers in the Louisiana-Texas division; A. Higginbothen, Baton Rouge partner with Publix; Robert Blair, manager of the Publix-Saenger, New Orleans, and R. J. O'Donnell, division supervisor, were recent guests of E. J. Richard's schooner.

▽

DAVE (SKIP) WESHNER, Warner theatre executive, recently made a trip to Jamestown, N. Y., to prepare a special campaign on "Life Begins" for the local Warner house.

▽

RUSSEL TYSON has leased the Loveland Theatre, Loveland, Colo., and, in addition to remodeling, has installed new sound equipment. Tyson was a former projectionist at Pueblo.

▽

HOMER A. ELLISON, former owner and operator of the Victory, Federal and Rialto theatres in Denver for many years, has leased the State and Dickinson theatres in Garden City, Kan.

▽

MIKE FOSTER has been named assistant to Vic' Gauntlett, director of advertising and publicity for Fox-West Coast theatres in Seattle territory. Foster, a former newspaperman, will specialize on publicity for the three Fox houses in downtown Seattle.

▽

WALTER DAVIS, formerly connected with the Metropolitan Theatre, Winnipeg, Canada, and well known in theatre circles in Eastern Canada and the U. S., was recently appointed manager of the Uptown Theatre, Winnipeg, according to an announcement of J. Miles, president of the Allied Amusement Company. W. Popham, former Uptown manager, has been made booker and advertising director for the circuit.

▽

HARRY FRANKLIN, former assistant to Edward Fitzgerald, manager of Warner's San Francisco Theatre, has been named manager of the President Theatre, Sam Harris' new 1,450-seater recently opened in San Francisco, with a policy of first runs, stage revues and shorts. W. C. Flynn will act as assistant, with Walter Barusch handling publicity and advertising.

ROBERT HARVEY, director of publicity for the northern California division of Fox-West Coast, has returned to his San Francisco headquarters following time for recuperation from a nervous breakdown he suffered this past summer.

▽

JAMES HILL is the new lessee of the Pinole Theatre, Pinole, Calif., and will open as soon as alterations are completed.

▽

OTTO LOUGHRAN and associates have taken over the Regent Theatre, San Mateo, Calif.

▽

FRANK CRONKITE has been named manager of the Park Theatre, Glens Falls, N. Y., by the Rialto Amusement Corp.

▽

JOHN DE MARIA is the new lessee of the Lyric Theatre, Rosebank, Staten Island, N. Y.

▽

WALLACE NITEHOLD, formerly manager of the Liberty Theatre, Plainfield, N. J., has been named manager of the Palace Theatre, Morristown, N. J.

▽

A. TANSTER has taken over management of the New Melrose Theatre, New York City.

▽

LEON SIEGELBAUM recently announced that he will reopen the Orpheum Theatre, Newark. The house, a 1,800-seater, has been dark for months.

▽

MORRIS MARKOWITZ, former operator of the Northport Theatre, Northport, L. I., a house that was severely damaged by fire several months ago, has opened a new theatre, the Huntington Station, Huntington Station, L. I.

▽

D. E. CASH has been named manager of the Imperial Theatre, Kings Mountain, N. C.

▽

H. B. RAM has reopened the State Theatre, Aiken, S. C.

▽

J. H. SAYLORS recently announced reopening of the Cameo Theatre, Belton, S. C.

▽

AL BARBER has assumed his duties as manager of the Victory Theatre, Salisbury, N. C., succeeding Howard Summerson.

Club Index for Month of SEPTEMBER

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of September. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

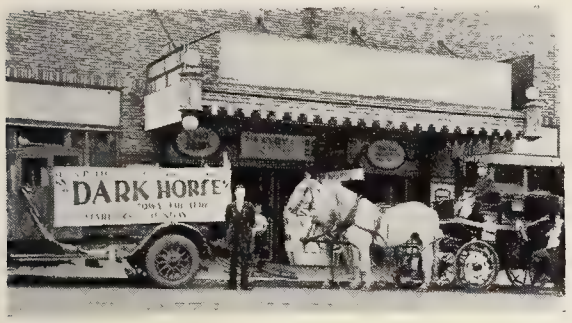
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JAKE ROSENTHAL IS AFTER OLD MAN HARD TIMES IN HIS TOWN

After hearing and reading about hard times for the past year or so, when a man informs us that he's "enjoying this so-called depression and hitting the ball harder than ever"; that "the wheels in the old box office are turning over in good shape," it's like a ray of sunshine after a dismal spell of weather.

We refer to none other than Showman Jake Rosenthal, impressario of the Iowa Theatre, "Theatre Beautiful," and purveyor of what are claimed the "Best Shows" in Waterloo, Iowa. You've read of Jake's activities in past issues of this department and we don't need to state that his work is always interesting.

When he played "Dark Horse" a short time ago he ballyhooed this picture with a big parade of kiddies, an element of Waterloo always ready to go to bat for their Jake because he's ever on the alert to give the youngsters a break. Note the bannered truck



that was filled to overflowing with kiddies at the time of the parade. They made a run for the theatre before the photographer arrived on the scene. Business was so good on the picture that things were switched around and the film kept for an entire week of bang-up trade.

On another recent occasion the whole city turned to help Jake out when entertaining 100 orphans from a home in a nearby town. Ice cream, gum, a trip through the local radio station and other attractions were accorded the guests by city officials, merchants and other prominent citizens. Every newspaper in his section of the state carried news stories of the event.

However, what we're more interested in than anything else at the present is that, though Jake took it on the chin as hard as most any one while business was toughest, he kept his head up all the time and continued to go after goodwill and whatever trade there was. Now he's getting a well deserved break and we sincerely hope his good fortune will always be in evidence. We'll be looking for further news from Waterloo.

PROGRAMS AND MAILING LISTS !

With the opening of the new show season many theatres are resuming the publication and distribution of weekly, semi-monthly or monthly programs. Those houses who make it a rule to cut this item from their overhead during the warm weather sometimes make the mistake of selling themselves on the idea that they no longer need this important form of advertising.

Programs can be made to mean a lot to any theatre. If you merely frame them to convey your current and coming week's attractions, it is still an important phase of your show-selling. On the other hand, if you make full use of the many possibilities then we do not have to tell you how valuable they can be for your house.

A large, and up-to-the-minute mailing list is one of the strongest wedges for any theatre. It gets your program and your announcements right into the home and that's an important angle that no one will argue about. It serves as a constant reminder that your theatre is waiting to amuse them. It emphasizes pictures that need such emphasis to get them over at the box office.

Some theatres find it advantageous and profitable to print up several extra thousand, above the amount they need for mailing and theatre distribution, to be used for house-to-house canvassing. But regardless of the methods you like or employ, we feel reasonably certain that if you are not using printed programs and a good mailing list you are passsing up an important method of reaching your public.

STAR DOUBLE STUNT SUCCESSFULLY USED BY RKO IN BROOKLYN

A star-double contest was recently used to excellent advantage in connection with the showing of "Bird of Paradise" at the RKO Albee Theatre, Brooklyn, N. Y. The stunt was worked out by Dick Farrell, publicity representative, together with Charles McDonald, New York district manager, and Dr. Joe Lee, Brooklyn division manager, through a tie-up with a local newspaper.

Daily announcements in the paper and on the screen several days in advance of opening, informed readers and patrons of the inauguration of a contest to find a Brooklyn girl who most closely resembled Dolores Del Rio. Requests were made for photographs and each day one was featured by the paper on the amusement page, together with detailed information concerning the contest.

Owing to a dearth of Del Rio types, the contest was extended to the entire list of RKO Radio stars and featured players. Ten winners representing Constance Bennett, Ann Harding, Irene Dunne, Gwili Andre, Rochelle Hudson, Anita Louise, Arline Judge, Helen Twelvetrees and Dorothy Wilson were chosen from over one hundred entrants. Each girl received a cash award and the one selected for the Del Rio type was given an extra award. The 10 girls were also offered a tour of all Brooklyn RKO theatres on Monday and Tuesday nights and introduced to audiences as recognized doubles. A leading department also offered the group a week's employment as models in a fashion show presented the week after closing of the contest. The newspaper supported the stunt in whole-hearted manner.

According to results achieved in Brooklyn the above stunt appears to be a corker for obtaining newspaper publicity.

WOODIN FOUND OLD TIME SHOWMANSHIP GAVE BEST RESULTS

When Harry M. Woodin opened the new Leimert Theatre in Leimert Park, Los Angeles, Calif., he was up against a brand of chain and independent competition that demanded the finest type of constructive showmanship to make the theatre a success.

Finding that the lure of a beautiful new modernistic theatre, offering single bills was not appealing to the public, Woodin started to go after business in an energetic manner. First double bills were introduced, but the other houses were showing dual features and at a lower price. Then Woodin got down to old-time showmanship.

Booking in Captain Salisbury in person with his picture, "The Lost Empire," Woodin ballyhooed the feature to the skies.



Realizing that he had to spend money to make money, he used plenty of space in every available advertising medium and followed it up by purchasing a complete camping outfit—tent, cots, stove, blankets, cooking utensils, etc. The outfit cost him in the neighborhood of $100. For a week in advance he had the camping equipment on display in his lobby and gave out coupons for the drawing.

The stunt went over like wildfire. Fifteen minutes after the box office opened at 6:30 P. M., the house was packed to the walls. So it went for the following two nights. Packed houses. But on the final night—the night the camp equipment was given away—business was a revelation. The first night's jam was repeated and the accompanying photograph shows the crowd that waited for the second show.

That four days zoomed the Leimert to popularity. Since then, by continual novel, progressive showmanship, Woodin has kept the crowd coming and has his opposition at its wit's end trying to keep up with him.

DRESS UP THE STAFF !

An immaculate, snappy front will always have a long and pleasing effect on your patrons, and in this connection no single expenditure can match, in importance, the purchase of new uniforms.

The doorman, the ushers, page boy, and even the cashier should present a nice appearance at all times. It is difficult to do so when the uniforms are worn out or ill-fitting.

Since many theatres are going back to girl-ushers it represents a good time to purchase new outfits. And they can be bought today for much less than you paid a year or two ago. Why not start getting estimates? You'll find that a complete new set of uniforms will amount to but a small figure when spread over a few months. But it will give your patrons something to talk about for a while and pep up the entire house.

Incidentally, if you have an assistant, dress him up in a neat Tuxedo. Lacking an assistant, your head usher or one of the boys tall enough to make an impression should be so outfitted. These little touches will certainly do your house a world of good.

BAIR'S 'MOUSE' GAG!

Smart Showmanship Features Advertising of This Unique Short Subject in Liverpool!

SHOWMEN, it has been said, lead the world in advertising. They perhaps feel the public pulse more closely and more keenly than the regular advertising men. Certainly, it has been proven that E. E. Bair, of the State and American Theatres, in East Liverpool, Ohio, knows what the public will go for in the line of advertising.

His recent ads on Mickey Mouse were an example of this. It has long been known to Club members that "E. E.," as he is more intimately known, places a great deal of importance on his short subjects. Hence, with Mickey Mouse a big favorite, he plugs it big. And he plugs it over the feature picture if he thinks it deserves it!

This was done when he played "Mickey's Orphans" in conjunction with "Union Depot." But here he was confronted with a problem. He felt that his feature film was a knockout, too. So he finally hit upon a solution and decided he would announce an exceptional "Union Depot Program," but head off his ads with a Mickey Mouse catchline.

It proved a sensation! When readers opened the paper the first thing their eyes caught was the line: "WHAT! NO MICKEY MOUSE?" And then underneath: "Yes, Sir! There Is, and One of the Best Mr. Disney Ever Made. The Title Is 'Mickey's Orphans.' Mickey Mouse Is One of the Highlights on the Exceptional 'Union Depot Program.'" The rest of the shorts were plugged in a small box.

But Bair is not content with passing along just these catchlines to his fellow showmen. He has another angle that we believe will prove of great value to showmen having a spot for it.

The local newspaper runs a classified column section in which they offer bargains in exchanges, etc. Bair went to them with a plan on how to get more advertising, and you can bet the ad department lent a sympathetic ear. He suggested a "White Elephant" stunt, whereby the newspaper would run a series of small ads, and a large ad on a new idea called "White Elephant." Its purpose was to have the ladies advertise in the newspaper whatever white elephants they had around the house, say in the form of an old icebox replaced by a Frigidaire, and for which they no longer had any use; old beds, books, etc.

In order to stimulate interest in the new plan, Bair offered the classified department a number of tickets, to be distributed to readers of the paper who could find various "White Elephant" items scattered in the classified columns.

Here is a bit of copy on the stunt:

HOW TO WIN THEM

"What is a 'White Elephant'? You have heard this expression a lot of times. It is sometimes different, of course! The sooner you find out, the better chance you have of obtaining tickets. Scattered among the Classified 'Want Ads' you will find several small ads about 'White Elephants.' Find these ads and paste on a piece of paper. When these ads are pasted together, they form a complete story about 'White Elephants.' Also name and describe at least one 'White Elephant' you have about the house! Mail or bring to the Want Ad Department of the 'Review.' The fortunate names will appear on the Want Ad Pages each day scattered among the Want Ads. After you see your name listed call at the Want Ad Department of the 'Review' and get your tickets."

The rest of the copy plugged the theatre and the stunt. Here is an idea? Can you use it? It looks like a good bet for enterprising showmen.

Oh, yes, there's another point. Our friend Bair would like the Round Tablers to give him a little idea or a suggestion on a stunt he is planning. His one-sheet posters are pasted along the highways. He now wants to try a new idea and place on them:

There's a
Beaten Track
to the
STATE
—It's the Pictures

The top part is to be done in red. He believes it will prove an effective highway sign. What do you think? If you have anything to say on the subject or any suggestion to offer, why not drop him a line at East Liverpool and we are sure he'll be more than glad to hear from you. Right, "E. E."?

WALTER MORRIS AND HIS CREW VERY BUSY DOWN IN CHARLOTTE

News concerning Round Tabler Walter Morris comes from below the Mason-Dixon Line these days—down in Charlotte, N. C., where he manages the New Broadway Theatre. His fellow members will recall that he went there from the Warner division in Ohio, and since his arrival he and his associates have been as busy as the proverbial one-armed paper hanger.

We would like to call attention by way of the accompanying illustration to a sort of a standardized two-style front that he has worked out for two classes of attractions. The one on "Westward Passage" you will note, is the more conservative and was re-adapted from "Rich Are Always With Us." The other, on the more sensational "Blonde Captive," had a frame covered with deep green tropical cloth, which matched perfectly with the moss. By using the stationary backs he builds the fronts in small sections of heads, stills, photos, etc.. mounting them on the back and thus effects considerable economy in construction.

Among recent stunts employed by Morris was a novelty card gag on "Is My Face Red?" which netted him a lot of word-of-mouth advertising. One of the ushers, dressed in a Tuxedo, straw hat and his face painted red, passed through the business section five days prior to opening. He carried a large waste basket bearing a card reading, "Is My Face Red?" Another small card on his back bore the same copy. To every passerby he gave one of a set of five cards, one side of which bore burlesque carrying instructions for the reader to present a complete set at the box office and receive in return a guest ticket to the picture. The key card was of course controlled. One thousand of each card was printed.

As a climax to the Warner National Exhibit, in force at company exchanges all over the country during the latter part of August, Morris is staging the First Southern Premiere in Charlotte for the new season and bids fair to steal the occasion. "Doctor X" is the feature and a big campaign is in the offing. We'll be looking for complete details and will pass them along as soon as word arrives.

Midwesco Prize Winners

In the "Managers' Popularity" contest held by the Fox Midwesco division this summer, Elmer C. Rhoden, division manager, recently announced the winners.

The grand prize of a silver loving cup and a $50 check was won by Gerald Baker, of Murphysboro, Ill. Ralph Bartlett, of Benton, Ill., was awarded second district prize of $25. Other awards included $50 to Jay Wooten, Dodge City, Kas.; $25 to C. H. Zile, Newton, Kas.; $50 to Tom Steele, Otawa, Kas.; $25 to C. A. Steward, Marysville, Kas.; $50 to Steve Souttar, Boonville, Mo.; $25 to H. H. Siverd, Carthage, Mo.; $50 to Morrill Moore, Rockhill, Kansas City, and $25 to George Hunter, Warwick, Kansas City.

The division was diveded into five zones and awards were made on the basis of greatest increase of attendance during the week of the contest over the average take of the previous five weeks.



Two of Walter Morris' Attractive Fronts Discussed in Story Above

RKO MAJESTIC
Greater Show Season
TODAY
Till 1 P. M.
L. Floor 35c
Balcony 25c
MORE IN LOVE THAN EVER!
Janet GAYNOR
Charles FARRELL
in "The FIRST YEAR"
—Plus—
SELECTED RKO FEATURETTES

THE CRITICS ARE RAVING ABOUT THIS PICTURE— To her, a speakeasy was Home, Sweet Home. To him a fight-ring was the family circle!
GEORGE BANCROFT
in "Lady and Gent"
with WYNNE GIBSON
CHARLES STARRETT
JAMES GLEASON
— LAST TIMES TODAY —
MONDAY-TUESDAY-WEDNESDAY
WM. POWELL
KAY FRANCIS
in "THE JEWEL ROBBERY"
STRAND
"GREATER ENTERTAINMENT IS COMING" "ENTER-SEASON"

PARAMOUNT
NOW
--GARY--
COOPER
TALLULAH
BANKHEAD
in "Devil and the Deep"
with CHARLES LAUGHTON
plus "BOMBAY"
FEATURING FLO LEWIS
25¢ till 1
Doors Open 11 A. M.

25¢ LOEW'S PALACE 35¢
JOHN GILBERT
and
Paul Lukas
in
DOWNSTAIRS
Gilbert's Own Story
with "GILBERT'S REAL-LIFE BRIDE VIRGINIA BRUCE
Starts Next Friday
The LAUGH PANIC of the year
Buster KEATON
and
Jimmy "Schnozzle" DURANTE
in
"SPEAK EASILY"
Metro-Goldwyn-Mayer Pictures

Now Playing!
Satan and Hades . . . all within the skies and slope that is the modern skyscraper! From Faith Baldwin's vivid novel.
DRAMA of TODAY!
SKYSCRAPER SOULS
With this great cast —
WARREN WILLIAM
Maureen O'Sullivan, Anita Page
Norman Foster, Jean Hersholt, Gregory Ratoff.
AND FOR MORE PLEASURE
"ALMOST MARRIED"
Thrills! Shocks! Shivers!
with
Ralph BELLAMY
Violet HEMING
Alexander KIRKLAND
State

WARNER
ALWAYS COOL
Greatest Thriller of Them All! Filmed in Gorgeous Color!
DOCTOR X
LIONEL ATWILL
FAY WRAY • LEE TRACY
JOHN WRAY PRESTON FOSTER
AND 17 OTHERS
25¢ until 2 P.M.
Tonight at 11:15 p. m.
KORAN'S MIDNIGHT GHOST SHOW
— and —
"Cross Examination." New Feature for This Performance Only!
ALL SEATS RESERVED 50c Plus Tax
"DOCTOR X" Will Positively Not Be Shown at This Show

JOHN HANRICK'S NEW MUSIC BOX
11th & MORRISON
ANY DAY 15¢ ANY TIME
Fri., Sat.
"YOUNG SINNERS"
with
Thomas Meighan
Dorothy Jordan
Plus:
Daphne Pollard
A NEW SHOW EVERY
SUNDAY—WEDNESDAY—FRIDAY!

TERRIFIC! BREATHLESS! SPECTACULAR!
The "All Quiet" of 1932!
"The Doomed Battalion"
With
Victor Varconi
—ALSO—
CARTOON
NEWS
LAST TIMES TODAY
NEW SUMMER PRICES
Bargain Hour 1-2 P. M. 15c
Balcony All Times 15c
Orchestra 2-10 P. M. 25c
PALACE
MONDAY-TUESDAY
"Hollywood Speaks"
THE LOW-DOWN ON HOLLYWOOD

HOLLYWOOD
TODAY and SATURDAY
Merrily We Go to Hell
Sylvia SIDNEY
and
Fredric MARCH

TODAY
15c Till 2 P. M.
Greater Show Season
They Found Her Living in a Cave!
BLONDE CAPTIVE
CAPTURED BY CAVEMEN!
Her absolutely authentic amazing adventure will startle you!
It's Sensational!
Narrative by LOWELL THOMAS
Plus Selected Shorts
RKO CAPITOL

"WHERE HITS ARE A HABIT"
SHEA'S THEATRE
NOW...
Reaching
Halfway to Heaven!
Halfway to Hell!
FAITH BALDWIN'S
Revealing Drama of Office Wives and Big Business
With . . .
Warren William
Star of "Mouth Piece" and "The Dark Horse"
MAUREEN O'SULLIVAN
ANITA PAGE
NORMAN FOSTER
GEORGE BARBIER
VERRE TEASDALE
JEAN HERSHOLT
A Pinnacle of Thrills!
SKYSCRAPER SOULS
A Cosmopolitan Production
25¢ till 2 P.M.
Kiddies 10c
"Wild Babies"
Paramount World Events

MAINSTREET
25¢ to 1 P.M.
RKO'S GREATER SHOW SEASON is under way!
AMERICAN MADNESS
GUARANTEED ENTERTAINMENT
With
WALTER HUSTON
Plus the Best Stage Show in Weeks.
5 Acts RKO Vaudeville
FEATURING
"BABY ROSE MARIE"
Darling of NBC.
And Four Other Acts

LAST TIMES TODAY
Million-Dollar Legs
With
Jack Oakie, Lyda Roberti
Andy Clyde, W. C. Fields
STARTS SATURDAY
Al Capone
Robin Hood
Jesse James
Dalton Boys
Get Rich Quick
WALLINGFORD
Were All Pikers When Compared to—
MADAME RACKETEER
The Most Sought-After Woman in America!
With
GEORGE RAFT
EVALYN KNAPP
ALISON SKIPWORTH
RICHARD BENNETT
Plus
RUDY VALLEE in "MUSICAL DOCTOR" COMEDY & NEWS
Saenger's TUDOR

Illinois at Ohio
ALAMO
First Showing
SIX SHOOTIN' TOM KEENE
ROCHELLE HUDSON
BEYOND THE ROCKIES
The Wild West Ripped Wide Open With New Ridin' Fightin' Shootin' Thrills!
The Most Beautiful
TERMINAL
OPPOSITE TRACTION TERMINALS
EDWARD G. Robinson
A Man of Honor
A Wife With None
TWO SECONDS
"The Time It Takes a Woman to Wreck a Man's Life"

RKO DOWNTOWN
W. ADAMS AT CHAND GIVENS PARK
25c TO 2 P.M.
Daring Thundering Drama!
A great story of today! It hurls a smashing answer to the burning question of the hour!
AMERICAN MADNESS
A Columbia Picture with
WALTER HUSTON
CONSTANCE CUMMINGS
Critics Unanimous in Praise
"It will be found up near the top bidding for an honorary post when the final awards of the year are made."
—Harold Heffernan, News
"RKO Downtown opened its Greater Show Season with 'American Madness,' a movie that promises to be one of the bigger successes of the year."
—C. O. Times
"A new sort of thrill in screen stories."
—Ella H. McCormick, Free Press
MIDNITE SHOW 11:40 TONITE

A WIDE ASSORTMENT OF SINGLE COLUMN NEWSPAPER ADVERTISING GLEANED FROM NEWSPAPERS OF MANY DIFFERENT CITIES AND SHOWING THE MANY DIFFERENT STYLES NOW BEING USED BY PROGRESSIVE SHOWMEN TO SELL THEIR CURRENT ATTRACTIONS VIA SMALL-SPACED ADS.

MAIL YOUR APPLICATION NOW!

COMPTON D. JARRETT is the manager of the Paramount Theatre in La Crosse, Kansas, and we're taking this opportunity to acknowledge his application for membership in this Club. Jarrett has been following this department's activities for some time and now signifies his intention of doing his share to help the good work along. We're mighty glad to have him with us and hope he'll back up his application with reports from time to time on what's going on in showbusiness at the Paramount.

Wear Your Club Pin! ! !

BENJ. F. SMART is the assistant manager of the Rialto Theatre down South in Danville, Va., and it is our pleasure to welcome him to the ranks of the many assistant managers already enrolled in the Round Table Club. Ever since this organization was started we've had occasion to keep an eye on assistant manager-members who have diligently followed the many excellent suggestions sent this department by expert showmen in all sections of this country and have watched them climb to more important posts. We're wishing Smart the same sort of luck.

Wear Your Club Pin! ! !

P. H. MATTNER hails from 'way out West in the city of Fullerton, Calif., and his hand is also outstretched in greeting to all his fellow showmen in this great army of managers. Soon we'll be hearing how Mattner operates his house and as to what methods he employs to boost box office trade. Let the rest of the gang know what you're doing, P. H., for you may rest assured they will be glad to hear from you through the medium of this department.

Wear Your Club Pin! ! !

BYRON COOPER hails from 'way down South in Palatka, Fla., where he manages the Howell Theatre, one of the well known Sparks circuit throughout the state. The same cordial Club welcome is also due this new member from headquarters and the host of fellow showmen in this large organization and we want him to know that we're glad to list him among future contributors to this department. Come through, Coop', and let the rest of this outfit know what you are doing to pep up the old box office. We'll be awaiting your next communication.

Wear Your Club Pin! ! !

A. M. SAMUELS is the skipper of the Fox-Alcazar Theatre out in Great Falls, Mont. His application for membership in the Round Table Club is also at hand and we and his many fellow showmen extend him a most cordial welcome. Samuels is another man who has been following Club pages with interest for a long time and he, too, now wishes to help the good work along. We'll be mighty glad to hear from him about what he's doing to put the Alcazar on the theatre map. Shoot along an account of that last stunt you used, Samuels, so we can pass the word along to your brother showmen.

Wear Your Club Pin! ! !

E. SCHULMAN manages the Crescent Theatre in our own Metropolitan area at Astoria, Long Island, N. Y., and we're glad to list his name among the new applicants for membership in this ever-growing group of theatre managers. Like other neighborhoods in Greater New York, managers over in Astoria are aware that exploitation is not yet one of the lost arts, and they go out and do work that brings home the bacon. We will look forward to hearing what Schulman is doing at the Crescent.

EARLE HENDREN has charge of the Princess and Palace Theatres down in Greenville, Tenn., and he's still another new member ready to shake the hands of his recently acquired showman-friends in this big army of managers. He, also, has found Club pages interesting in the past and now wants to do his share toward making this department one of the livest things of its kind in existence. Okay, Earle, and we'll be awaiting your next communication. Shoot along your ideas on what it takes to bring 'em back alive these days.

Wear Your Club Pin! ! !

Q. K. FRAZIER is the manager of the America Theatre out in Sterling, Colo., and we're taking this opportunity to make him acquainted with his fellow showmen in this organization. A cordial welcome is also extended this new member from the West and we hope he'll become an active member of his Club. His old and new-found friends will be interested to know what methods he's using to put his house over the top.

Wear Your Club Pin! ! !

ANDRE F. DELVIGNE is located over in Belgium where he holds down the job of chief engineer of the M-G-M Belgium chain, with headquarters at Brussels. His application is another indication of the far-reaching activities of this organization and we're mighty glad to welcome Mons. Delvigne to this great army of showmen. We hope he'll find time to let us hear from him from time to time.

Wear Your Club Pin! ! !

ELIE J. SAUL'S application for membership came in the same mail as that of Andre Delvigne's and Saul is also a member of the M-G-M organization over in Belgium. He manages the Queen's Hall Theatre in Brussels and it will be very interesting to every one in the Round Table Club, we feel sure, to get a line on what brand of showmanship is used in his city to sell motion pictures. Saul's another recruit in the Foreign Legion of this showman's army and we want him to know that he's a welcome addition to the ranks. We'll be awaiting his next letter.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

ROBERT K. YANCEY manages the Paradise Theatre in Cotter, Ark., and it's also a pleasure to acknowledge his application for Round Table membership. He has found this department both interesting and profitable in the past and now wishes to do a share toward keeping up the good work. Shoot your ideas on showmanship along, Bob, and we'll see that the word is passed along the line.

Wear Your Club Pin! ! !

WILLARD GABHART is another from the Blue Grass to become a member of the Round Table Club and he's the manager of the Opera House down in Harrodsburg, Ky. With receipt of his application the already large Kentucky contingent is stepped up another notch and we want this new member of our Club to know that we're mighty glad to have him with us. All he'll have to do now to keep in good standing is to shoot along some news now and then about what's going on in showbusiness down his way. We'll be keeping an eye on Gabhart.

Wear Your Club Pin! ! !

ALLISON STANFORD manages the Fox-Hanford Theatre out in Hanford, Calif., and he's still another new member in line for introduction to his many fellow showmen in this ever-growing organization. Welcome to the gang, Stanford, and let's hope that you, too, will become an active contributor to this department. That you've already started the good work we'll acknowledge right now, but we and your brother-members will be on the watch to see that you keep it up at regular intervals.

Wear Your Club Pin! ! !

AL COOPER hails from out in Youngstown, Ohio, where he manages the Hippodrome Theatre. His town's name is synonomous with showbusiness and a lot of valuable contributions came to this department in the past from other local Club members, so we'll be counting on Cooper to help keep up the high standard. Let your fellow Round Tablers know about the last stunt you employed to boost box office trade, Coop', and you can do that by passing along the information to headquarters.

Wear Your Club Pin! ! !

LAWRENCE RIDINGTON is located down in Conshohocken, Pa., where he operates the Riant Theatre, a Novelty Amusement Company house. A cordial greeting is also extended this new member of our organization and we want him to know that we'll soon be looking for word of what he's doing these days to boost the good old box office. What was that last stunt you used, Lawrence, to fill the house? Let the rest of the fellows in on it.

Wear Your Club Pin! ! !

LE ROY KENNETH has charge of the Opera House over in Barre, Vt., and we also have his application for membership at hand. One of his programs here before our eyes discloses that Kenneth is using that medium for a variety of purposes. The front page carries name of theatre and three small ads from local merchants; it's also remembered, and we know you'll get what that is for. The second page carries more small ads and notice of a treasure hunt; the third, Monday and Tuesday's program and more ads; the next, more ads and house copy; the next, more ads, and Wednesday and Thursday's program, and three others likewise made up of ads, program and institutional copy. There's no doubt about it being self-supporting. Let's hear more from you, Kenneth.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED			
"The Iron Master"	Story by Adele Buffington. Director: Chester M. Franklin.	Reginald Denny, Lila Lee, J. Farrell MacDonald.	Shooting
COLUMBIA			
"Cauliflower Alley"	Story by Nat Pendleton. Director: Lew Seiler.	Leo Carrillo, Barbara Weeks, Nat Pendleton.	Shooting
"Texas Keane's Return"	Story by Gladwell Richardson. Director: Otto Brower.	Tim McCoy, Joyce Compton, Robert Frazer.	Shooting
"The Sundown Rider"	Story by Jack Neville, Director: Lambert Hillyer.	Buck Jones, Barbara Weeks.	Shooting
"Plain Clothes Man"	Story by Keene Thompson. Director: Irving Cummings.	Jack Holt, Lillian Miles.	Shooting
"Obey The Law"	Story by Charles Condon, Robert Ellis, George Ernest. Director: D. Ross Lederman.	Joan Marsh, Wm. Collier , Jr.	Shooting
FOX			
"Sherlock Holmes"	Story by A. Conan Doyle. Director: William K. Howard.	Clive Brook, Miriam Jordan, Ernest Torrence.	Shooting
"Walking Down Broadway"	Story by Dawn Powell. Director: Erich von Stroheim.	James Dunn, Boots Mallory, Zasu Pitts, Minna Gombell.	Shooting
"Jubilo"	Director: John Blystone	Will Rogers, El Brendel, Marion Nixon.	Shooting
"Tess of the Storm Country"	Story by Grace Miller White. Director: Al Santell.	Janet Gaynor, Charles Farrell, Evalyn Knapp.	Shooting
"Pier 13"	Story by Barry Conners. Director: Raoul Walsh.	Spencer Tracy, Joan Bennett, Marion Burns.	Shooting
METRO-GOLDWYN-MAYER			
"Rasputin"	Director: Richard Boleslavsky.	John Barrymore, Lionel Barrymore, Ethel Barrymore.	Shooting
MONOGRAM			
"Arizona Bound"	Screen play by Wellyn Totman. Director: Harry Fraser.	Rex Bell	Shooting
"Guilty or Not Guilty"	Story by Arthur Hoerl. Lirector: Albert Ray.	Betty Compson, Tom Douglass.	Shooting
PARAMOUNT			
"Evenings for Sale"	Story by I. A. R. Wylie. Director: Stuart Walker.	Herbert Marshall, Sari Maritza, Charles Ruggles.	Shooting
"Sign of the Cross"	Original story by Wilson Barrett. Director: Cecil B. DeMille.	Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton.	Shooting
RKO-RADIO			
"Little Orphan Annie"	Director: John Robertson.	Mitzi Green, Eric Linden, Montagu Love.	Shooting
"Sport Page"	Story by Jerry Horwin. Director. Dudley Murphy.	Joel McCrea, Marian Marsh.	Shooting
"Renegades of the West"	Story by Frank R. Pierce. Director: Casey Robinson.	Tom Keene, Betty Furness, Rosco Ates.	Shooting
"Phantom Fame"	Book by Harry Reichenbach. Director: Gregory LaCava.	Lee Tracy, Lupe Velez.	Shooting
"Penguin Pool Murder"	Novel by Stuart Palmer. Director: George Archainbaud.	Edna May Oliver, Robert Armstrong, Donald Cook.	Shooting
"Goldie"	Director: Mal St. Clair.	Lily Damita, Charles Morton, Sam Hardy.	Shooting
"Men of America"	Original by Humphrey Pearson, Henry McCarty. Director: Ralph Ince.	Bill Boyd, Dorothy Wilson, Chic Sale.	Shooting
"Man and Wife"	Play by Euegene Walters. Director: J. Walter Ruben.	Irene Dunne, Charles Bickford, Gwili Andre, Eric Linden.	Shooting
TIFFANY			
"Tombstone Canyon"	Director: Alan James.	Ken Maynard	Shooting
UNITED ARTISTS			
"The Kid From Spain"	Story by William A. McGuire, Bert Kalmar and Harry Ruby. Director: Leo McCarey.	Eddie Cantor, Lyda Roberti, Ruth Hall, Robert Young, John Miljan.	Shooting
UNIVERSAL			
"Hidden Gold"	Story by Jack Natteford, James Mulhauser. Director: Arthur Rosson.	Tom Mix, Judith Barrie, Raymond Hatton.	Shooting
"Nagana"	Story by Dale Van Every, Don Ryan. Director: Ernst L. Frank.	Tala Birell, Melvyn Douglas, Onslow Stevens.	Shooting
WARNER BROTHERS			
"The Match King"	Novel, Einar Thorvaldson. Director: Howard Bretherton.	Warren William, Lily Damita, Glenda Farrell.	Shooting
WARNER-FIRST NATIONAL			
"20,000 Years in Sing Sing"	Original by Lewis E. Lawes. Director: Michael Curtiz.	Bette Davis, Spencer Tracy.	Shooting
"You Said A Mouthful"	Story, W. B. Dover. Director: Lloyd Bacon.	Joe E. Brown, Ginger Rogers.	Shooting

STAGE ATTRACTIONS
FOR PICTURE THEATRES

ORGANISTS RETURNING AS THEATRES REOPEN AND PROTECT INVESTMENTS

NOVELTY

Carter the Great
San Francisco Golden Gate

Forty minutes of magic with Carter the Great is this week's attraction at the Golden Gate and the homecoming of this magician is little short of an ovation. The illusion bill of fare is varied, with much of it new. An Egyptian mummy hand answers everything and springs into Carter's hand from a pane of glass which bridges two chairs. Borrowing a few rings, the magician chops them up before witnesses, places the mass in a popgun and all of the rings but one are found in a small box inside several other boxes and all are intact. Going down the aisle Carter offers the audience a variety of drinks, pouring beverages of different colors from a bottle. When he breaks the bottle a guinea pig jumps out; tied to the neck of the rodent is the missing ring. Then by way of variety he supervises the "sawing of a woman in half."

Bert Nagle and Girls
New York Palace

Five girls open with a doll tap dance followed by a young lady whose contortion bit is well received. After a clever toe tap dance offering by a sixth girl, Nagle and another of the group, in cat outfits, portray a comical alley-cat fight. Nagle's entertaining antics as a tomcat proved hilariously funny. In the finale Bert dives through a hoop for a fast finish.—H. P.

Rexola Brothers
Detroit Hollywood

Roller skating, fancy and acrobatic with a little straight tumbling on the side, is the meat of this act. Both lads are young and probably haven't been in the business long enough to develop anything sensational, but what they do seems to promise a bright future.

Raymon and Gregory
New Orleans Orpheum

These two young men manage to get music out of everything from a tire pump to a rubber glove. They end up with a violin-guitar combination that is good, and bring out a vacuum cleaner which does "Sweet Mystery of Life."

Paul Jones
San Francisco Warfield

This chap has a skating act and cuts a lot of fancy figures. Comedy skating is his forte, however, and he gets a lot of laughs with his simulated awkwardness.

(*Continued on page* 80, *column* 2)

Owners Coming to Realize False Economy of Permitting Costly Instruments to Deteriorate from Non-Usage

by LLOYD HILL (WILD OSCAR)
Organist, Loew's Circuit, New York

Signs that many organists will return to the console before winter are unmistakable Two factors in this forward step are these: A thousand theatres, it is estimated, have reopened their doors since August; more and more exhibitors are coming to recognize the false economy that has permitted the pipe organ, a large investment, to lie idle and deteriorate when a few dollars would have maintained them in satisfactory operating condition.

If the theatre operator turned to the console as the first place to be vacated when the talking picture proved itself and later when the economic shoe began to pinch, the organist had himself to blame, in many instances. If the owner or manager curtly brushed from his thoughts the dollars and cents investment in the instrument and crossed off the organ music as a non-essential of the program, it was largely because the organist himself had permitted him to develop that belief.

Failed to See Possibilities

Amazing was the number of organists who, even in the face of approaching loss of their jobs, failed to conceive the possibilities of their instruments and talents as an integral part of the program. Many of them had been receiving comfortable salary checks without making their part of the entertainment stand out. To these, whose minds had become as lusterless as their work, the achievements of other organists who were making reputations for themselves and their theatres were either a mystery or a stroke of luck. Yet analysis and experience would show that the one certain road to success in the organist fraternity has been effort and originality.

While showmanship is an important factor in the worth of any performer, in no field does the individual case present its particular problems more forcibly than in the instance of the organist in determination of that showmansip. Appearance, person-

(*Continued on next page, column* 1)

DANCERS

Ayres, Rene and Co. (4)
New York Roxy

Charlotte Ayres, M. Rene, Jack Martin and B. Rasch presented the most spectacular adagio dancing ever witnessed in the Roxy by this reporter. The entire routine is done on a darkened stage with a jet black background. Their forms are visible due to the use of a radium-effect dye on their clothing and wigs. One of the company is obviously garbed in jet black, and is discernible at only rare intervals. When Miss Ayres is tossed and apparently balances or floats through the air, it is this invisible member who holds her.—E. D.

John and Edna Torrence
New York Paramount

This pair of dancers opens with a graceful unison acrobatic waltz set to a group of old-time waltz hits, the dance featuring grace and ability. Later in the show, these two offer a very effective novelty dance atop a large drum, the setting made picturesque by the entire stage unit, forming a drum corps. It's a class act that pleases.—H. P.

Tom Patricola (6)
New York Palace

Here is a comedy and dance act that is chockful of entertainment, with Patricola making the customers laugh, while the Wheeler Twins, Louise and Andy Carr and Barbarina, offer specialty, tap and acrobatic dancing, respectively, each in turn earning a nice reception.—H. P.

Karavaieff
New York Roxy

The famous Russian dancer is worked into the show in a skillful manner and gets a good reception from the audience for his artistic Russian tap routine. In the many years this chap has been playing de luxe theatres this reviewer has always seen him "click" with any audience.—E. D.

Maurine and Norva
San Francisco Warfield

This pair offers a ballroom dance in a manner quite out of the ordinary. It is decidedly pleasing and is not just another dance.

Nice, Florio and Lubow
Baltimore Century

Two men and a girl present a general mixup routine of dancing including comedy falls, comic acrobatic antics and a "drunk" dance by the two men, with the girl joining and finishing with the three in acrobatics.

(*Continued on page* 80, *column* 2)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

Organists Return As Houses Reopen

(*Continued from preceding page*)

ality, sense of humor (or lack of it), talent aside from organ-playing—all are characteristics which should determine just what style of showmanship an organist should utilize in making himself most indispensable. Showmanship is not a gift from Heaven; it can be developed. Of course the prerequisite is playing ability. There are those who do not possess that asset, and among them may be found the loudest declaimers that their more successfull brothers are "over-rated." Nevertheless, there are many competent organists who found themselves without jobs because of the incompetents. And the competent players have problems enough.

What They Like

Different localities and different theatres present questions peculiar to themselves; questions which must be answered by the musician himself. One audience prefers community singing; another will not respond. This audience desires good music; that one likes jazz. Each want must be satisfied, though unquestionably community singing is the most universally satisfactory policy.

If the given community does not go in for community song, then the organist has a situation that calls for ingenuity, an opportunity really to "sell" the instrument. Work out attractive arrangements of everything. Pay meticulous attention to registration. Study the playing of those organists on the radio who are masters of interpreting the least attractive numbers so that they float from the loudspeakers as gems of music. Get the utmost out of the instrument. Utilize the traps effects—orchestral bells, xylophone, tympano. Embellish the arrangements and augment the harmony of numbers.

In situations where the audience refuses to sing it may well be that the organist himself is the cause. His style of playing may be anything but conducive to community singing. It is essential that the melody predominate, that a steady and distinct rhythm be maintained. No little degree of response depends upon proper phrasing of the melody to fit the words. There must not be interference with these three essentials, for example, in changing registration, turning music, or signaling the operator.

Nothing is sadder than a "gag" which does not get over, and usually it depends upon the "gagster" as to whether it does get over. Trying to be a comedian when not naturally one is only sad at best. If not adept at telling "gags," take no chances; instead, use slides and only tried and true humorisms.

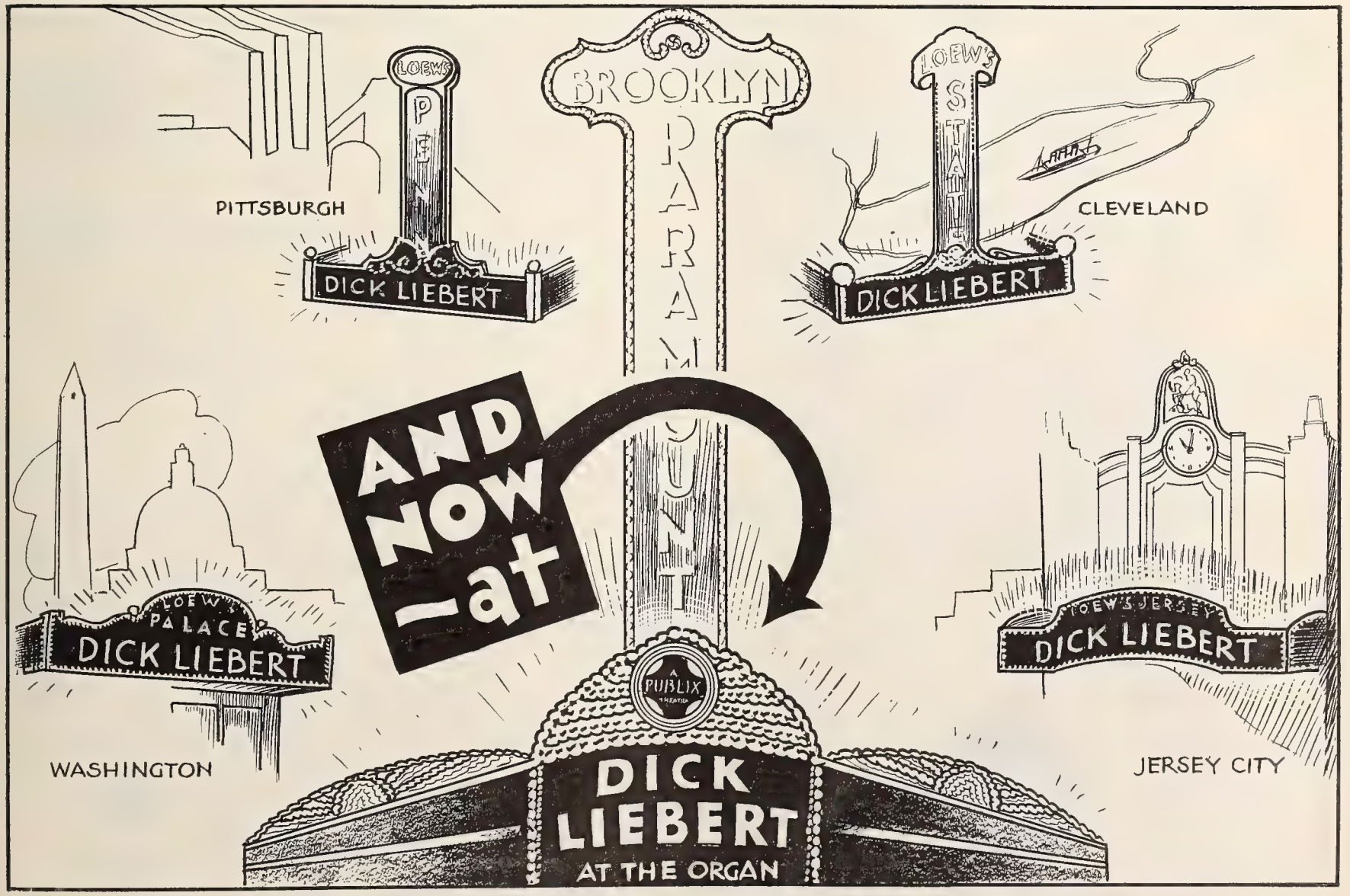
Effect slides, properly used, are effective. Attractive and varied lighting can be worked out with the cooperation of the projectionists and stagehands.

Lloyd Hill (Wild Oscar), now 32 and an organist since he was 15, possesses a background which permits him to speak authoritatively on his subject. In 1926, Mr. Hill introduced the use of the microphone in the motion picture theatre.

Sees Return of Organist To First-Run Theatres

In line with the discontinuance by first-run houses of retrenchment policies, and their return to normal operating schedules, numerous organists have been recalled from a temporary retirement, in the opinion of H. A. Rosenberg, associated with Maurice Workstel in Standard Studios, New York. The company supplies novelty material designed to increase the value of the organist's program.

Mr. Rosenberg pointed out that first-run houses throughout the country are seeking to support the feature motion picture attraction with suitable entertainment matematerial, and organ interest is growing.





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FIFTH YEAR
JUNIOR ORGANIST
PARAMOUNT THEATRE
Radio Artist
"INTERNATIONAL OIL HEATING" HOUR
C.B.S.—WABC
NEW YORK CITY

STAGE ATTRACTIONS

NOVELTY

(*Continued from page 78*)

Lewis Mack & Co. (4)

New York Triboro

Mack, a young red-headed "mug" comedian, and his company of two comely girls and a handsome man offer a comedy skit that incorporates songs, dances and clever comedy situations.

The turn opens to an attractive black and white scene of New York harbor in which Mack, as a U. S. customs inspector, puts over a lot of laughable business, with the assistance of the rest of his company. Then, in a good voice, he sings the novelty song, "Who's Your Little Whozis," to the attractive Miss Frances Logan, who favors, on the second chorus, with a snappily done rhythm tap routine. The scene shifts to an "airport" scene, the company carrying on comical business until the finish.

The entire act is received very well, and at the second curtain call Mack introduces his cast, namely: Johnny Haynes, Frances Logan and Alice Frost, and as encore they give a good rendition of "My Hero," from the "Chocolate Soldier."—E. D.

Fred Sanborn

Detroit Michigan

Abbreviated trousers, an oversize coat, a somber black derby, eloquent, bushy eyebrows and the general appearance of a born butler enable Sanborn to draw a round of laughs with his entrance. Assisted by a stooge magician and a xylophone from which he extracts tunes, bananas, eggs, marshmellows and pleasing nonsense, he gives the audience a merry time.

Novello Brothers

Baltimore Hippodrome

These two still retain essentially their usual routine but have enlarged and perfected the violin playing acrobatics and the 'bird" whistling and love making so that they register many laughs and get good applause.

DANCERS

(*Continued from page 78*)

Mitzi Mayfair

Detroit Michigan

This former Follies star has a full stock of audience winning points, including youth, pulchritude, personality and dancing abilty. She is scarcely 17, and as vivacious as a modern girl of that age is expected to be. The apparent facility which characterizes her acrobatic dancing suggests years of intense training.

Black Pearls (3)

New York Roxy

These talented colored boys prove themselves "dancing fools" in their routines of tap and challenge dancing. Their act is fast, snappily done and short, and drew heavy applause.—E. D.

Four Queens

Baltimore Hippodrome

These four attractive girls present a fast moving tap routine. They go through their initial steps in unison and then for encore do solo steps.

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EGON
DOUGHERTY
SECOND YEAR
AT THE
ORGAN CONSOLE
LOEW'S TRIBORO
THEATRE
NEW YORK CITY

UP AND DOWN THE ALLEY

Mr. Exhibitor . . .

Be sure to read the story by **"Wild Oscar"** appearing on page 78 of this issue. . . . There's plenty of truth in this popular organist's discussion and it surely would be to the advantage of every exhibitor to read what he has to say. . . . Knowing possibly more organists and most of them even better than the writer of that fine article, I do want to say that he sure hit the proverbial nail on the head. . . .

▽

Abe Bloom, for many years in San Francisco as **Berlin's** representative, is now in charge of the New York office of **Sherman, Clay.** . . . **Al Comparte** is back with **Irving Caesar** as radio contact man. . . . Caesar also has with the firm **Morton Beck** as general manager, and **Francis Kahn,** formerly with Berlin's; **Billy Friesch,** noted composer, and **Clare Bronson,** secretary. . . . Incidentally, do you know that the two songs, "Three's a Crowd" and "Sweethearts Forever," from the **Warner** picture, "The Crooner," are hits. . . . **M. Witmark** publishes them. . . . **Shapiro Bernstein's** "Clouds Will Soon Roll By" is doing plenty well, too. . . . Oh, yes . . . you who have played and found successful the "Maine Stein Song" and "Betty Co-Ed" be sure to get the new **Feist** tune, "All-American Girl." . . . It has a football lyric that's a knockout and it s a natural follow-up on those other two hit numbers. . . .

ED DAWSON

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STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

SINGERS

Joseph Griffin
New York Roxy

Mr. Griffin, who is to be permanently featured as tenor soloist, continues to please the audience with his gorgeous voice. In the current presentation Griffin appears in two of the scenes, singing the introductory song for each, and leading the Roxy Singing Ensemble in both of them. Griffin possesses a certain appeal to the audience, besides his beautiful singing, that bids fair to make him an outstanding attraction and a popular favorite.—E. D.

Radio Rogues (3)
New York Palace

Three talented young men offer 12 minutes of clever radio mimicry, their subjects being famous personalities of the air. Their satirical twisting of theme songs proves very funny, while the impersonation of "Amos 'n' Andy" by James Hollywood earns him a nice hand. Ed Bartell and Henry Tailor, the other two, round out an act that will please any audience.—H. P.

Benay Venuta
San Francisco Warfield

This radio star pleases with her good looks and delightful voice, offering several selections heard frequently over the air.

Charles King
New York Palace

Assisted by Marion Chase at the piano, King opens with "I'm Yours for Tonight" and "The Lady I Love." Miss Chase plays an old-song medley consisting of "Just A-wearyin' for You," "Alexander's Ragtime Band" and "Hold My Hand," playing well and getting a good applause. King, singing several hits from some of his pictures including "Singin' in the Rain," "You Were Meant for Me" and "Broadway Melody," wins applause.—H. P.

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ACROBATICS

Beehee Rubyatte Company (6)
New York Roxy

This colorful troupe of acrobatic "pirates" draws heavy applause for their skillful tumbling and pyramid building. Showmanship and ability to entertain are the outstanding qualities of the act, and though they are on for at least fifteen minutes, their appearance is all too short.—E. D.

Pasquali Brothers (3)
Denver Denver

Three huskies throw each other about with abandon and grace. They can do a run, flip flop and land on the other's shoulders. They keep the action going rapidly right to the end.

COMEDY

Archer and Jackson
New York Triboro

The two men make up in comedy what they lack in novelty. The act opens with a speech by Jackson, supposedly spoken for the management, and listened to attentively until Lew Archer makes his appearance. Archer is a "natural" as a comedian, and his bashful boy characterization is good for lusty laughter throughout the act. The boys not only have an act full of running laughter, but surprise with vocal harmonizing that is good for fine applause.—E. D.

JOE STOVES
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FINISHING OUR
SIXTH YEAR
AT THE
PARAMOUNT THEATRE
NEW YORK CITY

STAGE ATTRACTIONS

ORGAN SOLOS

MR. AND MRS. JESSE CRAWFORD (New York Paramount) offer this week an organ recital entitled "Echoes of the Gay Nineties," Jesse opening with "East Side West Side," followed by alternate vocal choruses by Richard Dennis, tenor, and Sylvia Miller, soprano, who respectively sang "Daisy Daisy" and "On a Sunday Afternoon." After this Mrs. Crawford solos with "Lazy Moon." Dennis takes the chorus of "I Love You As I Never Loved Before," answered by Miss Miller, who sings "My Sweetheart's the Man in the Moon." The Crawfords then follow with a duet of Chas. K. Harris' immortal "After the Ball," the two voices joining for the finale.

DICK LIEBERT (Brooklyn Paramount) whose intimate manner of talking and whose good showmanship are rapidly making him the popular attraction at this house, continues to please with another of his organ novelties. This week Dick offered as his opening selection "In the Palm of Your Hand," followed by "Shanty Town," a laughable gag about a church announcement, "Somebody Loves You" and "Love Me Tonight." Just before the closing number, Liebert announced the popular Elsie Thompson, who had just returned after an illness. Miss Thompson got a good hand at her appearance at the twin console, but the song, "Love Me Tonight," of which she sang a chorus, seemed unfitted for her type of singing, though she gained a fairly good reception.

ARTHUR MARTEL (Boston Metropolitan) tied up famous international, national and local men in his organ novelty entitled "Songs of Famous Men." The program was introduced with special lyrics explanatory of songs best fitted to each character. These were mostly popular numbers, but they were enhanced and built into a thoroughly enjoyable presentation by the use of specially written lyrics which, judging from the laughs and favorable applause, proved highly entertaining. Martel's masterful handling of the organ and the novelty of the solo easily proved why he is so popular in this house.

MR. AND MRS. HERBIE (Buffalo at Buffalo) again got a great hand with the double consoles, the Mrs. presiding at an organ on the stage. Both are good entertainers and showman, and Mrs. Herbie's personal attractiveness and costuming add to the effect. This week's sketch, "In Cuba," introduced "When Yuba Played the Tuba," "The Peanut Vendor" and "La Paloma," with solo by Mrs. Herbie on the second number and adroit duet work on the others.

JOHN HAMMOND (Brooklyn Strand) recently presented a well-chosen group of songs. Hammond continues to play his solos from his movable stage console. This week he opens with an oral introductory to the first number, "Hearts at Ease," which he played more in a concert style than for singing. His next number was "Kitten on the Keys," played in varied and pleasing combinations. Following this he introduced Fred Marrith, "the singing barrister."

TED MEYN (Jersey City, Jersey) is back at the largest de luxe house in the state, and what an opening! For the entire week before his opening his trailer received hearty applause at every show. And at the first show his appearing in person drew tremendous applause which just about broke up the popular organist's routine. After the applause subsided, Ted surpri ed the audience by singing a "glad to be back" number with special lyrics. The audience joined heartily in the singing of "Lullaby of the Leaves," "Just Couldn't Say Goodbye," a whistling chorus to "Turkey in the Straw," an exceptionally clever special, made up with 26 titles to popular songs played to the tune of "Human Thing To Do," two or three choruses of "Minnie the Moocher," with Ted singing the "hi-de-hi's." Ted closed the solo with "Road to Mandalay."

RUSSELL BICE (Detroit RKO Downtown) rambles through "Three Rooms and Bath," picking up numbers en route. In the attic he finds "A Million Dollar Baby from the Five and Ten." In other rooms he finds "The Night When Love Was Born," "I'm Humming to Myself," "Dinah" and "Paradise." The audience sang everything.

EGON DOUGHERTY (New York Triboro) opened his solo with a speech, referring to requests for selections from "The Student Prince," with which he followed. For his popular selections, for the audience to sing, Dougherty gave them "Lullaby of the Leaves," "Holding My Honey's Hand" and "Is I in Love, I Is." His closing number was "Chloe," with effects that lent class to the number, and wholehearted applause.

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THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan 16,'32
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1,'32	77	Sept. 17,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H B.Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar. '32	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina		
Beyond the Law		
Davy Jones' Locker		
Intruder, The	Monte Blue	
Iron Master, The	Lila Lee-Reginald Denney	
Midnight Alarm		
Nestors, The	Monte Blue	
Officer 13		
Red Kisses		
Slightly Used		
Three Castles		
Valley of Adventure, The	Monte Blue	

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	65	
Night Rider, The	Harry Carey	June ,'32	63	
Phantom, The	"Big Boy" Williams-Allene Ray	Dec.	70	
Pleasure	Conway Tearle-Carmel Myers	Dec.	66	
They Never Come Back	Regis Toomey-Doris Sebastian	May '32	63	June 11,'32

Coming Feature Attractions

Across the Line	Harry Carey	
Double Sixes	Harry Carey	
Horsehoofs	Harry Carey	
Hurricane Rider, The	Harry Carey	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K Johnson	Aug. 15,'32	76	July 9,'32
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21,'32	68	June 4,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'32
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32	64	
Fighting Fool, The	Tim McCoy	Jan 20,'32	58	Apr. 9,'32
Hello Trouble	Buck Jones-Lina Basquette	July 15,'32	67	
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Hollywood Speaks	Genevieve Tobin-Pat O Brien	June 25,'32	69	Aug. 20,'32
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31,'32	71	Sept. 24,'32
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26,'32	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27,'32	68	Sept. 3,'32
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19,'32		
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32	68	
Shopworn	Barbara Stanwyck-R. Teomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32	60	
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32	57	
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25,'32	77	Aug. 20,'32
White Eagle	Buck Jones-Barbara Weeks	Oct. 7,'32	67	

Coming Feature Attractions

Bitter Tea of General Yen	B. Stanwyck-Nils Asther	
Brief Moment	Barbara Stanwyck	
Cauliflower Alley	Leo Carrillo-Barbara Weeks	
Child of Manhattan		
Cornered	Tim McCoy	
Daring Danger	Tim McCoy	
Destroyer, The		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18,'32
Mike		
No More Orchids	Carole Lombard	
Obey the Law	Wm. Collier, Jr.-Joan Marsh	
Plainclothes Man	Jack Holt-Lillian Miles	
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15,'32
Sundown Rider, The	Buck Jones-Barbara Weeks	
Texas Keane's Return	Tim McCoy-Joyce Compton	
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh	
Vanity Street	C. Bickford-Helen Chandler	
Virtue	Carole Lombard-Pat-O'Brien	
Washington Merry Go Round	Lee Tracy-C Cummings	
Western Code, The	Tim McCoy-Nora Lane	
White Eagle	Buck Jones-Barbara Weeks	
Wild Horse Stampede	Wm. Janney-Dorothy Appleby	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar 12,'32
Crash, The	Ruth Chatterton	Oct. 8,'32	58	Sept. 17,'32
Crooner	David Manners	Aug. 20,'32	68	Aug. 6,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	77	June 11,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Life Begins	Loretta Young-Eric Linden	Sept. 10,'32	72	Aug. 13,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Tiger Shark	Edward G. Robinson	Sept. 24,'32	80	Aug. 27,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess	Oct. 15,'32	78	Sept. 10,'32
Central Park	Joan Blondell	Dec. 17,'32		
Common Ground	Ruth Chatterton			
Employers Entrance	W.William-Loretta Young			
Lawyer Man	Wm. Powell-Joan Blondell			
Miracle, The	Loretta Young			
Silver Dollar	Edward G Robinson	Dec. 3,'32		
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5,'32	74	Sept. 3,'32
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29,'32		
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24,'32		
Wax Museum	Lionel Atwill-Fay Wray			
You Said a Mouthful	Joe E. Brown	Nov. 26,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marion Nixon	Mar. 13,'32	79	Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marion Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7,'32	72	July 16,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Down to Earth	Will Rogers-Irene Rich	Sept. 4,'32	73	July 23,'32
First Year, The	Gaynor-Farrell	July 31,'32	80	July 23,'32
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	55	June 25,'32
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21,'32	72	Aug. 13,'32
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14,'32	75	Sept. 3,'32
Rebecca of Sunnybrook Farm	Marion Nixon-R. Bellamy	July 3,'32	80	July 16,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32	67	
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Call Her Savage	Clara Bow-Thelma Todd-Alexander Kirkland-Gilbert Rowland	Nov. 13,'32		
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18,'32	74	Sept. 17,'32
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 23,'32		
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25,'32	64	Sept. 24,'32
Jubilo	Will Rogers-Marion Nixon	Dec. 11,'32		
Pier 13	Joan Bennett-Spencer Tracy	Dec. 4,'32		
Rackety Rax	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 16,'32		
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 20,'32		
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 9,'32		
State Fair	Janet Gaynor-Will Rogers			
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 6,'32		
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	Nov. 27,'32		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 2,'32		

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Morehead	Oct. 7,'32		
Forty-Niners, The	Tom Tyler	Oct. 16,'32		
Gambling Sex, The	Ruth Hall-Grant Withers	Nov. 1,'32		
My Wandering Boy		Dec. 1,'32		
Roar of the Jungle		Nov. 14,'32		

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Betrayal, The	Greta Nissen-Skeets Gallagher	Oct.	15,'32	
Crusade	Evelyn Brent-H. B. Warner	Oct.	1,'32	
Gold	Jack Hoxie-Alice Day	Sept.	15,'32....53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1,'32....70	Sept. 24,'32
Law and Lawless	Jack Hoxie-Hilda Moreno	Oct.	15,'32	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1,'32....61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15,'32....70	Sept. 24,'32
Pony Express, The	Jack Hoxie-Marceline Day	Nov.	1,'32	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32	
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June	11,'32....66	Aug. 27,'32
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32....63	May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32....64	Aug. 6,'32
Love in High Gear	Alberta Vaughn-H. Ford	May	1,'32....65	May 7,'32
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1,'32....61	Aug. 13,'32
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15,'32....65	Sept. 17,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1,'32	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20,'32	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15,'32	
Widow in Scarlet	D. Revier-Kenneth Harlan	July	1,'32....58	July 23,'32

Coming Feature Attractions

Heart Punch	Marion Schilling-L. Hughes	Oct.	15,'32
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1,'32

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32....76	Mar. 5,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32....71	June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32....90	Mar. 5,'32
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20,'32....90	Sept. 10,'32
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32....82	Apr. 23,'32
Downstairs	John Gilbert	Aug.	6,'32....72	Aug. 6,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32....64	July 23,'32
Grand Hotel	Garbo-John Barrymore	Sept.	11,'32....115	Apr. 16,'32
Huddle	Ramon Navarro-M. Evans	May	14,'32....104	June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32....86	May 7,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32....76	July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	June	4,'32....95	June 4,'32
Pack Up Your Troubles	Laurel & Hardy	Sept.	17,'32....64	July 9,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32....74	Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32....70	Mar. 26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32....75	June 25,'32
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32....80	July 16,'32
Speak Easily	Buster Keaton	Aug.	13,'32....82	Aug. 27,'32
Strange Interlude	Shearer-Gable		112	Sept. 3,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32....101	Feb. 20,'32
Unashamed	Helen Twelvetrees	July	2,'32....77	July 23,'32
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9,'32....74	July 2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32....122	Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32....76	May 21,'32

Coming Feature Attractions

China Seas	Clark Gable		
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27,'32....78 Aug. 20,'32
Faithless	T. Bankhead-R. Montgomery		
Flesh	Wallace Beery		
Kongo	Walter Huston-Lupe Velez	Sept.	25,'32
Let's Go	William Haines		
Lost	Joan Crawford		
Man of the Nile	Ramon Novarro		
Mask of Fu Manchu, The	Boris Karloff	Oct.	23,'32
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	2,'32....76 Sept. 24,'32
Prosperity	Dressler-Moran	Oct.	16,'32
Rasputin	Ethel, John and Lionel Barrymore		
Red Dust	Clark Gable-Jean Harlow	Oct.	9,'32
Reunion in Vienna	John and Lionel Barrymore		
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	18,'32....100
Turn To The Right			
White Sister, The	Helen Hayes		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32....68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32....71	Apr. 30,'32
Flames	Johnny Mack Brown	May	30,'32....70	June 18,'32
From Broadway to Cheyenne	Rex Bell	Aug.	5,'32	
Girl from Calgary	Fifi D'Orsay	Aug.	20,'32	
Honor of the Mounted	Tom Tyler	June	20,'32....60	
Klondike	Thelma Todd-Frank Hawks	Aug.	30,'32....68	Sept. 24,'32
Law of the North	Bill Cody-Andy Shuford	May	30,'32....55	
Man from New Mexico	Tom Tyler	Apr.	1,'32....60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32....58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32....60	Apr. 9,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32....65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32....50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32....58	
Thirteenth Guest	Ginger Rogers	Aug.	10,'32....68	Aug. 13,'32
Vanishing Men	Tom Tyler	Apr.	15,'32....62	
Western Limited, The	Estelle Taylor	Aug.	5,'32	

Coming Features

Arizona Bound	Rex Bell	Oct.	10,'32.... 6 reels
Guilty or Not Guilty	Betty Compson-Tom Douglass	Oct.	1,'32.... 7 reels
Hidden Valley	Bob Steele	Sept.	30,'32.... 6 reels
Wayne Murder Case	Regis Toomey-June Clyde	Sept.	15,'32.... 7 reels

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	'32....68	July 9,'32
Blonde Venus	Marlene Dietrich	Sept.	16,'32....85	Sept. 10,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32....74	Apr. 2,'32
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32....74	Mar. 26,'32
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32....70	Aug. 6,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32....65	June 11,'32
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32....80	July 30,'32
Horse Feathers	Four Marx Bros.	Aug.	19,'32....68	Aug. 6,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32....80	July 9,'32
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26,'32....104	Aug. 20,'32
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32....72	July 30,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32....68	June 18,'32
Man from Yesterday	C. Colbert-C. Brook	June	25,'32....70	June 25,'32
Merrily We Go to Hell	S. Sidney-Fredric March	June	10,'32....78	June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32....64	July 2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32....87	Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32....74	Apr. 16,'32
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23,'32....96	Sept. 24,'32
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23,'32....72	Sept. 17,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32....80	Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32....71	May 28,'32
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2,'32....72	Aug. 20,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32....70	May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32....78	Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32....78	May 14,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32....82	Apr. 23,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32....69	June 25,'32
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32....70	July 23,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32....74	May 14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon	Oct.	'32
Evenings for Sale	Herb. Marshall-Sari Maritza		
Farewell to Arms, A		Oct.	28,'32
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30,'32
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28,'32
Island of Lost Souls	Irving Pichel		
Lily Christine	Evelyn Laye-Meinhardt-Colin Clive	July	59
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen		
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7,'32
Night After Night (Tent.)	Geo. Raft-C. Cummings	Oct.	14,'32
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Sept.	30,'32....78 Sept. 24,'32
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Nov.	'32
Trouble In Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21,'32

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	15,'32....70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32....68	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32....71	May 7,'32
Her Strange Desire	Laurence Olivier	July	1,'32....60	Aug. 13,'32
Limping Man, The	Franklin Dyall	Sept.	1,'32....53	Aug. 27,'32
My Wife's Family	Gene Gerrard	Apr.	15,'32....62	Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32....68	Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32....70	
Woman Decides, The	Adrianne Allen-Owen Nares	Sept.	15,'32....72	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8,'32	
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32....54	
Saddle Buster, The	Tom Keene	Mar.	19,'32....60	
Westward Passage	Ann Harding	May	27,'32....73	June 11,'32
What Price Hollywood	Constance Bennett	June	24,'32....88	June 18,'32
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8,'32....76	Apr. 23,'32

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	19,'32....80	July 30,'32
Bill of Divorcement	John Barrymore-Billie Burke	Sept.	30,'32....76	Sept. 10,'32
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12,'32....80	June 25,'32
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32....70	June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32....75	Apr. 2,'32
Hell's Highway	Richard Dix	Sept.	23,'32....80	Aug. 20,'32
Held 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept.	16,'32....74	June 25,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32....66	June 11,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32....83	July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32....73	May 7,'32
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32....76	July 9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32....79	May 14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32....94	May 28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kindom	Leslie Howard			
Come on Danger	Tom Keene	Sept. 23,'32		
Conquerors, The	Ann Harding-Richard Dix			
Goldie	Lily Damita-Chas. Morton			
Hell Bent for Election	Edna May Oliver			
Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden			
Man and Wife	Irene Dunne-Chas. Bickford			
Men Are Such Fools	Leo Carrillo-V. Osborne			
Men of America	Bill Boyd			
Monkey's Paw, The	C. Aubrey Smith-Bramwell Fletcher			
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9,'32	78	July 30,'32
Penguin Pool Murder	Edna May Oliver			
Phantom Fame	Lee Tracy-Lupe Velez			
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene			
Rockabye	Constance Bennett - Paul Lukas-Phillips Holmes	Oct. 7,'32		
Secrets of the French Police	Gwili Andre-Frank Morgan			
Sport Page	Joel McCrea-Marian Marsh			
Strange Justice	Marian Marsh-R. Denny	Sept. 16,'32	74	Aug. 27,'32
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 2,'32	73	Sept. 3,'32

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film Co.		58	July 9,'32
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaument			May 28,'32
Fire In the Opera	G. Froehlich - J. Nowatna	Capital	July 12,'32	92	Aug. 6,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7,'32	70	Aug. 6,'32
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Goona Goona		First Division	Oct. '32	66	Aug. 27,'32
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3,'32
House of Death	N. P. Chmelioff	Amkino	Aug. 12,'32	76	Aug. 27,'32
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27,'32	60	Sept. 10,'32
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
Impassive Footman, The	Owen Nares	Asso. Radio-British		69	Aug. 13,'32
Insult	Elizabeth Allan	Para.-British		80	Aug. 27,'32
Isle of Paradise		Invincible	Aug. 15,'32	61	Sept. 24,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Peerless	Mar. 1,'32	61	
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
1914		Capital	Sept. 3,'32	73	Sept. 24,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Reckoning, The	Jas. Murray-Sally Blane	Peerless	Feb. 15,'32	63	Apr. 9,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Sniper, The		Amkino	Aug. 25,'32	66	Sept. 3,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	80	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27,'32
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27,'32	92	Apr. 9,'32
Thrill of Youth	June Clyde	Chesterfield	Aug. 15,'32	63	Sept. 10,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8,'32	80	Sept. 24,'32
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26,'32
Water Gypsies	Sari Maritza	Stanley		79	May 21,'32
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para.-British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dynamite Ranch	Ken Maynard	July 31,'32	59	
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21,'32	74	July 30,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	57	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11,'32	68	Sept. 17,'32
Whistlin Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16,'32		
Come On, Tarzan	Ken Maynard	Sept. 25,'32	61	
False Faces	Lila Lee-Lowell Sherman	Oct. 16,'32		
Fargo Express	Ken Maynard	Nov. 20,'32		
Tombstone Canyon	Ken Maynard	Dec. 25,'32		
Uptown New York		Nov. 13,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28,'32
Mr. Robinson Crusoe	Douglas Fairbanks	Sept. 14,'32	72	
Rain	Joan Crawford		85	Sept. 17,'32
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
White Zombie	Bela Lugosi	Aug. 4,'32	70	Aug. 6,'32

Coming Feature Attractions

Title	Star
Happy Ending	Mary Pickford
I Have Been Faithful	Ronald Colman
Jade	(Made in Tibet and India)
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan 71
New Yorker, The	Al Jolson
Perfect Understanding	Gloria Swanson

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 24,'32	55	
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo	All Star	July 14,'32	58	July 16,'32
Law and Order	Walter Huston-Lois Marshall	Feb. 7,'32	73	Mar. 12,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Okay America!	Lew Ayres-Maureen O'Sullivan	Sept. 8,'32	78	Aug. 20,'32
Radio Patrol	Robert Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10,'32	75	Apr. 16,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32	60	
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Tent.) (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17,'32	76	Sept. 24,'32
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3,'32		
Fourth Horseman, The	Tom Mix	Sept. 29,'32		
Hidden Gold	Tom Mix	Nov. 3,'32		
Imhotep	Boris Karloff-Zita Johann			
Laughing Boy	Zita Johann			
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Nagana	Tala Birell			
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22,'32	75	Aug. 27,'32
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20,'32	74	July 16,'32
The All American	Richard Arlen-Ralph Graves	Oct. 13,'32	78	Sept. 24,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18,'32	68	June 18,'32
Blessed Event	Lee Tracy-Mary Brian	Sept. 2,'32	84	Sept. 10,'32
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27,'32	56	
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger In Town (Reviewed under the title "Without Consent")	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
Street of Women	Kay Francis	June 11,'32	60	June 4,'32
Successful Calamity, A	George Arliss	Sept. 17,'32	72	
Two Against the World	Constance Bennett	Sept. 3,'32	71	July 30,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adopted Father, The	George Arliss			
Big Stampede, The	John Wayne	Oct. 8,'32		
Forty-Second Street	Richard Barthelmess - Bebe Daniels - Geo. Brent			
Illegal	Ivor Barnard			
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19,'32		
Match King, The	Warren William-Lily Damita			
One Way Passage	Wm. Powell-Kay Francis	Oct. 22,'32	69	July 30,'32
Parachute	Douglas Fairbanks, Jr.			
Radio Girl	Bebe Daniels			
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12,'32		
Telegraph Trail, The	John Wayne-M. Day			
Women In Prison	Barbara Stanwyck			

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 18,'32	76	Aug. 20,'32
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Racetrack	Leo Carrillo	June 5,'32	78	
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
Sign of Four, The	Arthur Wontner	Aug. 14,'32	74	July 30,'32
Son of Oklahoma	Bob Steele	July 17,'32	55	
South of Santa Fe	Bob Steele	Jan. 8,'32	60	
Texas Buddies	Bob Steele	Aug. 28,'32	59	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breach of Promise	Chester Morris-Mae Clark	Oct. 9,'32		
Hypnotized	Moran and Mack	Nov. 6,'32		
Tarnished Youth	Jetta Goudal			
Trailing the Killer	(Special)	Oct. 16,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21,'32	1 reel	
C 234	May 9,'32	1 reel	
C 235	June 7,'32	1 reel	
C 236	July 26,'32	1 reel	
C 237	Sept. 1,'32	10	Sept. 24,'32
EDDIE BUZZELL SPECIALTIES			
Love, Honor and He Pays	Jan. 14,'32	9	Apr. 23,'32
Wolf in Cheap Clothing	Apr. 21,'32	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13,'32		
Hic-Cups, the Champ	May 28,'32	7	Sept. 24,'32
Hollywood Goes Krazy	Feb. 13,'32		
Lighthouse Keeping	Aug. 15,'32		
Love Krazy	Jan. 25,'32	6	Apr. 9,'32
Paperhanger	June 21,'32		
Piano Mover	Jan. 4,'32		
Prosperity Blues			
Ritzy Hotel	May 9,'32		
Seeing Stars			
Soldier Old Man	Apr. 2,'32		
What a Knight	Mar. 14,'32		
LAMBS GAMBOLS			
No Ladies Allowed			
Shave It With Music			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2,'32	10	Apr. 30,'32
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31,'32	1 reel	
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18,'32	7	May 21,'32
Duck Hunt	Jan. 28,'32	7	Apr. 23,'32
Grocery Boy, The	Feb. 3,'32	1 reel	
Mad Dog, The	Mar. 5,'32	7	May 21,'32
Mickey Cuts Up	Dec. 2	1 reel	
Mickey In Arabia	July 20,'32		
Mickey's Revue	May 27,'32		
Musical Farmer	July 11,'32		
SCRAPPY CARTOONS			
Battle of the Barn	May 31,'32		
Black Sheep			
Camping Out	Aug. 10,'32		
Chinatown Mystery	Jan. 4,'32	1 reel	
Fare Play	July 2,'32		
Pet Shop, The	Apr. 28,'32		
Railroad Wretch	Mar. 23,'32		
Scrappy Minds the Baby	Nov. 16	7	Aug. 20,'32
Stepping Stones	May 17,'32		
Showing Off	Nov. 16	1 reel	
SILLY SYMPHONIES			
Bird Store, The	Jan. 16,'32	7	May 21,'32
Busy Beavers, The		7	
Fox Hunt, The	Nov. 18	1 reel	
SUNRISE COMEDIES			
His Vacation	Sept. 8,'32		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July 24,'32	19	
Giddy Age, The	Sept. 25,'32	21½	June 4,'32
Boudoir Butler, The	May 28,'32	22	
Heavens! My Husband!	Mar. 6,'32	30	Mar. 12,'32
His Royal Shyness	Aug. 28,'32	21	July 23,'32
Speed in the Gay Nineties	Apr. 3,'32	18	Mar. 26,'32
BABY BURLESKS			
Pie-Covered Wagon	Oct. 30,'32	10	Aug. 6,'32
War Babies	Sept. 18,'32	10	Aug. 6,'32
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2,'32		
BILL CUNNINGHAM'S SPORTS REVIEWS			
Slides and Glides	Feb. 21,'32	9	Mar. 26,'32
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11,'32	9	
Stable Manners	Oct. 9,'32		
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Mother's Holiday	Mar. 20,'32	11	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4,'32	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29,'32	7	
Man Eating Sharks	Apr. 10,'32	8½	June 11,'32
Playground of the Mammals	Jan. 10,'32	9	Mar. 26,'32
Sea Going Birds	July 3,'32	7	
Wrestling Swordfish	Nov. 8	8	
COLUMNIST NEWSREEL			
Broadway Gossip			
DO YOU REMEMBER			
Old New York	Sept. 11,'32	10	
GLEASONS' SPORT FEATURETTES			
Always Kickin'	Oct. 30,'32		
Off His Base	Sept. 18,'32	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16,'32	18	
Hypnotizing for Love	Aug. 21,'32	16	Sept. 17,'32
HODGE-PODGE			
All Around the Town	Feb. 21,'32	9	
Bubble Blowers	Sept. 11,'32	10	
Fury of the Storm	July 3,'32	9	July 30,'32
Prowlers, The	May 1,'32	9	May 7,'32
Women's Work	Sept. 25,'32	9	
Wonder City, The	Oct. 23,'32		
IDEAL COMEDIES			
Hollywood Lights	May 8,'32	20	Apr. 30,'32
Hollywood Luck (Brooks-Flynn-Dean)	Mar. 13,'32	21	Mar. 5,'32
MACK SENNETT COMEDIES			
Alaska Love	July 17,'32	20	
Candid Camera, The	June 19,'32	19	Aug. 13,'32
Divorce A La Mode	May 22,'32	22	May 21,'32
Flirty Sleepwalker (Stone-Granger)	Mar. 27,'32	19	Apr. 9,'32
Girl in the Tonneau	Jan. 31,'32	20	
Line's Busy, The (Arthur Stone-D. Granger)	Apr. 24,'32	19	
Neighbor Trouble	Aug. 14,'32	19	
Young Onions (Harvey-Granger)	Sept. 18,'32	19	Sept. 10,'32
MACK SENNETT FEATURETTES			
Billboard Girl (Bing Crosby)	Mar. 20,'32	21	Mar. 26,'32
Hatta Marri (Harry Gribbon)	July 10,'32	20	July 2,'32
Spot on the Rug, The	June 19,'32	19	May 21,'32
MERMAID COMEDIES			
Big Flash, The	Oct. 23,'32		
It's a Cinch (Collins-Crane)	Mar. 27,'32	20	Apr. 9,'32
NOVELTIES			
War in China	Mar. 20,'32	19	Mar. 26,'32
OPERALOGUES			
Idol of Seville	Aug. 28,'32	21	July 30,'32
Milady's Escapade	May 15,'32	21	Apr. 30,'32
Walpurgis Night	Oct. 30,'32		
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13,'32		
Mediterranean Blues	Apr. 17,'32		
Treasure Isles	Feb. 14,'32	9	
SPIRIT OF THE CAMPUS			
Yale	Oct. 9,'32		
TERRY-TOONS			
Burlesque	Sept. 4,'32	6	
Bluebeard's Brother	May 29,'32	6	July 9,'32
Bull-ero	Apr. 3,'32	6	
Cocky Cock Roach	July 10,'32	6	July 16,'32
Farmer Al Falfa's Ape Girl	Aug. 7,'32	6	
Farmer Al Falfa's Bedtime Story	June 12,'32	6	June 18,'32
Farmer Al Falfa's Birthday Party	Oct. 2,'32	6	
Mad King, The	June 26,'32	6	July 23,'32
Play Ball	Mar. 6,'32	6	
Radio Girl	Apr. 17,'32	6	Apr. 9,'32
Romance	May 15,'32	6	May 28,'32
Sherman Was Right	Aug. 21,'32	6	
Southern Rhythm	Sept. 18,'32	6	
Spider Talks, The	Feb. 7,'32	6	
Spring Is Here	July 24,'32	6	Aug. 13,'32
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Woodland	May 1,'32	6	
Ye Olde Songs	Mar. 20,'32	6	Mar. 12,'32
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept. 11,'32	12	
TORCHY			
Torchy's Busy Day	Oct. 2,'32		
Torchy's Night Cap	Apr. 3,'32	20	Mar. 26,'32
Torchy Raises the Auntie	May 1,'32	19	Apr. 30,'32
Torchy's Two Toots	June 5,'32	20	May 14,'32
VANITY COMEDIES			
He's a Honey (Harry Barris)	Apr. 17,'32	21	Apr. 9,'32
Honeymoon Beach	Oct. 16,'32		
Now's the Time (Harry Barris)	June 12,'32	20	June 4,'32
Ship A-Hooey (Glenn Tryon)	Aug. 7,'32	22	
That Rascal	Feb. 21,'32	21	Mar. 12,'32

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28,'32	8	
29 Manhattan Medley	Sept. 18,'32	10	
30 By-Ways of France	Sept. 11,'32	9	
31 Zanzibar	Oct. 9,'32	9	
32 Incredible India	Aug. 21,'32	9	
33 The Tom-Tom Trail	Sept. 4,'32	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16,'32	8	
36 Fisherman's Fortune	Oct. 2,'32	9	
37 Rhineland Memories	Sept. 25,'32	8	
38 Pirate Isles	Nov. 27,'32	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23,'32	9	
42 In the Guianas	Dec. 25,'32	9	
43 Venetian Holiday	Oct. 30,'32	10	
44 Havana Ho!	Nov. 6,'32	9	
45 Paths in Palestine	Nov. 13,'32	8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11,'32		
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli	Dec. 18,'32		
53 Alpine Echoes	Aug. 14,'32		
54 Ricksha Rhythm	Nov. 20,'32		
55 From Kashmir to the Khyber	Dec. 4,'32		
56 Sicilian Sunshine			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Knockout	Dec. 5	21	
Love Pains	Feb. 13,'32	21	Apr. 23,'32
Too Many Women	May 14,'32	19	
You're Telling Me	Apr. 16,'32	19	
Wild Babies		17	
CHARLEY CHASE			
First in War	May 28,'32	20	Apr. 9,'32
Girl Grief	Oct. 8,'32		
In Walked Charley	Apr. 23,'32	21	
Mr. Bride	Dec. 24,'32		
Nickel Nurser	Mar. 12,'32	21	Feb. 13,'32
Now We'll Tell One	Nov. 19,'32		
Tobasco Kid, The	Jan. 30,'32	21	Mar. 5,'32
Young Ironsides	Sept. 3,'32		
FISHERMAN'S PARADISE			
Color Scales		9	May 14,'32
Fisherman's Paradise	Aug. 15	10	
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24,'32	9	
Come Back to Erin		9	June 4,'32
Cradles of Creed	Feb. 6,'32	10	
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32	10	Mar. 26,'32
London, City of Tradition	Feb. 6,'32	10	
Melody Isle, The		9	Jan. 9,'32
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27,'32	9	
World Dances, The		9	
FLIP, THE FROG			
Bully		7	
Fire, Fire		6	Mar. 5,'32
Milkman, The	Feb. 20,'32	7	
Puppy Love		7	
School Days		7	
Spooks	Dec. 21	7	
What A Life	Mar. 26,'32	7	Apr. 23,'32
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	Feb. 13,'32
Chimp, The	May 21,'32	25	Apr. 9,'32
County Hospital	June 25,'32	20	Apr. 23,'32
Music Box	Apr. 16,'32	29	Mar. 12,'32
Scram	Sept. 10,'32		
NOVELTIES			
Desert Regatta		Jan.	9,'32
Duck Hunter's Paradise		Feb.	6,'32
Jack Cooper's Christmas Party		Jan.	2,'32
ODDITIES			
Chill and Chills	Sept. 10,'32		
Sea Spiders	Aug. 13,'32	9	
OUR GANG			
Big Ears	Aug. 29	21	
Birthday Blues	Nov. 12,'32		
Choo Choo	May 7,'32	20	May 21,'32
Dogs Is Dogs	Nov. 21	21	
Free Eats	Feb. 13,'32	20	Feb. 18,'32
Free Wheeling	Oct. 1,'32		
Hook and Ladder	Aug. 27,'32		
Pooch	June 4,'32	21	May 28,'32
Spanky	Mar. 26,'32	20	Apr. 9,'32
PITTS-TODD			
Alum and Eve	Sept. 24,'32	18	Aug. 13,'32
Old Bull	June 4,'32	20	May 7,'32
On the Loose	Dec. 26	20	
Red Noses	Mar. 19,'32	21	Mar. 26,'32
Seal Skins	Feb. 6,'32	21	
Show Business	Aug. 20,'32		
Sailors, The	Oct. 29,'32		
Strictly Unreliable	Apr. 30,'32	20	
War Mamas	Nov. 14	21	May 7,'32
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	June 11,'32
Chalk Up	Dec. 10,'32	10	
Desert Regatta	Sept. 17,'32	10	
Flying Spikes	Apr. 16,'32	9	
Lesson in Golf, A	Jan. 16,'32	10	
Old Spanish Custom	Oct. 15,'32	10	
Olympic Events	Mar. 5,'32	10	May 28,'32
Snow Birds	Aug. 20,'32	10	
Splash	Oct. 3	10	
Swing High	Nov. 12,'32	10	
Timber Toppers	May 7,'32	9	
Whippet Racing	Dec. 12	9	
TAXI BOYS			
Strange Innertube	Sept. 22,'32		
Thundering Taxis	Sept. 17,'32		
What Price Taxi	Aug. 13,'32		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26,'32	10	Aug. 13,'32
No. 2	Sept. 23,'32	1 reel	
No. 3	Oct. 21,'32	1 reel	
ONE REEL ACTS			
Babbling Book, The (Burns and Allen)	Mar. 11,'32	10	May 7,'32
Backyard Follies (Haig Trio)	Dec. 12		
Beyond the Blue Horizon (Vincent Lopez)	Apr. 1,'32		
Breaking Even (Tom Howard)	Sept. 30,'32		
Bridge It Is (The Musketeers)	May 13,'32		
Bun Voyage (Lester Allen)	June 3,'32		
Cheaper to Rent (Willie West & McGinty)	Sept. 19	10	Apr. 23,'32
Close Harmony (Boswell Sisters)	Jan. 9,'32		
Coffee and Aspirin (Solly Ward)	Apr. 8,'32		
Hollywood Beauty Hints	July 15,'32		
Ireno (Ethel Merman)	July 1,'32		
Jazz Reporters (Charlie Davis & Gang)	Nov. 21		
Knowmore College (Rudy Vallee)	Apr. 15,'32		
Meet the Winner (Tom Howard)	May 6,'32		
Musical Doctor (Rudy Vallee)	Oct. 28,'32		
Naughty Cal (Lillian Roth)	Feb. 19,'32		
Oh My Operation (Burns and Allen)	Jan. 16,'32		
Old Man Blues (Ethel Merman)	Mar. 18,'32		
Old Songs for New (Technicolor)	Mar. 4,'32	10	Feb. 20,'32
Out of Tune (Herb Williams)	Feb. 12,'32		
Patents Pending (Burns and Allen)	Aug. 5,'32		
Pro and Con (Tom Howard-Alan Brooks)	July 8,'32		
Quit Your Kickin' (Red Donahue)	Jan. 23,'32		
Rhapsody in Black & Blue (Louis Armstrong)	Sept. 2,'32		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Roaming ... Ethel Merman	Nov.	28	
Seat on the Curb, A ... Hugh Cameron, Arthur Aylesworth	June	24,'32	7...Aug. 13,'32
Singapore Sue ... Anna Chang	June	10,'32	10...Aug. 13,'32
Switzerland ... Lester Allen	Apr.	29,'32	
Taxi Tangle ... Jack Benny	Dec.	19	10...Mar. 19,'32
Ten Dollars or Ten Days ... Eddie Younger and His Mountaineers	July	22,'32	
Those Blues ... Vincent Lopez	May	27,'32	
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32	1 reel
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32	1 reel
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32	1 reel
No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin	May	27,'32	1 reel
No. 11—Threads from the Past—An Ancient English Water Trail—Nuts In Your Loud Speaker	June	24,'32	1 reel
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32	1 reel
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,'32	
No. 2	Sept.	9,'32	
No. 3	Oct.	7,'32	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June	17,'32	
Down Among the Sugar Cane ... Lillian Roth	Aug.	26,'32	
Just a Gigolo ... Irene Bordoni	Sept.	9,'32	
Just One More Chance	Apr.	1,'32	
Let Me Call You Sweetheart	May	20,'32	1 reel
My Baby Just Cares for Me	Dec.	5	1 reel
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32	7...May 7,'32
Romantic Melodies ... The Street Singer	Oct.	21,'32	1 reel
Rudy Vallee Melodies ... Rudy Vallee	Aug.	5,'32	1 reel
Russian Lullaby	Dec.	26	1 reel
School Days ... Gus Edwards	Sept.	30,'32	
Shine On Harvest Moon ... Alice Joy	May	6,'32	1 reel
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
You Try Somebody Else ... Ethel Merman	July	29,'32	10...June 25,'32
SCREEN SOUVENIRS			
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
No. 7—Old Time Novelty	Jan.	30,'32	1 reel
No. 8—Old Time Novelty	Feb.	26,'32	1 reel
No. 9—Old Time Novelty	Mar.	25,'32	10...Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32	1 reel
No. 11—Old Time Novelty	May	20,'32	1 reel
No. 12—Old Time Novelty	June	17,'32	1 reel
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug.	5,'32	1 reel
No. 2	Sept.	2,'32	
No. 3	Sept.	30,'32	
No. 4	Oct.	28,'32	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug.	19,'32	1 reel
Fighting Fins	Sept.	16,'32	1 reel
Water Jamboree	Oct.	14,'32	1 reel
TALKARTOONS			
Admission Free	June	10,'32	
A Hunting We Did Go	Apr.	29,'32	1 reel
Betty Boop's Bamboo Isle	Sept.	23,'32	
Betty Boop's Bizzy Bee	Aug.	19,'32	1 reel
Betty Boop Limited	July	1,'32	
Betty Boop, M.D.	Sept.	2,'32	
Betty Boop's Ups & Downs	Oct.	14,'32	1 reel
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.	4,'32	1 reel
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32	1 reel
Dancing Fool	Apr.	8,'32	1 reel
Hide and Seek	May	27,'32	7...Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk	Nov.	21	1 reel
Kidnapping (Tent.)	July	1,'32	1 reel
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher ... Cab Calloway	Feb. Sept.	26,'32 26	1 reel 1 reel
Minding the Baby			
Robot, The	Feb.	5,'32	1 reel
Stopping the Show	Aug.	12,'32	
Swim or Sink	Mar.	11,'32	7...Apr. 16,'32
TWO REEL COMEDIES			
All Sealed Up ... Al St. John	Mar.	18,'32	
Arabian Shrieks, The ... Smith & Dale	Mar.	4,'32	22...Feb. 13,'32
Auto Intoxication ... Ford Sterling	Oct.	17	
Big Splash, The ... Weismuller-Kruger	Jan.	17,'32	
Blue of the Night ... Bing Crosby			Sept. 10,'32
Bridge It Is ... The Musketeers	May	13,'32	
Door Knocker, The ... Al St. John	May	27,'32	
Dunker, The ... Billy House	Apr.	1,'32	19...May 7,'32
Harem Scarem ... Al St. John	June	10,'32	
Hawkins and Watkins, Inc.	July	8,'32	22...Sept. 3,'32
His Week End ... Johnny Burke	May	13,'32	18...Mar. 12,'32
Jimmy's New Yacht	June	3,'32	
Light House Love	May	6,'32	
Mas Pride and Joy ... Donald Novis	Oct.	14,'32	18...Aug. 27,'32
Mlle. Irene The Great ... Al St. John	Nov.	7	
Meet the Senator	May	20,'32	
Mysterious Mystery, The ... Johnny Burke	Feb.	12,'32	
Pretty Puppies ... Ford Sterling	Jan.	2,'32	
Put Up Job, A ... Dane & Arthur	Jan.	23,'32	
Rookie, The ... Tom Howard	Apr.	29,'32	
Shove Off ... Dane & Arthur	Oct.	31	
Singing Plumber ... Donald Novis	Sept.	23,'32	
Summer Daze ... Dane-Arthur	Apr.	15,'32	20...May 14,'32
Twenty Horses ... Ford Sterling	Apr.	29,'32	
Unemployed Ghost, The ... Tom Howard	Dec.	19	
Up Pooped The Ghost	July	22,'32	
What Price Air ... Tom Howard	June	24,'32	20...June 18,'32
Where East Meets Vest ... Smith & Dale	Nov.	28	

POWERS PICTURES, INC

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Oct.	15,'32	9
Dual Control ... (Capt. James A. Mollison-Amy Johnson)	Sept.	1,'32	12
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 9,'32
Light of Love	Sept.	15,'32	9
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30,'32	5½ Sept. 3,'32
Cat's Canary, The	Mar.	26,'32	7
Chinese Jinks	July	23,'32	7
Circus Romance	June	25,'32	7
Farmerette	June	11,'32	6
Fly Frolic	Mar.	5,'32	7
Happy Pole	May	14,'32	
In Dutch	Nov.	9	7
Last Dance, The	Nov.	23	8
Magic Art	Apr.	25,'32	7
Nursery Scandal	Aug.	26,'32	7
Romeo Monk, A	Feb.	20,'32	7
Spring Antics	May	21,'32	7...May 21,'32
Stone Age Error	July	9,'32	7½
Wild Goose Chase, The	Aug.	12,'32	7...Aug. 6,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	19
CHARLIE CHAPLIN			
Cure, The	Aug.	19,'32	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	19
Extra, Extra	Apr.	4,'32	20...May 7,'32
News Hound, The	Jan.	25,'32	20
Pete Burke, Reporter	June	13,'32	20
Promoter, The	May	30,'32	17...June 4,'32
GAY GIRL COMEDIES			
Gigolettes	May	23,'32	18
Niagara Falls	July	18,'32	19...Apr. 23,'32
Only Men Wanted	Feb.	8,'32	20
Riders of Riley	Oct.	26	
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32	9
Ducks and Drakes	Dec.	14	10
Flying Leather	Feb.	27,'32	8
Pack and Saddle	Oct.	19	11
Slim Figuring	Feb.	6,'32	10
Take Your Pick	Mar.	26,'32	10...Apr. 9,'32
Uncrowned Champion	Nov.	30	10
MASQUERS COMEDIES			
Iron Minnie	July	4,'32	
Rule 'Em and Weep	May	2,'32	19...May 21,'32
Wide Open Spaces	Dec	28	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June	28,'32	20...May 21,'32
Golf Chump, The	Aug.	5,'32	20...Aug. 13,'32
Mother-In-Law's Day	Apr.	25,'32	20
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	18
Doomed to Win	Dec.	21	10
Stealing Home	May	9,'32	19...Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11,'32	17...July 2,'32
Perfect 36	June	20,'32	17
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June	18,'32	9
Empire of the Sun	Apr.	25,'32	
Fallen Empire	July	27	10
Second Paradise	Mar.	19,'32	9
Shanghai	May	23,'32	
Singapore	Aug.	5,'32	9
Wild New Guinea	July	23,'32	9

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Hurry Call, A	Mar.	12,'32	16
Many a Slip	Dec.	19	19
Slip at the Switch, A	Apr.	16,'32	18...May 7,'32
HARRY SWEET COMEDIES			
Iceman's Ball, The	Aug.	12,'32	20...Aug. 13,'32
HEADLINER SERIES			
House Dick, The ... Jimmy Savo	Oct.	17	18
Jitters, the Butler ... Clark and McCullough			22...Aug. 20,'32
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32	11...Apr. 30,'32
Double Decoy	Dec.	16	11
Endurance Flight	Feb.	13,'32	20
Ether Tailks	Dec.	12	11
Secretary Preferred	Mar.	26,'32	11...May 14,'32
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	16	21
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21,'32	
Mickey's Busy Day	Sept.	2,'32	18...Aug. 6,'32
Mickey's Golden Rule	June	4,'32	19
Mickey's Helping Hand	Dec.	19	18
Mickey's Holiday	Mar.	5,'32	19
Mickey's Sideline	Dec.	26	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Travels	Feb.	20,'32	20
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
When Summons Comes	Feb.	20,'32	18
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C	Oct.	31	21
Swift Justice	Jan.	2,'32	21
Self Condemned	Feb.	27,'32	20...Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32	20
Use Your Noodle	Oct.	31	20
TOM AND JERRY SERIES			
In the Bag	Mar.	26,'32	7
Joint Wipers	Apr.	23,'32	
Jolly Fish	Aug.	19,'32	
Jungle Jam	Nov.	14	8
Plane Dumb	June	25,'32	7
Pets and Pans	May	14,'32	8
Rabid Hunters	Feb.	27,'32	7
Redskin Blues	July	23,'32	7
Rocketeers	Jan.	30,'32	7
Swiss Trick, A	Dec.	19	7
Tuba Tooter, The	June	4,'32	7...May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Isle of Isolation		10	July 30,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
IDEAL			
Evolution		28	Sept. 3,'32
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Cock-Eyed Animal World		35	July 23,'32
Get That Lion		29	Aug. 27,'32
Killing the Killer		11	July 30,'32
Mexico		43	June 11,'32
Isle of Peril		32	July 16,'32
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
Mickey's Nightmare	Aug.	5,'32	7½
Trader Mickey	Aug.	26,'32	7
SILLY SYMPHONIES			
Bears and Bees	July	15,'32	6½
Bugs In Love	Oct.	7,'32	7
Flowers and Trees	Sept.	9,'32	8
Just Dogs	Aug.	12,'32	7
King Neptune			7

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar.	28,'32	7...Apr. 23,'32
Busy Barber	Sept.	12,'32	1 reel
Carnival Capers	Oct.	10,'32	1 reel
Catnipped	May	23,'32	7...June 25,'32
Clown, The	Dec.	21	6...Jan. 16,'32
Day Nurse	Aug.	1,'32	1 reel

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Fisherman, The	Dec.	7	7...Jan. 9,'32
Foiled	Apr.	25,'32	
Grandma's Pet	Jan.	18,'32	8...June 4,'32
Great Guns	Feb.	29,'32	1 reel
In Wonderland	Jan.	4,'32	6...Dec. 5
Jungle Jumble, A	July	4,'32	1 reel
Let's Eat	Apr.	25,'32	7...Apr. 30,'32
Making Good	Apr.	11,'32	7...July 23,'32
Mechanical Cow	Jan	4,'32	Jan. 30,'32
Mechanical Man	Feb.	15,'32	1 reel
Oh, Teacher	Feb.	1,'32	1 reel
To the Rescue	May	23,'32	
Wet Knight, A	June	20,'32	1 reel
Wild and Wooly	Oct.	31,'32	
Winged Horse	May	9,'32	1 reel
Wins Out	Mar.	14,'32	
POOCH CARTOONS			
Athlete, The	Aug.	29,'32	8...Sept. 10,'32
Butcher Boy, The	Sept.	26,'32	7...Sept. 17,'32
Crowd Snores, The	Oct.	24,'32	1 reel
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec.	16	16...Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	18...Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 2 (Doc Meanwell)	Dec.	28	1 reel
Basket Ball Reel No. 3 (Doc Meanwell)	Jan.	4,'32	1 reel
Notre Dame Football			
Developing a Football Team (Pop Warner Football)	Nov.	2	10
Fancy Curves (Babe Ruth No. 4)	Mar.	7,'32	1 reel
Just Pals (Babe Ruth No. 2)	Feb.	22,'32	1 reel
Over the Fence (Babe Ruth No. 5)	Mar.	14,'32	1 reel
Perfect Control (Babe Ruth No. 3)	Feb.	29,'32	9...May 14,'32
Running with Paddock (Chas. Paddock)	Apr.	11,'32	10...Apr. 23,'32
Slide, Babe, Slide (Babe Ruth No. 1)	Feb.	15,'32	1 reel
Victory Plays (Tilden Tennis Reel)	May	2,'32	9...May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb.	22,'32	9...Mar. 26,'32
No. 18—Novelty	Apr.	18,'32	9...May 14,'32
No. 19—Novelty	May	16,'32	1 reel
No. 20—Novelty	July	18,'32	1 reel
No. 21—Novelty	Aug.	22,'32	1 reel
No. 22—Novelty	Sept.	19,'32	1 reel
No. 23—Novelty	Oct.	17,'32	1 reel
UNIVERSAL BREVITIES			
Dr. Jekyll's Hide	Sept.	26,'32	1 reel
Greeks Had No Words for Them, The	Oct.	24,'32	1 reel
Runt Page, The	Apr.	11,'32	1 reel
Unshod Maiden, The	Apr.	18,'32	1 reel
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July	28,'32	2 reels
Around the World in 18 Minutes	June	15,'32	18
Dancing Daddies (E. Lambert)			17...May 21,'32
Doctor's Orders	June	29,'32	2 reels
Hollywood Kids	July	13,'32	2 reels
Finishing Touch (Skeets Gallagher, June Clyde)	Oct.	19,'32	2 reels
Foiled Again	June	1,'32	2 reels
Hollywood Handicap, A	Aug.	10,'32	2 reels
In the Bag	Apr.	5,'32	21...Mar. 26,'32
Eyes Have It, The (Slim Summerville)	Mar.	9,'32	2 reels
Marriage Wow, The (Bert Roach)	Apr.	20,'32	16...Mar. 26,'32
Meet the Princess (Slim Summerville)	May	4,'32	17...Apr. 16,'32
Monkeyshines (Daphne Pollard)	Mar.	23,'32	2 reels
Officer, Save My Child (Slim Sumerville)	Nov.	2,'32	2 reels
Robinson Crusoe & Son (Lloyd Hamilton)	Feb.	24,'32	2 reels
Running Hollywood	Jan.	27,'32	19...Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction (Daphne Pollard)	Jan.	13,'32	18...Jan. 9,'32
(1932-33 SEASON)			
Kid Glove Kisses (Slim Summerville)	Sept.	21,'32	
Union Wages (Louise Fazenda)	Aug.	31,'32	20...Sept. 17,'32
Who, Me (Frank Albertson)	Sept.	7,'32	2 reels
Yoo Hoo! (James Gleason)	Oct.	5,'32	21...Sept. 3,'32

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg (Thelma White and Fanny Watson)		17	
No. 7—The Perfect Suitor (Benny Rubin)		2 reels	
No. 8—Maybe I'm Wrong (Richy Craig, Jr.)		18	18...May 28,'32
No. 9—The Toreador (Joe Penner)		17	17...May 7,'32
No. 10—On Edge (Wm. and Joe Mandel)		19	19...May 7,'32
No. 11—Poor but Dishonest (Thelma White and Fanny Watson)		2 reels	
No. 12—In the Family (Thelma White and Fanny Watson)		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home (Jack Haley)			
No. 2—Here, Prince (Joe Penner)			
No. 3—You Call It Madness (Richy Craig, Jr.)			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive (Billy Hayes-Bobby Jordan)		1 reel	
No. 2—Batter Up (Billy Hayes-Bobby Jordan)		1 reel	
No. 3—One Good Deed (Billy Hayes-Dave Gorcey)		9	
No. 4—Detectives (Billy Hayes-Dave Gorcey)		9	9...Mar. 5,'32
No. 6—His Honor, Penrod (Billy Hayes-Dave Gorcey)		9	9...Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen (Billy Hayes-Dave Gorcey)		1 reel	
BROADWAY BREVITIES			
No. 3—Footlights		19	19...Jan. 16,'32
No. 4—Hello, Good Times! (Barbara Newberry-Albertina Rasch Girls)		17	
No. 5—The Imperfect Lover (Jack Haley)		19	19...Feb. 13,'32
No. 6—Subway Symphony		18	18...Mar. 26,'32
No. 7—Sea Legs		19	19...Apr. 23,'32
No. 8—Absentminded Abner (Jack Haley)		2 reels	
No. 9—A Regular Trouper (Ruth Etting)		19	19...July 23,'32
No. 10—A Mail Bride (Ruth Etting)		18	18...June 4,'32
No. 11—Artistic Temper (Ruth Etting)			
No. 12—What an Idea (Harriet Hilliard)		18	18...June 25,'32
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck			
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	7...Nov. 21
No. 4—Bosko's Fox Hunt		7	7...Jan. 23,'32
No. 5—Bosko at the Zoo		7	7...Mar. 5,'32
No. 6—Battling Bosko		7	7...Feb. 6,'32
No. 7—Big Hearted Bosko		7	7...Apr. 16,'32
oN. 8—Bosko's Party		7	7...May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	8...July 9,'32
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
MELODY MASTERS			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic (Benny Meroff and His Band)		8	
No. 6—Up on the Farm (Henry Santrey and His Band)		1 reel	
No. 7—Pie, Pie, Blackbird (Eubie Blake and Band-Nina Mae McKinney)		9	9...June 25,'32
No. 8—Music to My Ears			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears (Jack Denney and Band)			
No. 2—Municipal Band Wagon			
No 3—Small's Paradise Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	7...Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	7...Apr. 9,'32
No. 9—Goopy Gear		6	6...Apr. 30,'32
No. 10—It's Got Me Again		6	6...June 11,'32
No. 11—Moonlight for Two		7	7...July 2,'32
No. 12—The Queen Was In the Parlor		7	7...July 23,'32
No. 13—I Love a Parade		7	
THE NAGGERS SERIES			
MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	10...Feb. 13,'32
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	10...June 4,'32
Spreading Sunshine		10	10...Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	10...July 30,'32
NOVELTIES			
Bigger They Are, The (Primo Carnera)		2 reels	
Gypsy Caravan (Martinelli)		1 reel	
Handy Guy, The (Earl Sande)		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The (Christmas Special)		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital (Clarence Whitehill)		18	
ONE-REEL COMEDIES			
Baby Face (Victor More)			
Bitter Half, The (Ann Codde)		9	9...Feb. 13,'32
Military Post, The (Roberto Guzman)			
No-Account, The (Hardie-Hutchison)			
No Questions Asked (Little Billy)			
Second Childhood		7	7...Dec. 26
Strong Arm, The (Harrington-O'Neill)		9	9...Nov. 28
Travel Hogs (Hugh Cameron-Dave Chasen)			
ORGAN SONG-NATAS			
For You (Organ-Vocal)		1 reel	
Say a Little Prayer for Me (Organ-Vocal)		1 reel	
When Your Lover Has Gone (Organ-Vocal)		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It (Edgar Bergen)		10	10...Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie (Marjorie Beebe)			
No. 4—High School Hoofer (Hal Le Roy)		10	10...Jan. 9,'32
No. 5—Free and Easy (Edgar Bergen)			
No. 6—Cigars, Cigarettes (Marjorie Beebe)		10	10...Mar. 26,'32
No. 7—The Movie Album		10	10...Mar. 26,'32
No. 8—The Wise Quacker (Novelty with cast of ducks)		9	
No. 9—Remember When		9	9...May 7,'32
No. 10—Campus Spirit, The (Douglas Stanbury and N. Y. U. Glee Club		9	9...May 21,'32
No. 11—Napoleon's Bust (Dan Coleman-Ted Husing		10	10...June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	10...July 23,'32
PEPPER POT (NEW SERIES)			
No. 1—Love Thy Neighbor			
No. 2—Nickelette			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—You're Killing Me			
No. 6—Around the World in 8 Minutes		8	8...Aug. 20,'32
No. 7—Contact			
SPORTSLANT SERIES—TED HUSING			
No. 4		9	9...Feb. 20,'32
No. 5		9	9...Feb. 13,'32
No. 6		9	9...Apr. 16,'32
No. 7		8	8...Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	21...Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	20...Apr. 23,'32
No. 8—Murder in the Pullman		20	20...June 4,'32
No. 9—The Side Show Mystery		20	20...June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	22...Sept. 10,'32
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee For Two			
No. 3—Hey! Hey! Westerner			
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	16...Sept. 17,'32
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The (Frank McGlynn, Jr.-Mary Murray)			
For Two Cents (De Wolf Hopper)			June 6
Freshman Love (Ruth Etting)			
Old Lace (Ruth Etting)			
Politics (George Jessel)			18...Jan. 30,'32
Regular Trouper, A (Ruth Etting)			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	9...June 25,'32
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	9...July 30,'32
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	9...June 18,'32
No. 13—Berlin Today		1 reel	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World			
No. 2—Transportation of the World			
No. 3—An Oriental Cocktail			
No. 4—Curious Customs of the World			
No. 5—High Spots in the Far East		10	10...Sept. 10,'32

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier (Creighton Chaney)	Sept.	2,'32	

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery (Jas. Flavin-Lucille Browne)	Mar.	28,'32	18...Apr. 16,'32 (each)
Detective Lloyd (Jack Lloyd)	Jan.	4,'32	Jan. 16,'32
Heroes of the West (Noah Berry, Jr.)	June	20,'32	18...June 18,'32 (each)
Jungle Mystery (Tom Tyler)	Sept.	12,'32	
Lost Special (Frank Albertson)	Dec.	5,'32	

THE PHANTOM PRESIDENT

WITH

GEORGE M. COHAN
CLAUDETTE COLBERT
JIMMY DURANTE

All the critics sing it's praises!



t. 17, 1932 THE Hollywood REPORTER

PHANTOM PRESIDENT' HAS ALL THE ELEMENTS OF A HIT

Cohan Looks Good; Durante A Riot

"THE PHANTOM PRESIDENT"
Paramount

Direction .....Norman Taurog
From Story by.....George F. Worts
Screen Play.....Walter DeLeon, Harlan Thompson
Music and Lyrics.....Richard Rodgers, Lorenz Hart
Photography .....David Abel
Cast: George M. Cohan, Claudette Colbert, Jimmy Durante, George Barbier, Sidney Toler, Louise Mackintosh, Jamieson Thomas and Julius McVicker.

Here is a natural for any ailing box-office, provided you are enough of a showman to go out and SELL those fireside sitters who have been sitting you almost out of the business. Shades of P. T. Barnum and ballyhoo, of the razzle-dazzle and the old medicine show, what an exploiting gem this baby is! It's red hot for showmen because of its timeliness, of its great god, HOOEY; because of George M. Cohan and Jimmy Durante; because its an out-and-out, down-in-the-belly, pie-slinging, kick-in-the-pants laugh-getter.

And about the entertainment.

If you have a laughing audience, then put out the fire lines. If those ticket-buyers go for almost all the tricks that have ever made any comedy funny, then you are in for a run. For they have used everything to bring on the laughs, brushed them up, put them in a new dress and have served them on a silver platter. You have Jimmy Durante at his funniest.

You have situations that start a chuckle even before they begin to unravel.

The story is right up to the minute. It concerns politics; presidential nominations and elections. It shows the maneuvering of a political clique that out-maneuvers any and all of those fast-thinking politicians. They elect a president through the campaigning of a phantom, a dead ringer for the bird who is actually running. The "phantom" dances, sings and gags his way into a nomination and, later, an election, while old sour face sits at home, puzzled at everything that is going on around him.

You will like George M. Cohan even more than you thought you would like him in pictures. He has a picture appeal unlike any we have ever seen. His voice is swell and his personality even better than his stage portrayals. Jimmy Durante has never been better; has never had so much to do; as a matter of fact, he almost has too much to do in this one. Claudette Colbert looks and acts the part in the best of fashion. The rest of the cast are all good.

Norman Taurog did an excellent job on the direction. The yarn was no pushover and required just what Taurog had to give.

The lyrics and music of Rodgers and Hart add another feather to their already befeathered caps.

MOTION PICTURE DAILY

"Phantom President"

(*Paramount*)

Jimmy Durante wins by a schnozzle in "The Phantom President" race between the comedian and George M. Cohan for top acting honors. Durante carries the picture with his personality and his brand of humor. Cohan gives a grand performance. Claudette Colbert is pleasing as the heroine and what little she has to do is handled with finesse. The preview show was held at the Astor yesterday morning.

It is a comedy-drama with comedy characters is hurdled, it gathers momentum for a bang-up finish. There is a charming fugue pervading with other lilting tunes by Rodgers and Hart interspersed.

The story concerns a foursome fostering T. K. Blair for the presidency of the United States. They find he has no personality for the campaign and are stymied until Peter Varney, Blair's double, and his partner Durante, enter the picture with their medicine show. Varney is sold the idea by "The Big Four" to impersonate his prototype for the presidential campaign and after the election bow out.

Varney is so successful in portraying the original candidate that for a time he even deludes Miss Colbert, Blair's fiancee, in believing that her future husband had changed to suit her ideas. Prior to the election, the heroine learns the truth about the deception and Varney is about to reveal the fraud over the radio when Miss Colbert persuades him not to go through with it.

Believing that he is being double-crossed, Blair plans to get rid of the impostor after the election. With the aid of Schnozzola, Varney is elected with flying colors and Miss Colbert, having taken the "personality" man se-

Blair, instead of her new lover, sent to the isolated island for safe keeping.

Cohan has the opportunity to do his song and dance act as the medicine show performer, but it is Durante who masters the comedy situations.

Supporting the headliners are George Barbier, Sidney Toler, Louis Mackintosh, Jameson Thomas and Julius McVicker, all of whom do creditable work. Norman Taurog adds another spoke to his wheel of successes with "The Phantom President."

ORNSTEIN

THE Film DAILY

"The Phantom President"

Paramount has a sure-fire candidate for a quick and heavy b. o. cleanup in this political satire. It's ace entertainment any time and anywhere. George M. Cohan and Jimmy Durante are the whole show—not forgetting shrewd direction by Norman Taurog, clever photography by David Abel and a swell semi-musical comedy book. Cohan, playing a dual role in fine style, carries the human interest, giving the story a nice touch of sentiment, and does a couple of new routines in fine waving. Durante, as his comedy side-kick, panics 'em as he never panicked 'em before. Claudette Colbert is part of the love interest. It's a picture that moves all the time, mostly with a rhythmic swing that is pleasantly different. It should be a ... over. GILLETT

MOTION PICTURE HERALD

Here's a load of good old hokum; just a lot of entertainment, without any rhyme or reason, other than to produce continuous laughter. It's like an old-fashioned vaudeville show. In fact, it takes Peter Varney, an old-time medicine show man, and elects him president of the United States.

It is timely, topical and the kind of a picture that during the next couple of months, while the presidential campaign is gripping the interest of the nation, should enable exhibitors to reap a harvest.

Paramount reached deep into the bag of tricks of a kind of motion picture production that is dead but never will be forgotten, the good old silents, and has thrown into this feature the things that made them laugh in other days. It has the farcical comedy of an old-time burlesque show, some of the thrills of a circus, and a lot of that "surprise" that seemed to pass out of existence with the deaths of the old-fashioned carnival and medicine show.

It is alive with those things that smart showmanship can sell. If you can get over the idea that this picture is as big as the national campaign, as timely as the election and as funny as a politician's promises, you have the whole thing in a nutshell.

This kind of fun should be readily appreciated on Broadway as well as on Main Street. As it's a burlesque, burlesque your advertising, all the while guaranteeing your patrons downright good entertainment.

"THE PHANTOM PRESIDENT"
with George M. Cohan, Jimmy Durante, Claudette Colbert
80 mins.
Paramount

ACE ENTERTAINMENT WITH COHAN, DURANTE AND TIMELY ANGLE MAKING IT A BOX-OFFICE NATURAL.

This is an in-the-bag affair on three counts in particular: (1) it is all-around swell entertainment plus a timely story which will not be any the less enjoyable even after election, (2) the admirable dual performance of George M. Cohan and the knockout comedy by Jimmy Durante (3) the clever conception and effective directorial handling of the semi-musical comedy background.

Besides comedy and timeliness, you have unusual name to sell in the person of Geor M. Cohan. Because he has confined his acti ties to the stage and the bigger cities, he almost a legendary figure with the country large. But for your own information, Jimm Durante practically steals the picture. Neve before has he been as ludicrous. Yet, thoug Cohan and Durante predominate, they are n the whole show.

Cohan plays a dual role—his own as a glib tongued medicine showman, whom the machin has picked to substitute for the nonentity it has chosen to run for president, and the actual candidate.

The picture can be sold to any kind of audiences from the tiniest children up to the oldest adults. There's plenty of fun for both men and women and there isn't a risque line or sequence in it.—McCARTHY, Hollywood.

Paramount Pictures

MOTION PICTURE
HERALD
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

ALLIED AND MPTOA TURN TO CONTRACT

Washington session of joint legislative committee of MPTOA and Allied again is called off; Chicago gathering October 13 will draft exhibition contract

SOUNDING DEATHKNELL OF DOUBLE FEATURES

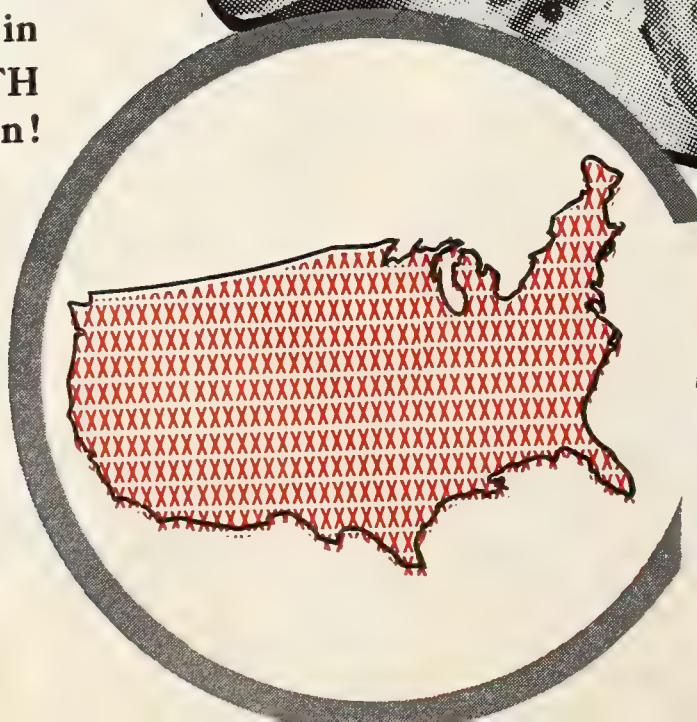
Exhibitors of Chicago decide to return to single program; Detroit theatres give up double showings; Kansas City showmen reinstate "gentlemen's agreement"

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WARNER SHOWMEN *are smiling*



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X marks the spots where records *will* be broken by

"THREE ON A MATCH" with FOUR GREAT STARS (Oct. 29
"THEY CALL IT SIN" with YOUNG AND BRENT (Nov. 5
PAUL ("SCARFACE") MUNI in "I AM A FUGITIVE" (Nov. 19
JOE E. BROWN in "YOU SAID A MOUTHFUL" (Nov. 26
ROBINSON in "SILVER DOLLAR" with BEBE DANIELS (Dec. 3
"CENTRAL PARK" with JOAN BLONDELL, WALLACE FORD (Dec. 17
"20,000 YEARS IN SING SING" with SPENCER TRACY (Dec. 24

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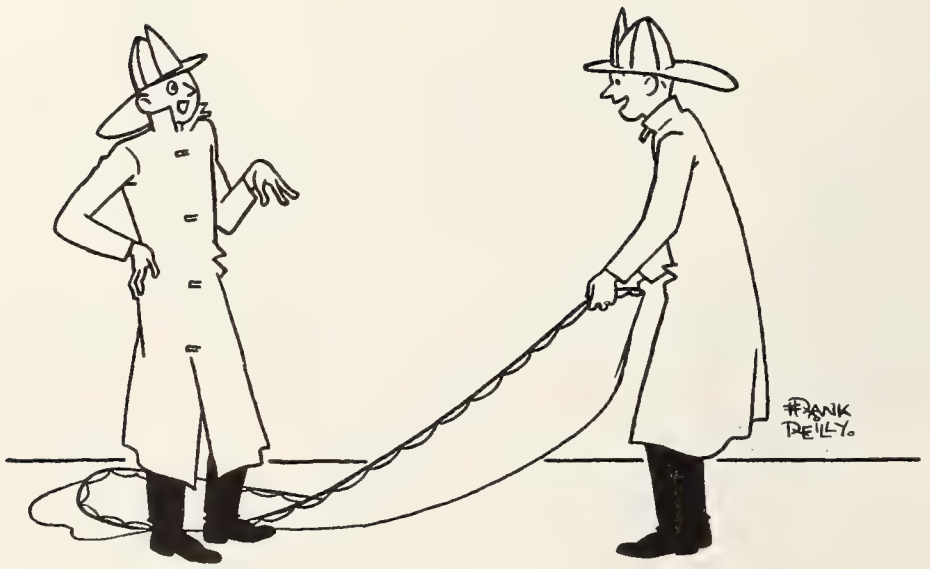
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Smiling out loud in 'Frisco over "TIGER SHARK'S" 4 year record!... Cheering in New York over "CABIN IN THE COTTON'S" second week and "TIGER SHARK'S" third! . . . Chuckling in Chicago at POWELL and FRANCIS' sock premiere in "ONE WAY PASSAGE"! . . . All pepped up in Portland about "SUCCESSFUL CALAMITY'S" 50% over average figures! . . . Boasting in Columbus about Variety's news that "BLESSED EVENT" is "taking the town by storm!" . . . Grinning from coast to coast as the proof comes rolling in that they picked the *winner* when they picked

WARNER BROS.





"Good gracious, that sounds exciting. What was the title?"

"'The Golden West' . . . it's a Fox Picture."

(Adv.)

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MOTION PICTURE HERALD

Vol. 109, No. 2 — October 8, 1932

THE PART NOT THE EGO

THERE is an actor in the motion pictures and his name is John Barrymore. This will be in the nature of news, we regret to state, to a considerable proportion of the production community and sundry other sectors of the industry.

Unhappily and ridiculously, it is because Mr. Barrymore is so much an actor, so completely the artist, so conscientiously engaged in doing his work and otherwise attending to his own business, with so little concern for what is known as "playing the game" in Hollywood, that he is being subjected to the cooling indifference and negative attitude of what may be termed the movie mind—using the word "movie" in contradistinction to the term motion picture.

Mr. Barrymore's performance in the current triumph of "A Bill of Divorcement" gives special occasion to this utterance. In that production we observe Mr. Barrymore engaged not at all in being John Barrymore but in playing completely and skillfully the part in which he is cast. His art does not consist, therefore, in the color of his hair, his personal mannerisms or any of the typical posturings and posings and struttings which all too often go with the stardom which insists on being itself and not the part.

In another manner of putting it Mr. Barrymore does the job he was employed for, and in that job serves the customers and consumers of the entertainment offered. The principle makes him a great actor, one of the few that the screen has seen. An application of the same general principle more broadly in production would perhaps also result in some great pictures.

△ △ △

SAYS MR. SMITH

IN his declaration of provocations and principles in the first issue of The New Outlook, Mr. Alfred Emanuel Smith, editor, asserts among other reasons for this monthly magazine of political survey the necessity for "some form of deliberate and mature expression." He remarks on the limitations of the spoken word, the radio, the press and the screen. "The newsreel picture is seen by only a limited group for a few days. Although it has value, it passes quickly off the public stage and is as quickly forgotten. . . ."

Mr. Smith's evaluation of the newsreel screen as a medium for statesmen is undoubtedly accurate. Further, being a New Yorker and exposed to the newsreel theatres of Broadway, which run specials, it is likely that even he has an exaggerated idea of how much political pabulum gets into the national releases of the reels.

The motion picture exhibitor and his audiences set considerably less esteem by the picturization of speeches by weighty public names than some of the newsreel impresarios appear to perceive. A picture of a man standing up talking is just a man standing up talking, and the greater the cosmic importance of his message the less business he has in a theatre.

DOG AND ROOSTER

BIG business moves in mysterious ways its wonders to perform. Once upon a time one of the world's greatest trade marks was that Victor talking machine dog, listening to "His Master's Voice." By and by came the radio business, and in time the Radio Corporation of America in its might. His Master's Voice became a mere whisper, and presently when RCA encompassed and assimilated the Victor concern it was silenced and lost, lost, lost. In a succession of events closely kindred in pattern, when Radio went picturewards with RKO, another of the world's great trademarks, the aggressive Pathe rooster, was overtaken, subdued and faded close to the vanishing point. Now about a month ago the Victor dog turned up again, and mayhap Radio thinks he may be a pretty good pup after all. He ought to be. He cost millions and millions knew him. All this implies that there is just a chance that maybe someday Radio will call the little red rooster back to crow again. He had his public.

△ △ △

NOT PRECISELY

ONCE in a while a misstatement can be so utterly in error as to achieve delectable charm. In The Era, London, under the signature of Mr. G. A. Atkinson, the editor, in the issue dated September 21, appears a discussion of Rita C. McGoldrick's remarks on the acceptability, to Catholics, of current motion pictures, in the course of which Mr. Atkinson says: "Mrs. McGoldrick's organization is attached to the National Board of Review, a concern which works under the auspices of the Hays organization."

△ △ △

WASHINGTON'S LOW

RKO NOW, the able house organ "voice of RKO Theatres," records for the information and discipline of managers, the distribution of passes all over the circuit for the week ending September 16, 1932. One is amazed to note that in Minneapolis a total of 1,028 passes were issued, while Washington had only 586 free admissions. This is probably to be accounted for by the absence of congressmen on campaign errands.

△ △ △

ALONG WITH HAMS & EGGS

IT becomes our joyous duty to record that the house organ of the Daniel Reeves grocery chain now carries film reviews, with ratings for family acceptability. The reviews are by Harry Evans, who is film critic for Life. Now if a newsreel, for instance, went to making remarks on chain store coffee—then what?

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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How Theatres Help All Business







1 "Going to the movies." Dramatizing a phrase popularly adopted to designate the most popular amusement. Appealing to both sexes and all ages. But during the day when the shops are open, appealing especially to women, who, according to statistics, do most of the buying for the family.

2 She might have stayed home (as, in a day of fewer outside attractions, she probably would have done), but she doesn't, and as it commonly happens, a taxicab company profits thereby. In a city, some medium of transportation is necessary. "Going to the movies" means spending to get there.

3 And on the way to the theatre a shop display attracts. Hadn't intended to do any shopping, perhaps. But window-shopping is part of the fun of "going to the movies." And how reasonable those prices! (If the merchant can't get her now, it's quite probably his own fault.)







4 Or she drives her own car, and with a friend, starts for the theatre showing the motion picture both have been planning to see. Well, after all, you can't operate a motor car on free air. You can get air free, but you have to buy the tires yourself!

5 And that isn't all. Tires once in a while. But almost every trip to the theatre means a stop for gas. Rather too often, oil. No single item amounting to much, of course. But as with "the movies" themselves, it's the frequency of patronage that counts.

6 Money the exhibitor won't get. Perhaps she intended to do some shopping when she started for the theatre, since the prospect of enjoying a screen play makes necessary shopping less a chore. That is why she shops where an attractive theatre is reasonably nearby.

This pictorial sequence was conceived by S. Charles Einfeld, director of publicity and advertising for Warner Brothers-First National.

JOINT EXHIBITOR COMMITTEE WILL MEET IN CHICAGO ON CONTRACT

Proposed Washington Session to Discuss Federal Regulation Is Canceled Again, But Leaders Deny Plan Is Abandoned

The proposed joint Washington conference of leaders of Allied States and the Motion Picture Theatre Owners of America to discuss a campaign for federal regulation of the industry and also a new standard contract has been cancelled, and instead a joint committee will convene in Chicago, October 13, to work out a new exhibition contract for submission to distributors. Announcement of the change was made at Minneapolis on Tuesday by W. A. (Al) Steffes, president of Allied, who said the committee will "remain in session until the contract is completed."

Mr. Steffes' announcement did not mention the legislative situation and in view of recent developments it appeared that plans for a joint drive by Allied and MPTOA to obtain federal regulation might not be discussed at the second Chicago conference. However, Mr. Steffes and Abram F. Myers, chairman of the board of Allied, later denied that contract discussions will be substituted entirely for a legislative program. "The omission of legislation plans (in Mr. Steffes' announcement) was 'an oversight', said Mr. Myers. "You have my assurance that the plan adopted by the joint committee has not and will not be abandoned," he continued. "The only thing that could stop it would be for the industry to voluntarily adopt the necessary reforms and give adequate assurance of a square deal for independent theatres in the future. Obviously, there is no disposition on the part of the industry to better the condition of independents. My prediction is a finish fight in which independents will prevail because of the inherent justice of their cause."

Program Not Dropped, Says Steffes

The federal legislation program agreed to on September 19 and 20 in Chicago at the first meeting of Allied and MPTOA will not be dropped, said Mr. Steffes. "No doubt the committee will devise ways and means to carry the program to its final conclusion," at the meeting next week, he declared.

When M. A. Lightman, president and acting on behalf of the MPTOA, announced following the Chicago session last month that his organization would abandon its highly conservative policy for the more aggressive platform of federal regulation for which Allied had been campaigning, the news reacted surprisingly in the industry. Allied and MPTOA committees, headed respectively by Mr. Steffes and Mr. Lightman, adjourned with the understanding that a second conference would be held in Washington September 29 to formulate plans for the legislative campaign and also for a new contract. Later, Mr. Lightman telegraphed the Allied group that he would be unable to attend and subsequently a communication was sent out to exhibitors from MPTOA headquarters in New York, signed by Mr. Lightman and M. J. O'Toole, secretary, urging theatre owners to guard against any possible attacks against the industry in forthcoming legislative sessions.

The MPTOA warning is said to have been based on the fact that 44 state legislatures will convene next January. Admission taxation, measures for or against Sunday closing and state censorship are among the principal subjects which usually attract attention of legislative bodies.

All states hold regular legislative sessions in January except Kentucky, Louisiana, Mississippi and Virginia. Most of the January meetings take place every other year—in the odd year. Next year most of the state lawmakers will convene on the first Monday in January; a few on New Year's Day, at noon. There are no bills pending, as adjournment of a legislative body causes automatic cancellation and necessitates reintroduction at the next session.

"In normal times there is little or nothing to worry about," said Mr. O'Toole, "but in times like these we are likely to get the hook from any side. When legislatures are in session our business is wide open to attack."

The current MPTOA communication from Mr. Lightman and Mr. O'Toole, which obviously differs from the stand Mr. Lightman adopted in conjunction with Allied at Chicago, said to exhibitors:

"In the past your work and the united efforts of all constructive forces within our industry have saved it from many burdens, if not complete collapse. We must continue these protective efforts.

"Already attacks on our business, under the guise of taxes and regulation, are being prepared. We must meet these situations in a determined way. When we show that we are interested in our own affairs, Congress and state legislatures will always treat us fair.

"That has been the experience of the Motion Picture Theatre Owners of America for over twelve years of this great protective work. We earnestly advise all theatre owners to stand solidly within the ranks of organization so as to work unitedly and constructively in the interest of the exhibitor and our whole industry."

Finish Fight Predicted by Myers of Allied States; Lightman and O'Toole Warn of Legislative Attacks on Industry

Mass Meeting Call Awaited

The various units of the MPTOA are expected to decide shortly in favor of a mass meeting of exhibitors, to be held in Chicago, probably early in November.

G. W. Erdman, business manager of the Cleveland MPTO, has declared himself in favor of one strong national exhibitor organization rather than the two now functioning. He also favors federal control as being necessary for the salvation of the independent exhibitor.

Exhibitor leaders in Kansas City have approved the movement for federal regulation initiated at the recent Chicago conference.

The action agreed upon by the two bodies and MPTOA's willingness to support Allied in seeking Government intervention have a deeper significance than appears on the surface, in the opinion of E. Van Hyning, president of the MPTO of Kansas and Missouri, who attended the Chicago conference as a member of MPTOA's executive committee. Mr. Van Hyning said that both organizations are in agreement on ultimate aims.

Jay Means, president of the Independent Theatre Owners of Greater Kansas City, also favors the bill. "If the bill can do what it is designed to do, it will be a great thing for the independent exhibitor, and I am heartily in favor of it," he said.

H. M. Richey, leader of Allied in Detroit, opened a local campaign last week to arouse active support for the enactment of the federal control bill proposed.

Endorsement of the action taken at the recent MPTOA-Allied meeting at Chicago has been voted by the MPTO of eastern Pennsylvania, southern New Jersey and Delaware, following submission of a report by David Barrist, president of the unit. MPTO members in this territory received a full report of the Chicago meeting on Thursday. It is expected that weekly meetings of the unit will be held throughout the coming season.

This Week

Joint exhibitor committee representing MPTOA and Allied will meet in Chicago to prepare new uniform contract *Page 9*

Anti-trust suit of United States against Electrics halted; report indicates concessions to be split *Page 11*

Terry Ramsaye suggests point of view of research laboratory be carried over into general practice of the motion picture industry, in address at annual banquet of Society of Motion Picture Engineers *Page 17*

Chicago follows Kansas City and Detroit in opposition to double feature policy *Page 31*

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DIVERSITY AND THE MISSING MILLIONS

Mooring Suggests Hollywood Will Be Less Wrong Guarding Against Insularity in Concepts

by WM. H. MOORING

W. H. Mooring, formerly London correspondent of MOTION PICTURE HERALD, *speaks with the experience gleaned in years in the business magazine field of the industry in England when he considers the Hollywood scene. Mr. Mooring was for five years editor of The Bioscope, of London, and has been on the Coast for two months as Fox special press representative for the picture "Cavalcade," now in preparation.*

Half the film-wise will tell you that Hollywood is all wrong: the other half that it is all right.

The great communities of civilization, seldom if ever consulted, have a grand story to tell if Hollywood cares to listen. It may be the voice of the motion picture buyer we shall hear, and not that of the man who calls himself the motion picture maker, but it will say something.

I am an Englishman, a reporter of some years of experience in picture work: in all that time I have been more intrigued by the "still small voice" of the picture public than by the thunder of the publicity minions, or the chirping of the "clever" critics.

Both these busy classes could get good value for money if they would patronize the box-office and chat with the big public who buy film entertainment, to give us our daily bread, as we so often suppose.

I am told that Hollywood just now is keen to increase her hold upon the theatres of far away Europe: English, French and German stars are being sought; Continental stories are being bought; European directors are being signed: England is Hollywood's greatest concern. I am not surprised.

Ever since the talkers came, Hollywood has been making better and better films: that is not the same as making more suitable and more salable films.

▽

Too often when Hollywood gets any information concerning England's reactions to her output, it is one tiny corner of London that does all the talking; that is where the "espionage" system is at fault. Mr. and Mrs. Picturegoer in the small towns are not allowed to speak up according to their box-office size. If they were I think I know some of the things they would say.

I have traveled England! no brass band or ballyhoo; my only passport to picture knowledge a pocket of English "dimes" and a tongue to get me a glance at the money-sheets afterwards. How many times have I sat on a ten cent "bench" in a country cinema and heard more commonsense at one elbow than I could have got out of the whole of a London theatre let at a dollar or two a loge?

This country public counts but never shouts. If it did, Hollywood would learn that British mass audiences are tired of pigeon-hole star patterns; of peroxided imitators of an original blonde who has been dead for so long no one can remember her name, and of dolled up, kittenish heroines who owe the beauty specialist not a thick wad, but a thick ear.

The wax-masked, brow-penciled, puckish-lipped hip-swinging heroines should be asked to take a rest. Synthetic beauty is out of date.

The movie moguls have carried the art of illusion far enough to disillusion their public: they are now making too many pictures for themselves.

Why not send the chocolate-box heroine to the discard, and save in the three D's—Dentifrice, Dirt, and Divorce?

Does Hollywood realize how nauseated are the British masses by the constantly exaggerated film treatment of marital and other sex themes? The English family still takes root: time does nothing to undermine the traditional oak.

The typical English tough still beats his wife, perfunctorily or with painstaking regularity according to domestic conceptions of esteem and respect, but ask him to divorce her or to betray her trust and you probably will be staggered by his reply.

These people do not resent Hollywood; they are not anti-American or pro-British; they have no repressions to work off like the "clever" critics; that is all.

They do not begrudge Americans their expensive diversions or their easy divorce: they wish neither for themselves. They are easily and cheaply entertained; they love simplicity because they can understand it.

▽

I never have heard one person in Hollywood ask why Janet Gaynor, her tousled head set on a straight, cotton-clad figure, can wean more money from the British cinema crowd than a dozen of Hollywood's most gorgeously groomed sofa-loungers put together. But the fact is she can and does.

Marie Dressler's wrinkles mean box-office riches which the velvet-faced damsels and flower-faced heroes of many a reel of Hollywood sophistry cannot garner.

Such women stand for something; that is the reason.

The unspoiled charm of girlhood represents the Englishman's ideal: unashamed age touches that something inside him which is his Mother.

The English "Sue" is taught from the cradle that the magic of the make-up box is potent only as advertisement for that brand of charm which has a price: she tries it only till parental ridicule sets her fumbling for a face duster, and then she realizes that she never really cared for it at all because it made her look "cheap."

These people can draw no vicarious enjoyment from a set of screen "idols" whose world is related in no way to their own. They want to see *themselves* on the screen, if not as they are, at least as they would desire themselves to be. Glamorous maybe, but not gaudy: artful and seductive perhaps, but never artificial or salacious.

This Hollywood art of creating stars, by re-creating personalities, has gone too far.

Real screen discoveries are not so common that it becomes either necessary or profitable to classify every new artist of promise in one or other of three prevailing Hollywood star types. Standardization of beauty and personality may be easy work for the Californian artisans: it is not so simple for the film salesmen to sell in the theatre. Hollywood is neither all right, nor all wrong. It will be less in the wrong when it has sufficiently appreciated the dangers of that insularity which is the penalty of its colonization as to stop trying to make every new star a second Joan Crawford, Greta Garbo or Norma Shearer, and when it has allowed one or two Jane Smiths and Polly Joneses to flourish.

I would not say these things if I had not heard them from the very people you are apt to forget: the people who buy your film —and yours—and *yours.* Diversity will bring back the missing millions to the box-office. Nature and Art should be given a chance for a bit.

Film Section of Toronto Trade Board Names Officers

Representatives of exhibitors and film exchange organizations were elected officers of the film section of the Toronto Board of Trade at the annual meeting of the section last week, during which there was a general discussion of taxation problems in Canada. The outcome was the appointment of a committee on taxation with Colonel John A. Cooper, president of the Motion Picture Distributors of Canada, as chairman. Colonel Cooper was empowered to discuss the taxation question with other motion picture organizations. Members of the committee are T. J. Bragg, Famous Players Canadian Corporation; Oscar R. Hanson, general manager of Allied Exhibitors of Ontario, and J. P. O'Loghlin, general manager of Fox Film Corporation of Canada.

Officers of the film section of the Board of Trade are Mr. O'Loghlin, chairman; vice-chairman, J. J. Fitzgibbons, Famous Players Canadian Corporation; secretary-treasurer, F. D. Tolchard; executives, Mr. Hanson, Colonel Cooper, M. A. Milligan, general manager, Famous-Lasky Film Service Limited, Toronto.

Kirkpatrick Asks Leave To Regain His Health

A. S. Kirkpatrick, vice-president of Educational Pictures, following illness of more than a year, has applied for a leave of absence in order to regain his health. E. W. Hammons, president of Educational, in making this announcement on Monday, said the leave had been granted effective October 10.

U. S. SUIT VS. ELECTRICS HALTED: CONCESSIONS SPLIT UP, IS REPORT

Would Give Each Company Exclusive Rights to Engage in Certain Fields of Sound, Radio or Electrical Industry

by GEORGE L. PATZER
Wilmington Correspondent

The United States district court in Wilmington, Del., will be the battle ground for the United States Government's anti-trust, anti-monopoly suit against the Radio Corporation of America and its affiliates which, scheduled to open on Monday, October 10, was suddenly postponed indefinitely, for at least three or four weeks. It is perhaps the greatest anti-trust suit in the history of America's big business.

The Government's objective is to smash the alleged all-powerful radio trust which the Department of Justice says RCA and the others have formed, monopolizing at least 90 per cent of the radio manufacturing industry in the United States. This control, the Government contends, extended not only into the radio receiving apparatus field but stretches deep into the "talkies."

14 Companies Defendants

Fourteen companies make up the group of defendants. They are allied through stock ownership or binding contracts, the Government charges, and, by pooling the patents and patent rights they each control, they have forced competitors, the independent radio companies, to accept licenses and rights at their terms and have restrained and prevented competition in the radio field.

All these allegations are pure nonsense, RCA retaliates. The corporation and its associated companies and other defendants together are doing less than 20 per cent of the total business in radio receiving sets and less than 40 per cent of the total business in radio tubes. RCA has given favorable consideration, the company states, to the creation of an open patent pool as had been suggested by the Department of Justice.

"All this was done to the end that prolonged and expensive litigation might be avoided," RCA says, "that the cost of such litigation might be saved to the corporation's shareholders and the Government, that the energies of the officers and experts of the companies concerned might be devoted to constructive work in the interest not only of these companies and their stockholders but as well in the interest of the radio industry as a whole."

Story Goes Back to World War

But in spite of the surprise of RCA that the anti-trust action continues, the Government is settling down for its "crusade." When the case does open, the small room of the U. S. district court in Wilmington will be thronged with the country's most brilliant radio financiers, engineers, experts and most able patent attorneys.

Judge John P. Nields will sit on the bench. John Lord O'Brien, assistant to the attorney general of the United States, and Warren Olney, Jr., special assistant to the attorney general, will lead the Government's corps of attorneys. Veterans of the patent suits that have raged in the courts since 1919 in defense of RCA and the allied companies will be there for the defense.

It will be perhaps the greatest anti-trust suit in the history of America's big business and will last at least three months.

Aside from the complicated features of the agreements between the defendant companies, the grand panorama of the American radio business, the blue chip in American industry and endeavor, will unroll with its romantic and almost thrilling rise. The story will go back to the World war when the United States Government learned the value of wireless and the Navy Department looked with envy upon the American Marconi Company.

On the sidelines will be the independent radio companies which for years have appealed to the Federal Government for assistance from what they called "the reign of terror in radio," and from paying royalties on what they made and sold. In May, 1930 the Government filed its first suit against the RCA and others, and these independents rushed to the courts with damage suits, crying for triple damages because of the alleged monopoly. Their bill rose into the millions and bit by bit their claims were amicably settled. In March, 1932, after no action had been taken since the first bill was filed, Attorney General Mitchell had filed a supplemental bill of additional complaints.

It will be a bitter trial with the Government attempting to show the RCA patent pooling of 1920 is a combination in restraint of the radio trade. Should District Judge Nields find the defendants guilty of violation of the anti-monopoly laws, there will be no other choice than to order RCA to dissolve its pool and return the approximately 4,000 patents.

The sharp edict of the lower court will not rest there. The fight will continue on into the U. S. district court of appeals at Philadelphia and thence on to the U. S. supreme court, all a matter of at least three years, and the final outcome, lawyers say, a compromise.

The story of U. S. vs. RCA et al (as the case will go down into history) begins perhaps in the fall of 1919 when the General Electric Company had perfected a wireless apparatus known as the Alexanderson alternator. This had been invented in 1915 by Dr. Ernest F. W. Alexanderson. The alternator then was quite essential to wireless transmission but is obsolete.

In the fall of 1919, General Electric was on the verge of selling this alternator to the American Marconi Company, a New Jersey corporation which controlled wireless patents owned by the British Marconi Company. Thereupon, the story goes, Franklin D. Roosevelt, then assistant secretary of the navy, wrote to Owen D. Young, vice president of General Electric, to conclude no deal with British or American Marconi until the U. S. Navy officials were consulted.

These officials consulted, General Electric and the American Marconi Company agreed that the latter would sell its assets and business to the corporation to be organized by General Electric and so was born Radio Corporation of America on Oct. 17, 1919. Upon its organization, the bill of complaint sets forth, RCA purchased all the assets and business, with certain minor exceptions, of the American Marconi Company and from that time on, General Electric has continuously held a large proportion of RCA capital stock and has been the largest single stockholder and has been represented on its board of directors and has largely controlled its policies and actions. An admiral of the U. S. Navy always attended the RCA board meetings and so the subsequent patent pooling might have had approval of the Navy, but the Department of Justice certainly does not think so. The Department says that upon the organization of Radio corporation, RCA and General Electric engaged in a conspiracy to restrain trade and commerce not only in this country but in foreign nations in the manufacture, use and sale of radio apparatus and devices and in the transmission of messages by telegraph and telephone, both by radio and wire.

The means for accomplishing this monopoly, the Government charges, was first by limiting and restraining the activities of the participants themselves and others by agreements whereby the parties were debarred either wholly or partially from the use in that field of any patent or patent right; and secondly by the use of exclusive traffic agreements.

The offenses charged are numerous and com-

A split-up of the highly complicated and far-reaching cross-licensing agreements which are participated in by the leading electrical corporations may be consummated, bringing about a complete realignment of the various important and profitable concessions which would give to each the exclusive rights to engage in certain fields of the radio, sound or electrical industry without fear of competitive interference by any corporate member of the treaty.

Reports from Washington sources said that the old interlocking agreements would be dropped in favor of a new set which already had been drawn in order to halt the federal suit of monopoly which is pending against Radio Corporation of America, RCA Photophone, Inc., RCA Victor Company, Inc., RCA Radiotron Company, Inc., General Electric Company, Westinghouse Electric and Manufacturing Company, American Telephone and Telegraph Company, Western Electric Company, Inc., General Motors Corporation and General Motors Radio Corporation.

Details of the new agreement could not be learned, but it was reliably reported that it would give all the electrical interests more complete cross-licensing agreements with the elimination of provisions for exclusive special rights in various sectors of motion picture and communication activities.

The new agreement, it was said, was to be presented to the Department of Justice, which, it was hoped, might dismiss certain or all of the charges against any one or all of the defendants if it decided that the new agreement would eliminate alleged violations on which the monopoly suit is based. Whether such an agreement was presented to the Government could not be learned, but on Tuesday it was decided suddenly to postpone the trial, originally scheduled for October 10, to an indefinite date within one month. The reason given for the postponement was that Judge John F. Nields was indisposed but would be well again in a few weeks.

WHAT LED UP TO THE ELECTRICS SUIT

plicated. The first, according to the Government, was Agreement A wherein General Electric granted RCA exclusive right to use and sell radio apparatus under all its patents and patent rights, either then possessed or which might be acquired up until January, 1945, the life of the agreement.

In turn, RCA granted General Electric the exclusive right to manufacture, as distinguished from the right to use or sell, radio apparatus and devices under its patents and patent rights just acquired from the American Marconi Company. RCA also sold, it is said, to General Electric the manufacturing plants and other property just acquired from American Marconi Company. And General Electric agreed to make radio apparatus and would sell such only to RCA and RCA in turn would buy such apparatus only from General Electric.

Thus, the Department of Justice summarizes, the practical effect of this agreement was to restrain General Electric from trading in anything not intended for RCA and restrained RCA from purchasing anything unless made by General Electric.

Jumping a few years ahead of the foundation of the alleged combine, one finds Westinghouse Electric and Manufacturing Company in 1920 engaged as the principal competitor of General Electric and with the International Radio Telegraph Company, born in 1920, Westinghouse prepared to compete with General Electric in the manufacturing and selling of radio apparatus and radio communication.

Westinghouse Enters

But—a year later, Westinghouse and General Electric agreed that Westinghouse enter the RCA family through stock purchase and RCA acquire the International Radio Telegraph and have exclusively the field of radio communication by telegraph and telephone subject, however, to certain restrictions imposed by three agreements that existed between RCA, General Electric and American Telephone and Telegraph Company. The Westinghouse-General Electric agreement further held that they too should pool their production, the Government alleges, of radio apparatus with General Electric manufacturing 60 per cent and Westinghouse 40 per cent, and their joint production sold exclusively to RCA.

And so, the Government says, here was another instance of dampening competition—International Radio Telegraph no longer competed with either RCA or the American Telephone and Telegraph Company, in the communication field; Westinghouse did not compete with General Electric in the manufacture and sale of radios and it was the understanding, so the Government interprets the agreements, that each would refrain from engaging in activities in competition with the others.

Returning to the important year of 1919, one finds three important foreign companies engaged in transoceanic wireless communication and in the manufacture of radio apparatus, the Marconi Wireless Telegraph Company, Ltd., of Great Britain; the Compagnie Generale de Telegraphie sans Fils of France, and the Gesellschaft Fur Drahtlose Telegraphie, m.b.H., of Germany, otherwise known as the Telefunken Company. Each company had virtually a monopoly at its home country in radio communication, it is charged.

The Government alleges that simultaneously with the acquisition of the American Marconi Company, RCA made an agreement with the British company (General Electric assenting), whereby the world was divided into four territories:

> Radio Corporation of American territory defined as the United States and its territories and possessions and Cuba;
>
> British Company territory to include all the British possessions in the Western hemisphere;
>
> "No Man's" Land comprising all countries of Continental Europe, (except Belgium, Switzerland, Balkan countries and Turkey), Japan, China and the Argentine.
>
> The rest of the world was said to be the rest of the world.

In the summer of 1920, American Telephone and Telegraph Company and the RCA-General Electric group joined in the alleged conspiracy to restrain wireless and telegraphy competition. AT&T was interested in electrical communication but had also, valuable wireless patents held through its subsidiary, Western Electric Company, Inc., but in 1920 neither of the two companies was engaged in radio communications.

Stock Transaction Cited

On the other hand, RCA and General Electric were, and the use of radio communication was rapidly increasing. RCA-General Electric entered into an agreement, the Government charges, with AT&T-Western Electric whereby RCA and GE would have protection from competition in radio by AT&T-Western Electric, and AT&T-Western Electric would be protected in competition in wire telegraphy by the first two companies.

Pursuant to this agreement, the Government states, the Telephone Company acquired 500,000 shares of RCA preferred stock and 500,000 shares of common stock, paying about $2,500,000 and the practical effect of this agreement, the Government charges, was to debar General Electric and RCA from engaging in the business of transmitting messages by wire telegraphy or by wireless telephony on land and from making or selling wire telegraph apparatus in competition with the Telephone Company; and the Telephone Company was restrained from competing with General Electric or RCA in radio communication.

It is further charged by the Government that RCA and General Electric were to "enjoy" all the patents and radio inventions of the British Company for use in American territory; the British company was to enjoy all the RCA and General Electric patents and inventions in British Territory; no rights were to be granted or received by either side for "No Man's Land," and as for the neutral territory, with certain exceptions, each side granted the other non-exclusive right to use and sell under its patents and patent rights.

The Government also charges there was a monopoly on the transmission of messages between the United States and Great Britain, whereby neither party should receive or send messages except from or to the other.

The "Consortium"

A contract with the French company is said to have had the effect of debarring the French company from competing with RCA and General Electric in the field of transmitting messages and an agreement was said to have been made with the German company controlling the transmission of messages between Germany and the United States and also controlling the manufacture and sale of radio apparatus in the two countries.

On Oct. 14, 1921, the Government's allegations continue, RCA, the British, French and German companies agreed to exploit the South American field of radio communication and sale of radio apparatus jointly through what was said to be known as "the consortium."

And so, bit by bit, the other defendants came into the alleged combine, under agreements that crossed and almost criss-crossed, until finally 4,000 patents were controlled, it is said, and the Government charges this accumulation or pool has been used to dominate control and monopolize the manufacture and sale of radio devices in the United States.

Prior to 1927, it is charged, RCA refused to grant licenses to outside firms but in 1927 it started to grant licenses to third persons to manufacture and sell limited classes of apparatus but refused to grant licenses under patents of any one of the defendants alone. There was a standard form license, it is said, whereby the licensee should pay a royalty, on every piece of apparatus sold, of 7½ per cent of the licensee's gross selling price with, in case the licensee used parts purchased from RCA, a deduction proportionate to the cost of such parts.

RCA is said to have received $7,000,000 annually under this royalty contract.

Each licensee for the manufacture and sale of receiving sets was required to pay to RCA a minimum of $100,000 a year and each licensee for the manufacture and sale of vacuum tubes had to pay at least $50,000 a year. However, since the Government instituted its suit, this requirement has not been insisted upon in all cases.

Charges Monopoly

The Government claims that by means of these cross agreements, the American Telephone and Telegraph Company acquired a monopoly in the wireless telephone field; the United Fruit Company acquired a complete monopoly of public wireless telegraphy communication between the United States and Central Americas, General Motors Radio Corporation and the others won a monopoly of the manufacture and sale in the United States radio receiving sets for use in automobiles; National Broadcasting Company restrained competition in the business of broadcasting on a nationwide scale with the single exception of the Columbia Broadcasting Company.

To smash the alleged combine, the Government asks the court to decree that all these various agreements and acquisitions of companies and transfers of assets had been done with the view in mind to obtain a monopoly of the radio telegraph and telephone business; that each grant of exclusive rights of the patents involved are null and void; that General Electric and Westinghouse dispose of all their stock in RCA (with certain exceptions) to firms other than any of the other defendants; to enjoin A. T. & T., General Electric, Westinghouse and RCA from making any combination, agreement or joint endeavor whereby the freedom of any of the defendants to grant licenses under their patents is in any way restricted; to enjoin any of the defendants from refusing to grant to a third person by reason of any agreement with any other defendant.

So much for the Government's views. When the supplemental bill of complaint was filed in March of this year, RCA issued a statement, saying:

"We are unable to understand the action of the department in persisting in doing unnecessary things. The Radio Corporation of America and its associated companies are doing less than 20 per cent of the total business in radio receiving sets and less than 40 per cent of the total business in radio tubes.

"The patent cross licensing contracts made legally possible the manufacture of radio apparatus. They did not restrain trade—they created it."

THE CAMERA REPORTS



AT BENEFIT. (Left) Will Hays, MPPDA head, and David Sarnoff, president of RCA, arriving at the Mayfair in New York for the opening of RKO Radio's "A Bill of Divorcement." Proceeds went to Mrs. William Randolph Hearst's Milk Fund.

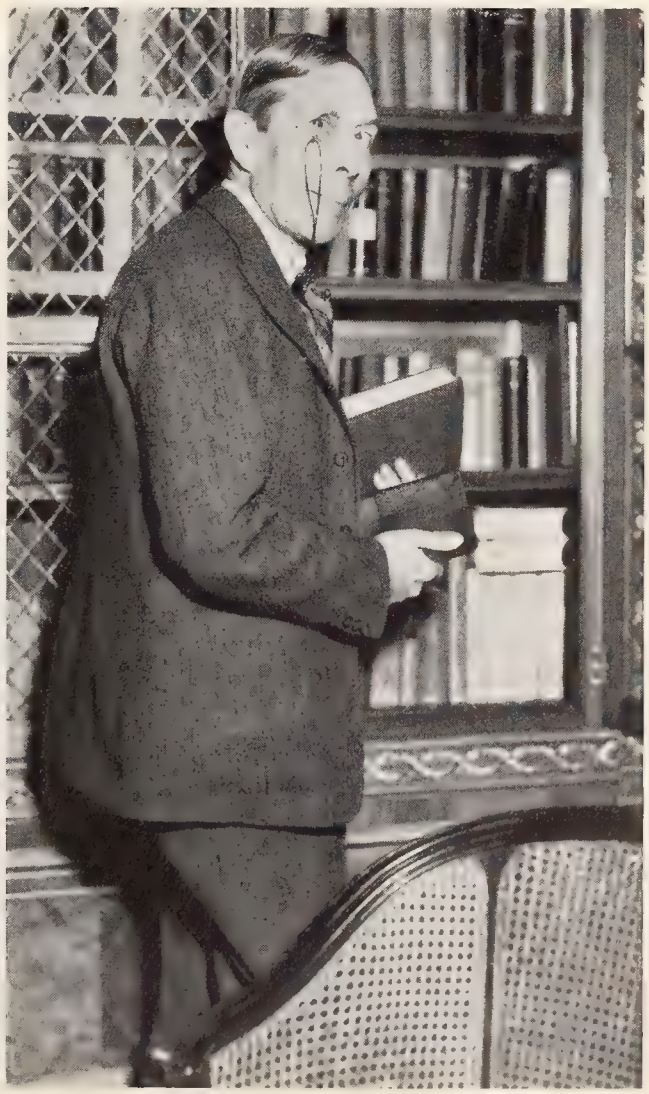


ALL THE BARRYMORES. Including the latest additions. United as Ethel joins John and Lionel in MGM's "Rasputin," they are pictured together for the first time. Seated: Lionel and his wife, Ethel, Mrs. John Barrymore (Dolores Costello) and John with their daughter and son. Standing: Ethel's children, John, Ethel and Samuel Colt.

CHARMER. (Below) For such she is in "Match King," which sets forth the machinations of an international financier, in business and in love. Juliette Compton is shown here as she appears in this First National production, in which Warren William plays the title role, with Lili Damita in the feminine lead.



VACATION OVER. (Right) After a summer of leisure on his estate in England, George Arliss has returned to Hollywood. The Warner star is shown in the library of the Mauretania, nearing New York.

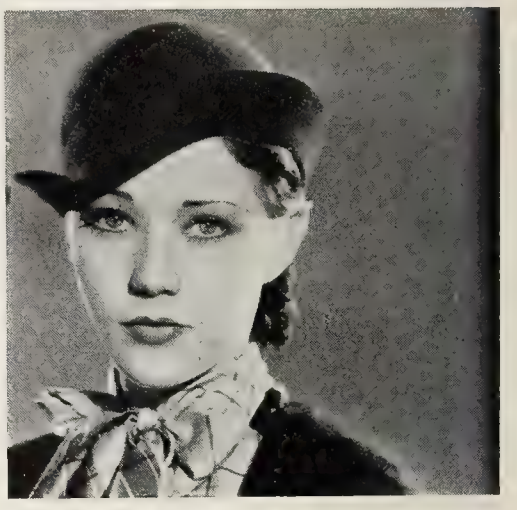




THE MARCH OF YOUTH. Vibrantly it goes across the screens of the world, parading the spirit by which that world shall ever be remade. Here are four jaunty fellows on the Fox lot, linked in a vigorous goose-step across the grounds. From West to East: Phillips Holmes, Monroe Owsley, Ben Lyon and James Dunn.



IMPORT. Charlotte Susa, German actress who has arrived in this country to appear in MGM product. Her first role in this country is expected to be announced soon.



STARLET. So called by Warner Brothers, who recently awarded her a contract. She is Alice Jans, one of several extras given contracts.



IN AIR INTERVIEW. (Left) Reginald Denny, the lead in Allied Pictures' "The Iron Master," ready for his recent broadcast from an airplane in flight.



WITNESSING THE FIRST YANKEE VICTORY. Joe E. Brown and Edward G. Robinson, Warner stars, with Mrs. Robinson and S. Charles Einfeld, Warner advertising director, at the initial World Series game in New York. Besides entertainment, the event supplied sequences for Brown's next picture, "Elmer the Great," baseball story.



AUTHOR ON HAND. For the beginning of work on "Strangers of the Evening," Tiffany Thayer's popular novel which is being brought to the screen by World Wide. Shown at the Tiffany studio are Warren Duff, scenarist, who adapted the book for film production; Thayer, and Samuel Bischoff, the producer.



DIRECTOR NOW. Remember Lupino Lane? The former star of American comedies has become a British director, and here he is at work on Powers' "Maid of the Mountains."



NEW HAIRDRESS. (Left) Mitzi Green with her voluptuous curls all frizzled and (so they say!) blonded for her portrayal of "Little Orphan Annie," RKO Radio production.

SIGNED. (Below) Jack Oakie, who has been engaged by World Wide for the leading male role in "Uptown New York," story by Vina Delmar. KBS is producing.





COUNTER ATTRACTION. Arranged for fight fans by William R. Ferguson of MGM. At left is shown part of the Madison Square Garden Bowl the night of the Schmeling-Walker affair, during which Ferguson had advertising for "Strange Interlude" projected on the sky and surrounding buildings. It was well appreciated between the third and seventh rounds.

A BUSY PREVIEW WEEK

Mae West Scores with George Raft in "Night After Night"; Five Other Films Discussed

by LEO MEEHAN
Hollywood Staff Correspondent

It looks as if "Diamond Lil" were set for a stay in Hollywood. After previewing "Night After Night," Paramount officials immediately announced that the option had been taken up, that Mae West would stay on the payroll. It surprised no one who saw the picture, which is, by the way, the first starring vehicle for George Raft, that slick gentleman who registered so heavily in "Scarface." Mae West came near stealing the show, even with Raft, Alison Skipworth, Wynne Gibson and other good troupers in the cast. She is the typical Mae West who played on the stage, but her peculiar personality stands out vividly on the screen. There is a sequence between Miss West and Alison Skipworth that would save any picture.

It seems to be the consensus that if George Raft continues to play heavy leads with the suavity and polish he does this first one, he will be a favorite in the No. 1 spot. This time he is a speakeasy proprietor, with Park Avenoo aspirations. A girl haunts his place, because it used to be her home. He goes in a big way for her, even though she is socially far above his level.

A Great Vaudeville Show

Paramount also came through this week with "The Big Broadcast," it's headliner featuring popular radio personalities. A production such as this can scarcely be judged by customary standards. It is, after all, a great vaudeville show, with an incidental story threaded through it. The audience at Santa Monica, where it was previewed, gave it a big hand—and our preview audiences out here don't do that unless they are entertained; previews are too common to be thrilling in themselves. When you have people in the cast like Bing Crosby, Kate Smith, Burns and Allen, the Mills Brothers, the Boswell Sisters, Donald Novis, Vincent Lopez and Cab Calloway and their orchestras, well, there is plenty to draw in the shekels at the box office. Certainly the millions of radio fans will welcome the opportunity to see such air-favorites as these. And the entire production is done on a magnificent scale, including some intriguing music.

Two real thrillers in the week came from Fox and Universal, Fox with "Wild Girl," and Universal with "Air Mail."

"Wild Girl" is a rather liberal interpretation of a famous Bret Harte story called "Salomy Jane's Kiss." It features Charles Farrell and Joan Bennett, and the two probably never have appeared to better advantage, particularly Joan. Instead of the languishing, bored creature of the penthouses and wild parties, she is seen in a primitive role, extremely melodramatic at times. She does splendid work throughout. There is uproarious comedy provided by Gene Pallette. No production in recent days has had more magnificent natural backgrounds, the mighty redwood forests of California. There is gorgeous pictorial beauty—the real thing, not studio manufactured. It is well worth stressing, this beauty. Although laid in a post Civil War period, the production treatment is such that never for a moment does it appear "old fashioned." It is good melodrama, down-to-earth entertainment from start to finish. It is another proof of the fact that those who talk of certain perennially popular stories being "old fashioned" just lack the imagination to give them proper modern treatment. "Wild Girl" is mass entertainment.

The same may be said of Universal's "Air Mail," though its subject and backgrounds are as modern as your new fall hat. It tells a thrilling story of the life and hazards of the men who carry the air mail across the trackless wastes of desert and mountain. It is full of sensational flying, has strong melodrama, good comedy and pretty romance.

Blood-Rare Meat Here

"Kongo," from MGM, is only for those who like their meat blood-rare. It is gruesome in spots, cruelly so, and features a derelict group of men and women whom the feverish tropics have made bestial in their depravity. Men may like the picture, providing they like heavy entertainment. The outstanding thing in the picture is the extraordinary characterization done by Virginia Bruce, who lately married John Gilbert and announced she was retiring from the screen. It seems too bad, in a way. Here was an extremely difficult part, one to tear the very heart out of an actor by its mental and spiritual strain alone. She does it magnificently, though the character she plays is almost repulsive at times. If Miss Bruce never does anything else, she has proved her ability as an actress. William Cowen, who directed, never missed an opportunity to make his story seem real. It is the story itself that has a dark-brown taste. Walter Huston, as usual, delivers a great portrayal, but we sometimes wonder if it is good business to ask, or permit, a man of his ability to create such a sodden, depraved, hideous character, even for the purpose of proving he is a fine actor.

Hoot Gibson is a comedian of no mean ability in his latest western for M. H. Hoffman's Allied. There is a lot of good, clean fun in this picture, which also has plenty of the regular western stuff and background. The idea of putting a lively farce comedy into a western locale proves highly successful in this instance, suggesting possibilities for a change from the routine western line that should be attractive to everyone. This production is called "The Cowboy Counsellor," with Hoot in the role of a smart-cracking book agent, who lives on his wits.

Educational previewed Arvid Gillstrom's first Harry Langdon two-reeler. It is a riot of fun called "The Big Flash," with plenty of good old gag hokum, and Langdon doing his stuff like a house-afire.

The Month's Best Sellers and Renters

Following is the July-August list of "Best Sellers" and "Best Renters" published by The Baker and Taylor Company, one of the country's largest retailers of fiction and other types of books. The listings are compiled from the actual count of sales.

Best Sellers

July 18 to August 15

1. The Fountain, by Charles Morgan
2. Obscure Destinies, by Willa Cather
3. Head Tide, by Joseph C. Lincoln
4. Little Girl Lost, by Temple Bailey
5. Keeper of the Keys, by Earl Derr Biggers
6. Faraway, by J. B. Priestly
7. Lark Ascending, by Mazo de la Roche
8. Robbers' Roost, by Zane Grey
9. Burning Bush, by Sigrid Undset
10. A Good Man's Love, by E. M. Delafield

Best Renters

July 10 to August 10

1. The Fountain, by Charles Morgan
2. Magnolia Street, by Louis Golding
3. Old Wine and New, by Warwick Deeping
4. Younger Sister, by Kathleen Norris
5. The Good Earth, by Pearl S. Buck
6. District Nurse, by Faith Baldwin
7. A Modern Hero, by Louis Bromfield
8. Benefits Received, by Alice G. Rosman
9. Three Loves, by A. J. Cronin
10. Undertow, by A. Hamilton Gibbs

▽

Best Sellers For the Week

Following is a list of best sellers of last week, compiled from the records of Arthur R. Womrath, Inc., New York, book sellers and operators of circulating libraries.

Fiction

Sheltered Life, by Ellen Glasgow
Fountain, by Charles Morgan
Fortress, by Hugh Walpole
Inheritance, by Phyllis Bentley
Beyond Desire, by Sherwood Anderson

Non-Fiction

More Merry Go Round, Anonymous
Van Loon's Georgraphy, by Hendrick van Loon
Crossword Puzzle Book No. 25, by Buranelli and others
Death in the Afternoon, by Ernest Hemingway
March of Democracy, by James T. Adams

Carl Laemmle Grandpa Again

Carl Laemmle, Universal president, became a grandfather for the second time this week with the birth of a son to Mr. and Mrs. M. Stanley Bergerman. Mr. Bergerman is an associate producer at Universal and Mrs. Bergerman, the former Rosabelle Laemmle, is Mr. Laemmle's only daughter.

TECHNOLOGIST IS FILM'S KEY MAN, EDITOR TELLS SMPE CONVENTION

Terry Ramsaye Declares Engineer Can Enlarge Motion Picture's Service; Suggests Industry Emulate Laboratory

A suggestion that the sharp-cut efficiency and conscientiousness of the research laboratory might well be carried over into the general practice of the motion picture industry was made by Terry Ramsaye, editor of MOTION PICTURE HERALD, speaking before the Society of Motion Picture Engineers at the annual banquet Wednesday night at the Hotel Pennsylvania in New York. Mr. Ramsaye observed that the serious failures of the industry "have been moral failures." He urged the engineers to work toward a reduction in cost and a wider dissemination of motion picture technology.

Mr. Ramsaye is a member of the society and a member of various committees concerned with history and archives.

Suggests Enlarged Field

Declaring that from the present on the motion picture industry will be engaged in creating for itself "the real structure of a modern industry," Mr. Ramsaye warned against carrying over "too many heirlooms."

"It is evident enough," he said, "if there are any lessons in the evolutions of the arts and the industries, that the motion picture is inescapably destined to a much larger field of service than that in which it is now employed. It is common alike to public and speakers and to the public mind, and most of us in the industry, to think of the amusement business as being the motion picture. The very obvious fact is that the motion picture is the chief instrument of the amusement industry and that amusement utilization of the motion picture is merely thus far its dominant activity of service. There are a great many things for the motion picture to do and it has begun to do them.

"It is, of course, admittedly ridiculous to think that this great new medium for the re-creation of events for narration and record should be exclusively engaged in recording the antics of platinum blondes for the masses. That is, I am sure, a valuable and praiseworthy activity, but the people who are now saying it with pictures are not the only people who have something to say. A very much wider dissemination of motion picture technology is a controlling necessity to the future of the industry. A very considerable part of the responsibility for that dissemination rests with you motion picture engineers. Civilization, the arts and the sciences follow the tools, and you are the makers of the tools. The motion picture mechanism, both in terms of sight and sound, requires vast technological improvement.

"Meanwhile the equation between the old motion picture industry of pre-sound days, and the agencies and corporate instruments of the new technology is to be written and calculated in terms of component forces, which forces include capital, experience and social consciousness, which is another way of saying conscience. The laws of mass and inertia apply even to such imponderables.

"The motion picture industry, paradoxically as it may seem, needs sufficient expansion of personnel, and a sufficient reduction of production costs, to permit it to make a great many more mistakes. A great deal of progress always comes from what someone has called the 'lunatic fringe.' If mechanisms and raw stocks and distribution can be sharply reduced in cost and widely disseminated, the motion picture can achieve some fraction of that sort of service which is rendered to the art of literature by the portable typewriter. The art of literature to which the motion picture is, in some degree, comparable because it is also quite as closely akin to publication as it is to the stage, has achieved its status of attainment largely through the endeavors of hungry men pecking at manuscripts in attics. A million dollars never wrote a novel, and no thoroughly contented man ever created a play. The important, profitable, money-making literature of the industry of publication has had its creative origin in minds struggling for expression and ham sandwiches, not in the maintenance of arabesque architecture reflected in turquoise-lined swimming pools, and bungalows at Malibu.

Social Adjustments Advised

"If you will endeavor to evolve the tools which will in some degree make it possible to make a motion picture where men with dreams can dream, and for something considerably less than a quarter of a million dollars per dream, you will have importantly served the future of this industry and perhaps your own."

Advising a serious endeavor on the part of the motion picture to adjust itself to the standards of American life, Mr. Ramsaye yet asserted that the record in the film industry "will enjoy a favorable comparison with some of the more recently evidenced erraticisms in other great industries.

1933 OFFICERS AND GOVERNORS

Officers and governors of the SMPE for next year were chosen Wednesday night at the banquet at the annual Fall meeting, held at the Hotel Pennsylvania, New York, following a business and technical session in the afternoon.

The officers for 1933:

Alfred N. Goldsmith, president. (Re-elected.

J. I. Crabtree, past president.

E. I. Sponable, vice-president. (Elected.)

W. C. Kunzmann, vice-president. (Re-elected.)

J. H. Kurlander, secretary. (Re-elected.)

H. T. Cowling, treasurer. (Re-elected.)

The board of governors:

W. C. Hubbard and R. E. Farnham were elected to the board, succeeding F. C. Badgley and W. C. Kunzmann. The board also includes P. H. Evans, O M. Glunt, R. F. Mitchell, D. MacKenzie and L. C. Porter.

Goldsmith Asks New Recognition Of SMPE Work

Making argument to the industry for broader recognition of the work and significance of the Society of Motion Picture Engineers, Dr. Alfred N. Goldsmith, president, told some few hundred film technicians, engineers and electricians assembled at the fall SMPE banquet in New York Wednesday night that the Society is beginning to feel it is steadily coming to be regarded as the major exponent of organization and of systematic analytical endeavor in the field of motion pictures by all of the important manufacturing and production interests. Dr. Goldsmith, vice-president and chief engineer of the Radio Corporation, was re-elected to the Society's presidency for the second time by the ballot counted at the semi-annual dinner which was held at the Hotel Pennsylvania.

Overlook Society's Value

Some of the important producing and manufacturing interests "have, unfortunately, been slow to recognize fully how important the SMPE could be to the industry," said Dr. Goldsmith, and "some of them have developed their own individual organizations within their own companies, to a very high degree; but they failed to understand that this is not sufficient. It is necessary also to organize the entire industry.

"The internal organization of each individual unit," he continued, "must be followed by the over-all organization of the units, so that one may not interfere with the progress and development of the other; but rather that each unit shall contribute to the advancement of every other unit, and that the progress of any individual unit shall not be hampered by the activities of any other.

Organization Lacking

"Until quite recent years," Dr. Goldsmith said, "the art of producing and exhibiting motion pictures, although lacking nothing in vigor and the will to grow, nevertheless lacked several aspects that are now becoming increasingly important in motion picture engineering, namely the stability of the art and the logical justification of every step made in engineering it, and the skilled organization that is requisite for encouraging and making possible such steps, and avoiding needless waste and duplication of effort.

"Whatever can be done to coordinate, or bring into line the various activities of the individual units of the industry will obviously assist in expanding business and in accelerating the return to normalcy," Dr. Goldsmith said.

"MAKINGS OF GOOD FILM PUDDING"

That's De Casseres' Rating of "Lilly Turner"; Other Stage Plays From a Screen Viewpoint

By BENJAMIN DeCASSERES

LILLY TURNER

You've seen them—those "free" health exhibits in empty stores. The fellow with the muscles as thick as the legs of the girls in a Fourteenth street burlesque show. The hip-flipping beauty, as athletic as a mollusk. And the old Doc who sells you a pamphlet that shows you the Road to Wigor at 90.

Well, that's the theme of "Lilly Turner," by George Abbott and Phil Dunning, based on a story by Frances Fox Dunning. And there's going to be a picture come out of it—some corking entertainment. For here are all the makings of a good cinema pudding: melodrama, comedy, sentiment and vivid characterization.

That grand old medicine man, Jimmy Cruze, might handle this as a labor of love.

On a pin's head, here it is: Lilly Turner is a girl with a past that includes a baby whose father might have been Hamlet or Barney Google—no one knows.

She's married now to the heavy boozer in the Health Show. He's the barker.

Lilly's weakness is strong men. Keeping a mother's eye on her weaker half, she takes on a German with great biceps.

He goes insane for love of her (Dorothy Hall as Lilly is certainly no gland-killer to look at!). Then she goes in for his successor, a high-hat strong man.

Meanwhile the first strong man breaks out of the asylum and throws the stewed husband through a window (no damage can ever happen to a man in the plastered third-and-a-half dimension).

This brings Lilly—her maternal instinct jelling once again—back to her legit. He needs her, you see.

This show in no way approaches the Abbott-Dunning masterpice, "Broadway," but, mainly because of the excellent all-around acting and also because of the delicious Dorothy Hall, it is a good entertainment.

Picture value 90 *per cent.*

THE BUDGET

This play is for family picture trade. You can take grandma and Aunt Hester to see it and it would never bring shame to the pinkest-cheeked Boy Scout.

It is by Robert Middlemass, the author of the most-played one-act play in captivity, "The Valiant," done in pictures by Paul Muni. There is one quick throat-gulping scene in it, if you remember.

Well, "The Budget" is nothing like "The Valiant." Middlemass' latest play is built on the Depression. It is one of those restful, homey comedies, a good antimacassar for this head o' mine filled with all the tinkle, din and dingle-dongle of the Broadway showshop.

Nothing much happens in "The Budget," but it is easily recognizable, the characters are well set up and there was enough humor to chase away the flies from my mouth when it started a-yawning.

The budget is the family budget. Pete Harper is out of work. He has $750 in the bank. The bank blinks out.

Relatives come to visit him, not knowing the Harpers are on the rocks except for a gallon of gin.

They make a desperate attempt to win a radio prize of $5,000. That goes boom, too.

They attempt to rent the house which they own when one of the relatives blows this to atoms by inadvertently speaking of the mosquitoes.

Now, the bumming brother-in-law wins the $5,000 and peels off $800 for the Harpers and beats it, just at the time the colored servant girl announces she is to be a mother.

Peter gets a job. Hunky-dory. Kiss-out.

A nice, quiet, laughable picture could be made out of this. The cast, which consisted mainly of Lynne Overman, Mary Lawlor and Raymond Walburn, were all snappy.

Picture value, 60 *per cent.*

ONLY THE YOUNG

Only the brave deserve the fair and "Only the Young" deserved Sutton Place.

I joined the carriage-trade, the sophisticuties, the Last of the Capitalists and the barebacked nine o'clock toe-treaders in the trek over to the Sutton Show Shop, which is at First avenue and Fifty-sixth street, where Mike the Spike used to herd his gang, the River Rats, those doughty proletarians who are now the leaders of our Fifth Estate, the bootlegging aristocracy.

The Vere de Veres have built up this section and now piddle-puddle with the Muses and Aesthetic Ventures.

The opener was "Only the Young," a British opus from the pen of Cecil Lewes. But I fear the wild bells of Hollywood will not ring forth when this script gets to Vermont avenue and Olive Hall.

You see, it's for the top-hats. But its theme is a kind of strip—or what your Uncle Will Hays would pronounce un-Indianian.

The play is laid around the Italian Lake country and Ronny falls in love with a week-ender who is the old man's mistress. (Bah Jove!) Well, Ronny has a loving sister, Kit, and a mother, the "Squirrel" (Hilda Spong).

The sister is upset. But the Squirrel knows something. This Ronny is only their adopted son (Gar blimme!)—and so Ronny gives up the old man's judy and marries the girl who was his sister in the first act (Cricket!).

Well, you could ha' slew me!

But the carriage-trade had a great time.

Picture value—well, what do you think about it, Tom Geraghty?

TRIPLETS

Mark Lindner, who gave us that Epic of Bolony, "Diamond Lil," in which the Sarah Bernhardt of America, Mae West, shone like a black rhinestone in the battered crown of Broadway, littered for us another play called "Triplets."

He got away with "Diamond Lil" for a good box-office frisk and Ann Nichols did the miraculous, as you recall, with "Abe's Irish Rose" in the face of a critical barrage that screamed its Everlasting Nay all over New York. So he might make "Triplets" go, although as a show it isn't even terrible.

Carbondale, Pa. O'Day is the Mayor. He's got to be elected. He looks for a publicity stunt.

He bred the stunt. I mean he offers his triplets (sons) in marriage to the Schindleheims' triplets (girls). But they must produce kids within two years or it is all wet. What? I don't know.

Well, the play rolls on. Quarrels; attempts to break the contract—and I plunge into the night looking for a good picture and a gin-rickey.

Picture value, 12 *degrees below zero.*

Paramount Features a New Hollywood Billboard Display

Paramount has recently been experimenting on the Coast with a new type of billboard display placed on Hollywood's Wilshire Boulevard to attract attention to its productions currently playing at Hollywood theatres. The painted display features a large "book," with four pages which may be turned by hand.

Each of the four double leaves advertises one production, the "pages" being turned by two girls elaborately costumed. When the advertised pictures have completed their run, the "pages" are removed and others substituted. The display was designed by Foster and Kleiser Company, San Francisco.

Waxman Resigns from Roxy; Ben Atwill to Succeed Him

A. P. Waxman has resigned as director of advertising and publicity of the Roxy theatre in New York. A disagreement with the management of the house is reported as the reason for the resignation.

It is understood Mr. Waxman will be succeeded by Ben Atwell, for many years a publicity representative for Broadway legitimate theatres, and the first publicity representative at the Capitol theatre.

Schulberg to Make "Glass Key"

B. P. Schulberg will produce the "Glass Key" as the second of his independently made films for Paramount release. The film is an adaptation of the mystery drama by Dashiell Hammet. The first feature, "Madame Butterfly" is in preparation.

THE SECRET WHICH METRO-GOLDWYN-MAYER HAS GUARDED FOR TWO YEARS!

It means millions to the industry

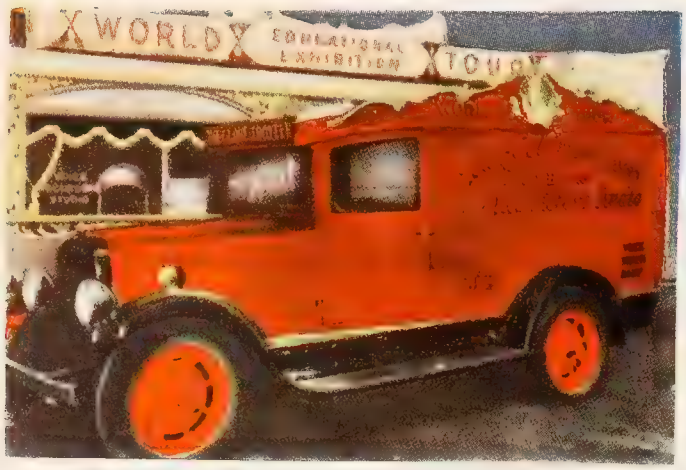


A MOTION PICTURE STUDIO ON WHEELS!

Complete in Every Detail!



Something to make the fans gasp! Bringing business wherever it goes!



FULLY EQUIPPED CAMERA CAR

Accompanying the travelling studio. Complete equipment for special newsreel work.

So amazing as to be beyond belief! But you will see it all with your own eyes! The master showman stroke of all amusement history! Bringing a talkie studio to your very door! Imagine revealing to your patrons the marvels of the talkie, from the recording stage to the projection! It has taken M-G-M two years to construct! It is another shining example, added to the first Trackless Train, the Traveling Lion and many others, which keeps M-G-M in the forefront of public attention in showmanship that brings business!

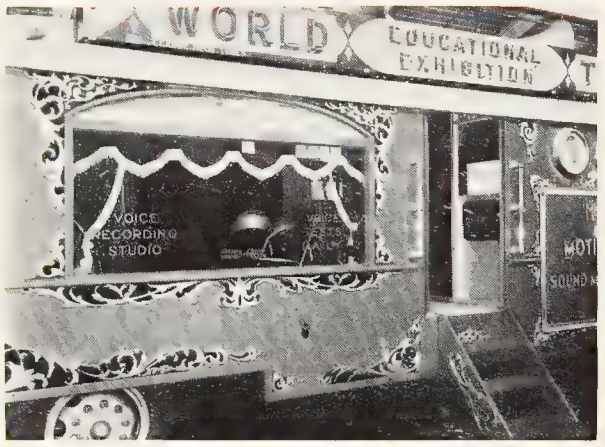


ALL ABOARD!

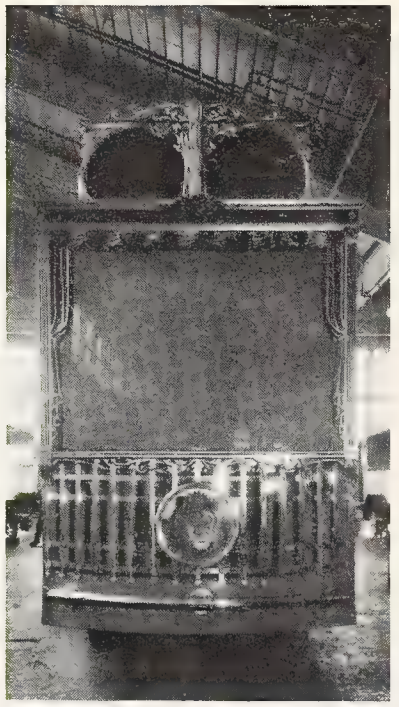
The travelling advance agent of M-G-M's Great Stars and Big Hits of 1932-33 is on its way!

(Launching a New Season in the typical M-G-M manner!)

WATCH for further ANNOUNCEMENTS of GIANT TIE-UPS, CONTESTS, etc., that link M-G-M's Studio Train direct with your theatre and public!



SHOWING THE FOLKS HOW TALKIES ARE MADE!



THE SCREEN THAT SELLS THEM. AT REAR OF TRAIN

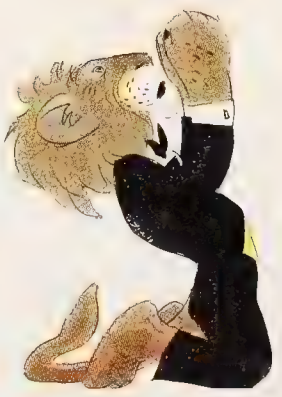


INTERIOR OF GLASS ENCLOSED PROJECTION ROOM!



RAS

LEO's PRAYER:



"May I continue, as in the past, to be the trail-blazer! May I never be found imitating others, but rather, with the benedictions of the gentlemen of this industry, may I continue to have the courage and the foresight to reach new heights of glory for human kind."



METRO-GOLDWYN-MAYER
commands the attention of the amusement world—

PUTIN

Their First Screen Appearance Together —

JOHN
ETHEL
LIONEL

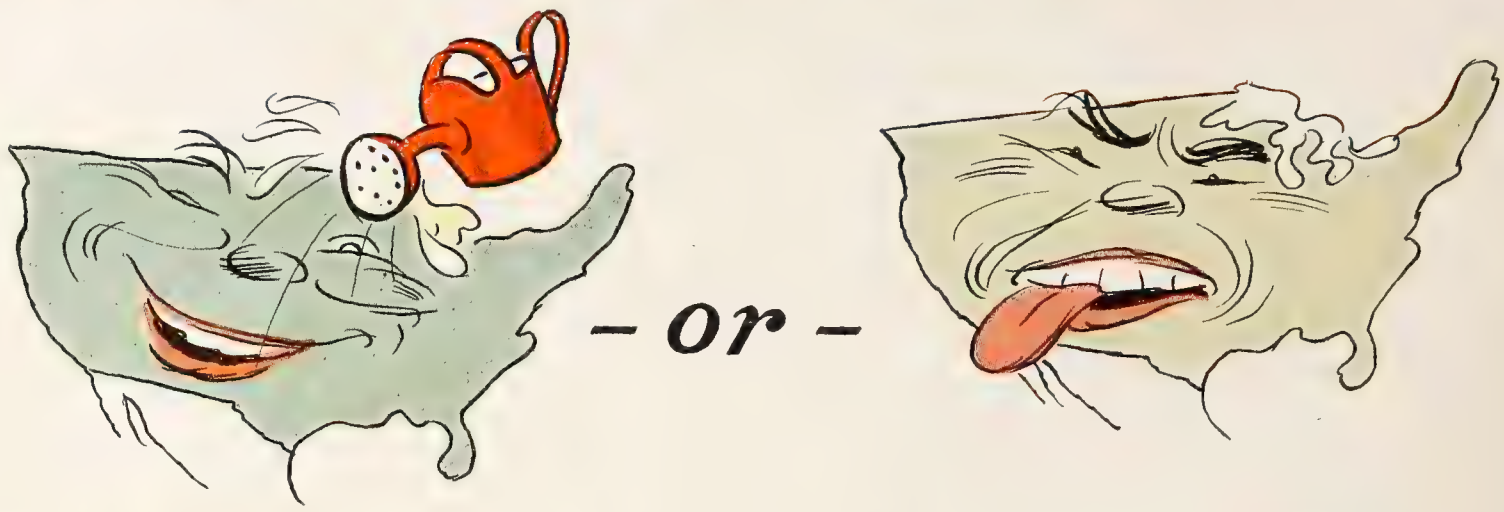
Barrymore

It is the next towering triumph of talkies! Already one hears from the West whispers that herald the coming of a mighty picture. Already on the Film Rows of America the word "Rasputin" is spoken in hushed tones. Thus it has always been with the screen's greatest hits. So it will be with "Rasputin" more and more from now on. Your public which has watched the Lion trade-mark in its remarkable procession of Epic pictures, one after another, asks "What next from this amazing company?" The answer is "Rasputin!"



(Full Speed ahead to next page!)

IT DOESN'T MATTER WHETHER THIS COUNTRY IN 1932-33 GOES–



AMERICA WILL BE PLASTERED!

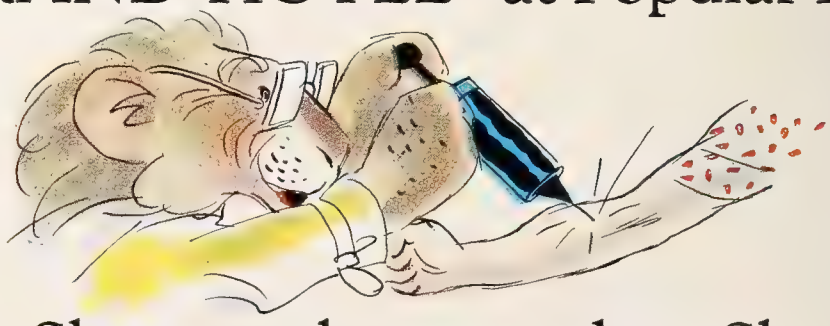


(With M-G-M Hits of course—)

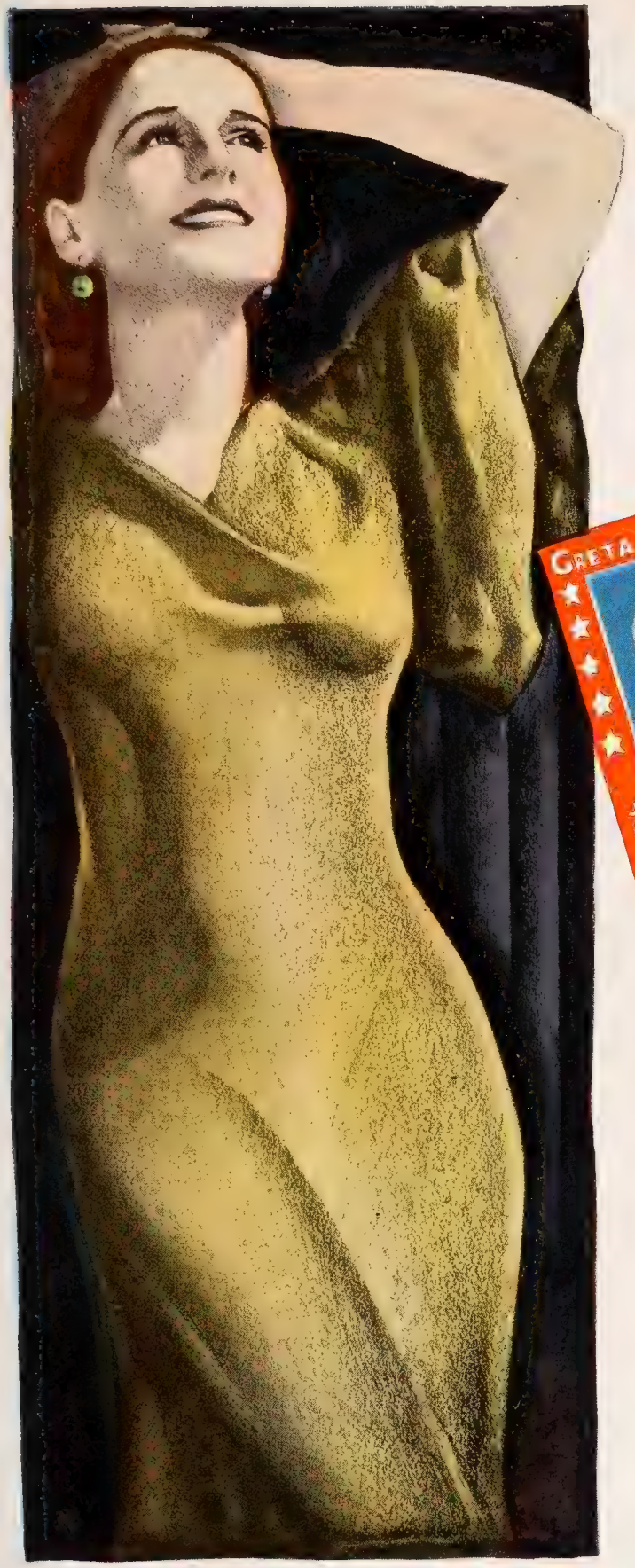


Send for mats (at cost)

We're off to a whirlwind start with "GRAND HOTEL" at Popular Prices!



The Shot in the arm that Show Biz needed! Teaching the folks to come back to theatres! Plugged by 700 Road-Shows it is the best advertised entertainment in the world. *Just read the trade press for the business it's doing!*



M-G-M KEEPS THIS INDUSTRY ON ITS TOES!



"Strange Interlude" is packing them in at the $2 Astor Theatre.

Another Big Road-Show Hit! Certainly, it's up to M-G-M to show the public the wonders and glories of which the screen is capable. We accept the responsibility! The public looks to M-G-M for the BIG THINGS!

"OKAY MR. & MRS. PUBLIC DEPEND ON YOUR FRIEND LEO!"



The Happy Lion answers some important questions on the next page—

WHO PRODUCED THE BIG HITS OF 1931-1932 ?

SUSAN LENOX	Metro-Goldwyn-Mayer
MADELON CLAUDET	Metro-Goldwyn-Mayer
PARDON US	Metro-Goldwyn-Mayer
GUILTY HANDS	Metro-Goldwyn-Mayer
THIS MODERN AGE	Metro-Goldwyn-Mayer
POSSESSED	Metro-Goldwyn-Mayer
THE CHAMP	Metro-Goldwyn-Mayer
PRIVATE LIVES	Metro-Goldwyn-Mayer
MATA HARI	Metro-Goldwyn-Mayer
HELL DIVERS	Metro-Goldwyn-Mayer
EMMA	Metro-Goldwyn-Mayer
PASSIONATE PLUMBER	Metro-Goldwyn-Mayer
ARSENE LUPIN	Metro-Goldwyn-Mayer
TARZAN, The Ape Man	Metro-Goldwyn-Mayer
LETTY LYNTON	Metro-Goldwyn-Mayer
HUDDLE	Metro-Goldwyn-Mayer
AS YOU DESIRE ME	Metro-Goldwyn Mayer
RED HEADED WOMAN	Metro-Goldwyn-Mayer
WASHINGTON MASQUERADE	Metro-Goldwyn-Mayer
SPEAK EASILY	Metro-Goldwyn-M
BLONDIE OF FOLLIES	Metro-Goldwyn-Ma
GRAND HOTEL	Metro-Goldwyn



CHICAGO FOLLOWS KANSAS CITY, DETROIT IN BANNING DOUBLE BILLS

300 Houses in Illinois Center Swing Back to Single Features Almost Overnight and Find Attendance Maintained

The trend away from double featuring gained substantial headway this week. Exhibitors of Chicago—hotbed of the practice for two years—voted unanimously to return at once to single features and to short subjects. Balaban and Katz and Warner Brothers, principal circuit operators of this second largest territory in the country, resumed single bills late last week and on Sunday 90 per cent of the ciy's theatres went back to the old policy. Kansas City theatre owners have agreed to curb the practice, while the first three weeks of a ban in Detroit finds a voluntary agreement working satisfactorily in that territory. Bookers of Warner Theatres throughout the country have been ordered by the home office to reduce the number of dual bookings.

300 Drop Double Bills

In Chicago, double feature programs, a movement started by several exhibitors as a means of stimulating attendance at the expense of their competitors, and subsequently adopted by the competitors until, in an ever widening circle, the practice ultimately became citywide and grew into a business monstrosity that threatened the very existence of many theatres, was defeated by the exhibitors who mistakenly had nurtured it.

Not in recent years have Chicago exhibitors taken such a unanimous stand as was witnessed Sunday when almost 300 circuit and independent theatres in the city and suburbs voluntarily switched overnight to a single feature policy. Every other consideration, admission prices, protection and other causes of possible differences were set aside for later adjustment to insure the demise of the so-called "evil." Sunday newspapers, carrying the program of 125 theatres showed only four houses failing to fall in line.

One of the immediate results is a return of short subjects to the city's screens in numbers not paralleled in several years. A study of various theatre programs shows as many as five short subjects used in connection with the single feature. And not only are the short subjects finding wide demand but they are being given very definite selling value in program advertisements in newspapers.

Also, the theatre organ, which in many houses has been accumulating dust over a long period, again promises to become important, especially in the larger neighborhood houses. The organs at Balaban & Katz' Marbro, Granada, Southtown, Harding and Gateway were placed in use immediately.

The history of double features in Chicago started as a neighborhood proposition and the sponsors enjoyed a pronounced degree of extra business. Others adopted the method until virtually every theatre in the city was double featuring. With this condition prevailing, exhibitors suddenly discovered that, from the standpoint of competition, they were all in the same boat. Yet the situation was not entirely disagreeable and double feature programs came gradually to be accepted. Balaban & Katz, with de luxe neighborhood houses in all parts of the city, professed opposition on the grounds that the practice was bad for the business, and were the last to adopt them. It was a matter of self protection, according to B & K officials.

But whatever the reason, B & K was not displeased when, to its surprise, executives discovered that the double feature policy at such houses as the Marbro and Granada suddenly jumped the weekly gross between $5,000 and $6,000. Able to make advantageous bookings assuring two features of good drawing power, B & K rode the double bill crest high. In the meantime, subsequent runs discovered that the twin bill was not drawing as it did at the outset and film rentals were mounting. In several meetings the independents agreed that double features were no longer useful and that it was highly desirable to eliminate the practice, which was then described as the root of all that is evil, unsound and impractical in local theatre business.

Women's Clubs Protest

Having reached this conclusion the smaller exhibitors found themselves loath to take any action until they were assured Balaban & Katz also would return to single features. But B & K officials saw no reason for making a change and thus the situation remained for several months—in fact, it is said, until novelty and drawing power of two features had worn itself out in even B & K houses. Dissatisfaction grew until the question was taken up by the motion picture committees of women's clubs who came out publicly as opposed to double features.

Business on the first day of the return to single features indicates that the public is ready to embrace the change, exhibitors reporting that attendance held up well and that there were few complaints.

Exchanges in Chicago selling short subjects are rejoicing at the sudden sensational spurt in sales and the increase already has reacted in the short subject departments of the home offices in New York.

Kansas City Tries Again To Observe Agreement

In Kansas City, subsequent run exhibitors tentatively have agreed to curb double bills by reinstating a "gentlemen's agreement," adopted several months ago but recently violated by a number of exhibitors. Under the agreement, termed a "code of ethics," theatres agree to use dual bills only one day weekly, on Sunday.

While many Kansas City exhibitors favor banning doubles entirely, and the Independent Theatre Owners Association looks toward permanent and drastic restrictions, it is said that the extent of regulation will depend on the protection which distributors will allow this season. Also, it is said that if local exhibitors fail to abide by the restrictions, the distributors will make double protection mandatory for double bills.

About 40 houses in Kansas City use double bills at least once a week. Several downtown "grind" houses show doubles as a regular diet at 10 and 15 cents, but they will not be affected by restrictions as they are not considered competition to other runs. Theatres charging 10 cents admission are allowed two doubles a week, provided the change is two weeks behind the date of availability for 10-cent houses and provided the exhibitor advertises but one double bill change a week in newspapers.

Single Feature Decision Functions at Detroit

The first three weeks of a ban on double-billing in Detroit finds the single-feature rule operating in highly satisfactory manner. A check up reveals only a few of the 139 exhibitors in the district openly defying the ban. Local Allied leaders say that about 7 per cent of the theatres that signed the agreement have violated it since it went into operation, but they hold that most of these violations were due to misunderstanding and that exhibitors who have been warned agreed not to repeat their violations.

There is, of course, still considerable double-billing in Detroit, due to the fact exhibitors are allowed to show two features on one change a week.

Short Subject Sales Bound Upward with Change of Policy; Kansas City Returns to "Gentlemen's Agreement"

Sees Box Office Receipts Better

Evidence of improved theatre business has been given by Major Louis Lazar, general zone manager for Warner theatres in New York State, who reports a 30 per cent increase in the attendance at the houses under his supervision. Theatre receipts, according to Major Lazar, reached their lowest point during the last two weeks in July and the first two in August. Since then the upward trend has been slow but steady, with adverse weather conditions making the rise notable.

"The improvement in theatre conditions is of particular interest to merchants in every line of business," said Major Lazar, "because business men and economists have observed a direct relation between attendance at theatres and retail sales.

"Our confidence that the present improvement is a sure indication of a more optimistic turn of mind in the public and a greater willingness to spend money for things aside from the bare necessities of living will be reflected in the increased amount of money spent by Warner Brothers in advertising the offerings of their theatres. Events of the past three years have definitely indicated that motion picture theatres are the last to feel the effects of an upset in economic conditions—and the first to react to an upturn," Major Lazar said.

KATZ PUTS PRODUCING ON DEFINITE PROGRAM

Paramount Production Executive Revamps Studio Organization, Takes Stock of Creative Assets, and Eliminates Uncertainties

by LEO MEEHAN
Hollywood Staff Correspondent

We suspect that most every exhibitor, at one time or another, has wished he might try his hand at making a motion picture. Perhaps it was after he took it on the chin playing a bad one, consoling himself with the thought, "if I couldn't make a better one than that. . . ." Possibly it was after he read about all the money directors and production executives are supposed to be paid. Or, it may have been when he was on a little trip to Hollywood, where he caught the romance and glamour of studio life.

Strangely, perhaps, there are not so many former exhibitors to be found in the ranks of active production executives. There are some who have been through the mill, who have sold tickets, even ushered. By and large, however, these executives seem to come from other fields.

But right now the Boss of the Works in one of the largest producing organizations in the history of pictures is an exhibitor. He is Sam Katz, who sits behind the big desk in the inside front office at Paramount. Although on this job only a few months, he has almost completely revamped the entire organization, its policies, its operating routine, its plans. That is a man-size job even in normal times; with things the way they have been of late, it is a tremendous task.

Yet Sam Katz has not lost his sense of proportions, his good humor, his incurable optimism. When I asked him the other day how he liked the production end of the business he answered, "Well, I really don't know, to be perfectly frank about it. I seem to have been so busy I haven't had a chance to sit back and ask myself whether I like it or not."

But that isn't the answer. No one could be so engrossed in planning and executing the making of 65 motion pictures, and not like the job. Furthermore, he has the task of reconstructing an entire production machine.

But Mr. Katz is a natural builder—probably he played mostly with blocks when he was a youngster. And he is methodical. He looks over his materials first.

He believes that in mass production there must be a definite direction in which each unit is headed. One of the first things he did was to call for a list of creative production assets, and liabilities: actors, directors, writers, technical experts, production executives and the like. He analyzed what they had done and might do. As quickly as considered judgment dictated, he began dropping those whom he could not see as possible assets, and shaping up specific programs for those who had something useful, salable.

With him it was not a case of shooting a picture starring Chevalier, and then proceeding to look for another story. He wanted everyone concerned to know what Paramount was going to do with Chevalier for the next year, or more. The same with Lubitsch, or Wynne Gibson, or George Raft—any of those whom he considered assets. He wanted to eliminate as much uncertainty as possible for each employee in the whole studio organization, to feel that he was headed for some definite objective.

Mr. Katz says he isn't trying to make million dollar pictures, or $200,000 pictures. He says a thorough survey of the market indicated that Paramount might reasonably expect a certain estimated amount of revenue during the coming season. Therefore, a certain amount of money could be spent on production. So with him it isn't so important whether this picture is costing a million dollars as it is to know that a couple of others are coming along which will balance up the budget—and that all three are worth every dollar expended upon them. In other words, he believes a line of moving pictures must have "leaders," like any other line of merchandise.

He knows it isn't in the cards to produce an epic once a week. But he knows there must be several smash hits in the year, and that the patrons expect first grade entertainment every time they lay down their money.

Mr. Katz believes Paramount has a group of A-1 players, as well as first class writing, directorial and technical talent. He is trying to smooth the way so that all this talent can work on definite production plans.

Fox West Coast Named in 3 Suits

Southern California independent exhibitors, following meetings for several months, have made good their threats to take legal action against Fox West Coast and distributors, on the basis of alleged inability to purchase film until Fox West Coast had completed its buying. Three suits have been instituted in Los Angeles federal court within the past two weeks against the circuit and distributors, charging restraint of trade and conspiracy to "ruin" independent exhibitors.

The first suit, brought by the Long Beach Theatre Company, asked damages of $750,000 and an injunction to prevent further alleged illegal practices. A second action, filed by Pacific National Theatres, Inc., operators of the Mission, Superba and Plaza in San Diego and the Nile in Bakersfield, asked damages totaling $780,000 on practically the same allegations. The third and most recent was brought by Glendale Capital Theatres, Ltd., operators of three houses in Glendale, against Fox West Coast, RKO Radio Pictures Corporation and seven other distributors. Asking damages of $345,000, the plaintiff contends that since the first of the year the defendants have illegally combined and "refused to sell first run quality pictures to the plaintiff, with the result that its theatres have suffered irreparable losses."

Richmond-Mayer Sues Publishers Of Sheet Music

Suit for $1,125,000 damage against the recently organized Music Service, Inc., was filed last week in the United States district court in New York by Richmond-Mayer Music Corporation of New York and Chicago, which charges violation of the Sherman and Clayton anti-trust acts. Defendants are Ager, Yellen and Bornstein, Inc., Irving Berlin, Inc., Con Conrad Music Publishers, Ltd., DeSylva, Brown and Henderson, Inc., Donaldson, Douglas and Gumble, Inc., Harms, Inc., Famous Music Corporation, M. Witmark, Inc., and John G. Paine, organizer of Music Dealers Service, Inc.

Charging that the new jobbing concern has "maliciously" impaired the business of music jobbers, the plaintiffs argued that the companies named entered into a conspiracy for the purpose of "wrongfully and unlawfully dominating and controlling the sheet music industry in the United States and wrongfully and unlawfully destroying the lawful trade of the plaintiffs in the several, and driving the plaintiffs out of business."

An unusual triangle exists in the fact that Maurice Richmond, who is general manager of the defendant, Music Dealers Service, Inc., is still technically president of the Richmond-Mayer interests. Although Mr. Richmond cast his vote against the suit, it is said that he was overruled by his partners, Max Mayer, treasurer, and Jacob Marcus, secretary of the plaintiff company.

Mr. Richmond stated on Saturday that the Music Dealers Service is a "non-profit operating unit bent upon economizing for the public by cutting out the expense of the middleman."

"Instead of each company shipping its sheet music to dealers from their own offices as before," Mr. Richmond explained, "the new central shipping point is merely an attempt to economize in keeping with general business conditions. The individual publishers have kept the rest of their businesses intact. They still go out and get famous crooners to plug their songs. They're still fighting each other as hard as they ever were."

Music jobbers are watching the suit with a great deal of interest. Prominent among them are Jenkins Music Company, Kansas City; Lyon & Healy, Chicago; Sherman, Clay and Company, San Francisco.

B. B. Kahane Is Elected to MPPDA Board of Directors

B. B. Kahane, president of Radio Pictures, was elected to the board of directors of the Motion Picture Producers and Distributors of America, as the RKO Pathe representative, at the third quarterly meeting last week.

The meeting had been postponed from September 2, due to the absence of Will H. Hays. The election of Mr. Kahane gives the RKO organization double representation on the board, since Merlin H. Aylesworth, president of RKO, was elected some time ago to represent that company.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A MURDER or suicide halted the awarding of a Nash automobile by the St. Louis Amusement circuit in a tieup with 350 merchants who are members of the St. Louis Independent Merchants Sales Plan.

A capacity audience had gathered the other night in the Florissant theatre to learn the winner. But no award was made because Arthur Floescher, sponsor of the citywide giveaway, was not on hand. Morning papers, in explaining Mr. Floescher's sudden disappearance, said he had been found shot to death in a wooded thicket near House Springs in Jefferson County. Beside the body was a new single-barreled shotgun and near it lay what appeared to be a note torn to bits and undecipherable. The coroner's jury returned an open verdict, after friends of Floescher recalled that two racketeers had attempted to "muscle in" on the merchants' sales plan, whereby dealers paid the promotor $3 a week as a service charge, a weekly total of $1,050, and also $1.60 for each 1,000 coupons which they gave to customers. The first two cars of a group of eight were paid for and duly awarded.

▽

Woodrow Wilson will talk from the screen in Radio's forthcoming "Conquerors." Studio technicians will re-record a phonograph record made by the former president several years before his death. These words will be synchronized with a motion picture of Wilson and inserted in a post-war sequence.

▽

Johnny Walker is producing two series of short subjects for Educational, including a group called "Do You Remember," which consists of old newsreels shots of important events back in the gay old '90's. Mr. Walker found in scouting about for material that these clips are held at great premium and after tapping all possible sources he is now en route to Europe where he hopes to get negatives of films made here and subsequently shipped abroad.

▽

"Let Russia continue to her destiny with Karl Marx," observes the Kansas City *Star*. "We have our own Groucho, Chico, Harpo and a fourth who is carried along as a spare."

▽

Jimmy Johnson, vice-president and general manager of Madison Square Garden in New York, addressed the town's picture press agents and trade reporters at the last weekly meeting of the AMPA. Mr. Johnson spoke as an old time prize fighter and manager. Max Schmeling was there and listened interestedly to Mr. Johnson's account of how important the boxing game is, particularly regards monetary returns. The last two fights in which Mr. Schmeling participated grossed $600,000 at the gate, he said, and immediately a lot of press agents of Film Row began to squirm in their seats as they remembered the days when they used to talk about million dollar picture grosses.

▽

Balaban and Katz have utilized the photo-electric cell at drinking fountains operated at certain of its Chicago theatres. A sign over the soda bar urges patrons to "Bend over and drink—the electric eye does the rest," and as the dubious theatregoer follows this advice, the fountain sends up a cooling stream of water, giving the effect of some mysterious but beneficent force at work. The patron interrupts an invisible beam when he bends over the fountain, thus setting the wheels in motion.

▽

The Capitol theatre at San Francisco has opened with what purports to be the longest show in captivity, including two features, one complete burlesque show, four vaudeville acts, orchestra, trailers, several shorts and comedies,

לשנה טובה תכתבו

בעסטעווינשע פאר א גליקליכען נייען יאהר

PUBLICITY writers at National Broadcasting provide us with this choice bit of merriment which might also explain certain phases of celluloid osculation:

"Alexander McQueen, who tells 'Nothing But the Truth' over NBC networks, once kissed 100 girls in the interests of science. Someone asked Mr. McQueen why a girl closes her eyes while she is being kissed. After a week of intensive research, he announced these results: 72 per cent of the girls closed both eyes during the entire period of osculation; 3 per cent closed one eye; 4 per cent started with eyes open, but soon closed them. The other 21 per cent kept both eyes wide open all the time."

"In the interests of science," NBC explains, "McQueen asked the girls why, or why they did not, close their eyes. Representative answers, McQueen says, were: 1—Said she habitually closes her eyes because her boy friend is not very good-looking. 2—Closed her eyes because his mustache tickled her. 3—Said she always closes her eyes because she likes to imagine she is being kissed by Rudy Vallee. 4—Said she closes her eyes because a kiss with her is a very serious matter and she wants to shut out from her mind everything but the fact that she's been kissed."

▽

Freuler Film Associates, headed by John R. Freuler, has dispatched a communication to its various independent exchange franchise holders, suggesting that they "pull out" three or four of the current feature series, because they appear to be above the average, and to go out and sell them as so-called "specials," at from 15 to 35 per cent more than the original quota figure.

▽

Robert F. Sisk, publicity and advertising director of RKO, can take it when it comes to complaints from the field. Mr. Sisk supplies the company's theatre managers with detailed exploitation campaigns on each feature, and when Arthur Frudenfeld, of Detroit, recently received material for publicizing "The Most Dangerous Game," Mr. Sisk says Arthur wrote back that it "smelled of herring." Mr. Sisk immediately dispatched a new and odorless campaign and all went well.

▽

Jack Fuld, of Hal Horne's exploitation staff at United Artists in New York, tied up Postal Telegraph and Western Union on a special Mickey Mouse birthday event, similar to Father's Day. Special window displays and Mickey Mouse birthday greetings printed on telegraph blanks were to be used, but the telegraph companies called off the stunt at the last minute on the grounds that the Mouse's birthday last Saturday conflicted with Rosh Hashana and they feared that people of the Jewish faith might complain.

▽

RKO's house organ for theatre managers regularly lists a Showmanship Calendar in which are incorporated historical anniversaries for possible local tieups. A good old Virginia hanging features the current calendar, which says:

> 16th—JOHN BROWN'S INSURRECTION (1859)—He captured Harper's Ferry, Va., and forcibly freed many slaves. He was taken prisoner, condemned to death and was hanged by officials of the State of Virginia.

▽

Station KOIN, Columbia Broadcasting property in Portland, Oregon, has announced the purchase of Station KALE of the same city.

REGULARLY every few weeks Mr. Maurice Kann, editor of *Motion Picture Daily*, packs up the missus and the colored cook, a canary, parrot, two boxes of bird seed and the usual barrel of pots, pans and dishes, and moves to a new living place. Since January, Mr. Kann has lived limitedly at the Park Central and St. Moritz hotels in New York; in Scarsdale, in the East Sixties and West Sixties and variously at other places. After each removal, Mr. Kann individually notifies every member of the Quigley Publications and a sizeable part of New York's film industry. Moving day for the Kanns is a busy one for his secretary, sending out notices of the new address.

Hal Horne, advertising and publicity director of United Artists, received the steenth removal notice from Mr. Kann the other day and blew up. He wrote the editor:

> DEAR RED:
>
> I wonder if you could give me your next three addresses, as my filing clerk is beginning to complain about having to stay up nights changing our records; and while I am asking this, I wonder if you could send me a picture showing you transferring your belongings from your old address to the new. I am sure that this will be awarded the prize for the best moving picture of the year.
>
> I can understand a man having a lot of fun on a goitre or a high hat, but what the hell kind of a kick can you get out of moving around so—unless, of course, you prefer being a wiggley scribe to a Quigley Editor.
>
> All kidding aside, I do hope you will be very happy in your new quarters, and don't forget: "Press agents do all the work, but the Daily gets all the breaks."
>
> Cordially,
>
> (Until, of course, something better turns up.)
>
> HAL HORNE.

▽

Hadrian H. Baker, self-styled "reporter and vender of rare information," with offices at 2733 S. Parkway, Chicago, is offering to the world lists of actors and directors and their ratings, at ten cents per copy, five for a quarter. He offers to business houses bundles of the stuff—with their ad on the bottom—for $5 per 1,000. Evidently Mr. Baker seeks to right the great injustice which he says "is done players and cinemas by megalomaniac press critics who often write like female impersonators." He says that "potentially-great players are wasted on petticoat-dramas, rooster-kissing, and displays that are not nice."

▽

Though gross business of RKO'S nationwide theatre circuit is still at a lower level than last year, improvement because of economies has set in. In the past four weeks, receipts have increased between 12½ and 15 per cent. The home office payroll was reduced at the rate of $75,000 last week, which, according to Herschel Stuart, circuit executive, was accomplished "by taking the kinks out of the home office, chopping off waste, controlling costs, combining duties and doing away with bankers' hours." It was tough on a few individuals, Mr. Stuart reported, "but we must think of the company right now." The present regime plans to reduce cost of operating the circuit by $3,000 per day.

▽

The organization headed by Howard Hughes offers substantial rental returns as vindication for "Scarface." United Artists and Mr. Hughes have already realized a net of $600,000 out of $2,000,000 grosses from domestic distribution alone, according to a publicity story from Mr. Hughes. The production, which was the subject of much unfavorable criticism because of its gangland theme, cost $700,000, which included, according to the statement, "huge sums for making unnecessary changes ordered by the Hays organization." Mr. Hughes has already spent $75,000 of his profits for a new amphibian airplane, a 10-passenger Sikorsky.

COSTLY GIFT AWARDS DENOUNCED BY THEATRE LEADERS OF NATION

Circuit Executives and Local Theatremen Say Drawings for Expensive Articles Result in Ruinous Competition

Local theatre operators and executives of national circuits joined this week in a general denunciation of the current practice of awarding large prizes, usually by means of ticket stub drawings on theatre stages, as a lure for box office patronage. The system was pronounced impracticable when used over a period, reacting as a boomerang and causing ruinous competition because of ever mounting costs.

Last week MOTION PICTURE HERALD published a detailed analysis of the situation as it exists in principal key cities, comprehensive reports showed that the practice in its present extreme form is considered an evil and efforts have been launched to curb it. Unfavorable reaction of theatre owners was directed to the awarding of expensive gifts such as automobiles, refrigerators and cash, and did not embrace the time-honored custom of "giveaways" of small gifts and novelties as door prizes. Exhibitors for the most part believe there is and always will be room for gifts for exploitation tieups, gifts which in general are presented at the door to everyone, and in which no stage drawings or lucky number selections are involved.

Results of the key city reports indicated that:

1. Expensive gifts as a steady diet are ineffective.
2. Exhibitors are turning their attention from the false stimulus to the merchandising of pictures.
3. Most steady patrons revolt at having their entertainment cluttered up with ballyhoo about raffles and stage awards.
4. Large circuits and small theatre interests in many locations were engaging in a costly competitive battle as a result of the practice.
5. Many exhibitors adopted the plan in order to meet reduced admission prices of local competition, others because of a protection situation.
6. Some local merchants said their business suffered and decided to refuse further aid to theatres in exploitation tieups and window displays.
7. Extremities of awards ranged from $2,500 in cash weekly to three automobiles given away each week and to a complete home fully furnished.

Among the circuit operators who have decided against the plan is Sam Dembow, who said that Publix is practically eliminating large gifts. This circuit engaged in the practice on a wholesale scale during the summer. H. M. Richey is leading Allied exhibitors of Michigan in a vigorous campaign against them, and P. J. Nolan, of Ottawa, said that he suffered no drop in business after doing away with a gift policy. Lee Ochs declared that gifts are a failure, and Walter Vincent, head of Wilmer and Vincent, concurred. A few operators favor the plan. M. A. Lightman, president of the MPTOA, did not condemn it when used moderately, nor did George Skouras, vice-president of Skouras Theatres Corporation, which operates the nationwide Fox theatre interests. One of the country's oldest and most important theatre operators, who asked that his name be withheld, said: "Under normal conditions give nothing but the show, and any deviation always leads to a prostituted show business, as is now going on nationally. However, the poor showman must eat, as do all others, and who can say that banking is banking today, in the common sense of the word?

"Prizes can be as damaging as the so-called de luxe operations have been to show business, which advanced us from show business to the window-dressers' association, as a substitute for poor attractions."

Expressions of opinion of some 32 other leaders of exhibition follow:

System Differentiated from Tie-ups with Films, Using Inexpensive Articles as Business Builders; Local Situations Factor

HARRY ARTHUR, President, Arthur Theatres Corp., New Haven

The practice of awarding prizes, gifts, or anything else in the theatres always has been and always will be detrimental, and it is simply a question of when we will become cognizant of the ill effects.

The fundamental principle of the theatre is to furnish entertainment, and any time that the theatre digresses from this established policy it is on dangerous ground.

The only permanently successful theatres throughout the United States are those that have adhered strictly to the policy of: "Give the best possible entertainment at the lowest possible admission price."

▽

SAM DEMBOW, JR., Vice-President, Publix Theatres Corp., New York

In times of depression, exhibitors are inclined to resort to every conceivable means of bringing people into the theatres, and we, like many of the other circuits and independent operators, used the medium of giveaways and prizes in order to stimulate business. While in some instances such methods resulted in improved grosses, still, in other situations, they meant absolutely nothing.

Wherever we employed such media, we usually did so in connection with local merchant tieups, which tended to stimulate business generally in the locality.

However, with the advent of the new product, and more seasonable weather, we are practically eliminating giveaways.

▽

H. M. RICHEY, General Manager Allied Theatres of Michigan, Detroit

The giveaway proposition is like a cancer. Once it starts, theatre owners start vying to see who can give away the most.

Naturally with a lot of money spent on gift nights, costs had to be cut. If it had continued, film rentals would have to come down.

All in all, when carried to the extreme that it was carried to in Detroit there is no money in this sort of thing and eventually every one loses. The trouble is they start normal as a little business booster and end up by almost giving away the theatre.

▽

HARMON YAFFA, Vice-President Lee A. Ochs' Theatres, New York

When we observed a number of theatre owners apparently stimulating their business by giving away various types of gifts, we followed suit.

This included not only items which we purchased outright for "merchant tie-ups" but really valuable articles that were worth a considerable sum.

With every bit of emphasis at our command, we want to tell you that all of these socalled "giveaways" proved to be failures over a period of time.

I feel that the sooner our fellow exhibitor realizes that all we have to sell the public is entertainment with no gadgets attached to it, the sooner our business will increase.

▽

WALTER VINCENT, Vice-President Wilmer & Vincent Corp., New York

As far back as 1907, this company learned that the gift policy at the theatre was worthless.

The theatre has something to sell, i. e., entertainment. If it cannot give the type of entertainment that the public will patronize, we have not found that any gift policy will intrigue them to the extent of minimizing losses or increasing profits.

▽

FRED S. MEYER, President, MPTO of Wisconsin and Upper Michigan, Milwaukee

This association is unalterably opposed to any form of lottery. The association recently instructed the president to assure the district attorney that hereafter its members will rigidly observe the provisions of the state lottery law insofar as theatre drawings are concerned.

▽

P. J. NOLAN, Theatre Owner, Ottawa

Only recently Mr. Nolan announced the abolishment of gift nights and said he did not have one complaint. At the start, he said, gift nights did attract capacity crowds on the two off-nights of the week. The prizes were of good quality. Mr. Nolan pointed out that he is now making more money.

▽

HAROLD B. FRANKLIN, President, Radio-Keith-Orpheum Corp., New York

The practice was an evil the day it was started, and the managements that resort to these methods or other artificial stimulants acknowledge their incapability to operate theatres. There can be no future to a theatre that has to stimulate business through artificial means. If there is to be any future for the motion picture theatre, and there is, it must stand on its own. Fortunately, most of the theatres in the country are being operated as such, and not as merchandise marts.

While temporarily the practice of such dubious devices may help the box-office, it is not of a lasting quality.

▽

D. J. SELZNICK, MPTO of Western Pennsylvania

Found that during a period of 52 weeks the cost of the premiums more than offset the difference in business, and therefore would go on record saying that the giving away of premiums at the theatre is really a menace to the industry.

▽

E. M. LOEW, President, E. M. Loew's Theatres, Boston

In New England, if a theatre turns into a grocery or furniture store or gambling place,

URGE A RETURN TO SHOWMANSHIP

it ceases to receive the patronage of the better class of people. It is understood, however, that only second or third run theatres practice this policy. Those theatres are badly suppressed by the producer-controlled theatres, which have bargain matinees at ten cents and reduced balcony prices evenings which are equal to the regular admission prices of the second or third run theatres. That exhibitor is surely in a bad position and in order to hold on to his investment he is compelled to try everything. And I do not blame anyone for trying to hold on.

▽

ARTHUR LUCAS.
Theatre Owner, Atlanta

We are unalterably opposed to lotteries, prizes, etc., it being our opinion that there is something radically wrong when patronage cannot be secured on the merits of the offerings presented.

▽

R. A. McNEIL, General Manager, Golden State Theatre Corp., San Francisco

If we could show our pictures in our district theatres within a reasonable length of time after first run, we probably would not have to give away prizes to our patrons.

If the exhibitor were not forced to buy the entire product of a company to get one outstanding picture, I believe it would go a long way toward solving this problem.

▽

GLEN W. DICKINSON, President, Dickinson Theatres, Kansas City

I think it is a decided detriment to the business and, as far as our circuit is concerned, it is not being used. I am also against merchant tieups of any kind.

▽

TONY SUDEKUM, President, Crescent Amusement Co., Nashville

During this period of dull business we have from time to time tried various giveaways of automobiles, gold money, etc., and after every campaign we think we will not repeat it, but we find ourselves trying it again.

Frankly, in our opinion, we do not believe these things are really a help.

▽

H. S. GALLUP, General Manager, Delft Theatres, Marquette, Mich.

I am glad to say that the theatres I operate have never gone in for this sort of advertising extensively; as a matter of fact, over a period of 20 years I don't believe we have indulged in the practice over two or three times, and in my opinion each and every one of those times was a complete failure. It is not going to happen any more.

▽

LAWRENCE BOLOGNINO, Consolidated Amusement Enterprises, New York

They have become a waste of money. I had fairly good results years ago when I was trying to push a new house, but I don't believe that at the present time they bring in the cost. In fact, they have a tendency to cheapen the theatre.

▽

H. ROSENFELD, Sidney Lust Theatres, Washington

Our experience has proven that each theatre must handle the matter according to the situation and merit of the giveaways.

At our theatre in Washington all prizes, raffles and giveaways are out. They have been nothing but a source of trouble. The same applies to the adult situation at our houses in nearby Maryland.

However, we have found that free candy to children at Saturday matinees and prizes to members of our boosters' clubs are very profitable to us.

▽

MART COLE, General Manager, Cole's Chain Theatres, Rosenberg, Tex.

We have used giveaways and consider them of some benefit to our business because the practice is not overdone. The majority of theatres have let this go on until they have spoiled their patrons by expecting something for nothing every time they attend. We believe that with good box office pictures all that is necessary is to use sensible and effective exploitation.

▽

C. L. NILES, President, Allied Theatre Owners, Anamosa, Ia.

I do not think there is any evil in raffling, nor do I think as a rule it is a box office help in the long run. We find other ways of getting the business.

▽

C. L. NOLTE, General Manager, Durkee's Enterprises, Baltimore

We believe that giveaways of any description, including drawings, lucky numbers, etc., are one of the evils of the industry and unquestionably prove a boomerang at the box office.

In our judgment theatres attempting this policy are doomed.

▽

M. A. LIGHTMAN, President, MPTOA, and Operator of Theatres in Tennessee

This whole thing about double features, bargain nights, giveaways, lotteries, etc., etc., etc., reverts right back to the old story that anything done or taken in excess is harmful and that most anything done or taken moderately is not only not harmful but frequently beneficial.

The only "evil" that generally results is that the exhibitors will run each thing into the ground almost invariably.

I would compare getting rid of a lot of our "weak sisters" that we have under contract to the same status as the merchant cleaning up his merchandise. We have to play the product and we know we are sunk if we don't resort to something to help get rid of it.

▽

JOHN DANZ, President, Sterling Chain Theatres, Seattle

Methods of this nature help a great deal getting the people in the habit of going to shows again because the prizes do draw a great many more people than otherwise would come, and while they are in the house it gives marvelous opportunities for exploitation of future shows. Therefore, I consider it a great help.

▽

GEORGE P. SKOURAS, Vice-President, Skouras Theatres Corp., Fox Circuit Operators

It is natural to believe that individuals are bound to differ in opinion, because the manner of approaching, handling, and presenting these various stunts accounts for the results of success or failure. Such being the case, no one can give a definite opinion for all theatres in general.

Our experience to this day has been such that we believe it is necessary to get from the simple refinement of motion-picture and stagecraft, an outside influence to stimulate the desire of the people to patronize the theatres.

E. VAN HYNING, President, MPTO of Kansas-Missouri

Patrons learn to expect them and wait for the occasion; this puts the theatre in the merchandising business and lessens the value of the motion picture, which is or should be the theatres' stock-in-trade. I feel, also, that the policy tends to antagonize the local merchants.

▽

JOHN F. SCHOEPPEL, Manager Warners' Midwest, Oklahoma City

People come to A houses primarily to be entertained, and do not as a rule like to have their entertainment program cluttered up with slides and drawings. However, the drawing plan is not necessarily an evil. If merchants are not willing to donate for the sake of the extensive screen advertising they receive, it is not worth while, for the buying of A prizes will offset the increase in business. The temporary increase in business in some quarters may lose some customers until the contest is closed.

▽

JAMES J. LONG, Manager, Warwick Theatre, Kansas City

Drawings serve as a stimulus for business over a two or three-week period, depending on the length of the contest. Giving chances with admissions for two weeks insures an increase during the two weeks, and the drawing on the opening night of the new week bolsters that week.

▽

FRANK McCABE, Manager, Publix Capitol and Criterion, Oklahoma City

You get an entirely different class of people on gift nights. They are not regular patrons, but attracted by the lure of getting something for nothing.

▽

HARRY WEINBERG, Manager, A. H. Blank Circuit, Des Moines

Giveaways have not been used by the houses of the A. H. Blank chain for the past several years. There is also greater difficulty at this time to make tieups with business concerns on prizes.

▽

JAY MEANS, President, Independent Theatre Owners Association, Kansas City

If you give them something desirable, the gift night will be a success. In some locations giveaways prove a benefit. That also depends on how it is handled.

▽

L. B. SPONSLER, Mokan Theatre, Kansas City

I have had 15 years' experience with giveaways and I have found that they are largely a losing proposition. The motion picture business ought to be dignified and less of a "racket."

▽

HERB GOLLADAY, Linwood Theatre, Kansas City

I conducted a radio gift night recently. We had a better than usual picture. We did a bad business. People figured if we had to give something to make them see the picture, then the show was rotten.

▽

A. BAIER, Manager, Lindbergh Theatre, Kansas City

One woman accumulated about 20 coupons for a drawing at the theatre. She didn't win the prize. She made all kinds of accusations, tore up the coupons and hurled them in my face. She had been a regular patron before that incident, but I haven't seen her since. I know of others who haven't come back.

PROPOSED REDUCTIONS FOR FILM TRANSIT WOULD SAVE THOUSANDS

Plan for 25 Per Cent Cut or General Halving of Rates on All Freight Considered by Railway Express Company

Motion picture theatre owners of the country stand to save several thousands of dollars yearly in express charges on film shipments, if plans for reduced tariffs, now being formulated, become operative. A reduction of slightly more than 25 per cent each way on express film shipments, or a general reduction of 50 per cent on all kinds of freight, are among the plans now being discussed by the Railway Express Agency (the name taken when the several national railway express companies were merged) for submission to the railroads of the country, permission of which is essential to obtain lower tariffs. It is expected that a decision will be reached by the first of the year after the railroads and state commissions have had opportunity to consider the various R. E. A. proposals.

An application for rate reduction on film shipments, now pending before the Arkansas Railroad Commission, is that of exhibitors in Arkansas, Mississippi and Tennessee and is an independent movement apart from R. E. A.'s plans for lower tariffs. A hearing in the tri-state case is scheduled for this week.

Reductions Granted in Southeast

Rate reductions have been granted in the last year or two in the southeastern territory by the Railway Express Agency and the Southern Railway, which serves the area south of Washington, D. C., and west to the Mississippi River. A reduction of 50 per cent on return shipments, granted by both the R. E. A. and the Southern Railway, has been extended by the R. E. A. to Jan. 1, 1933. Another rate reduction also was effected in Texas some months ago.

Figures compiled some time ago by A. S. Dickinson, of the Motion Picture Producers and Distributors of America, show an approximate total of 120,815 shipments of film made weekly—or 240,000 movements, from exchanges to exhibitors and return, each week. Shipments by motor delivery service amounted to about 60 per cent; express shipments, 25 per cent, and parcel post, 15 per cent. Although the total number of film shipments is smaller now, the percentages of the total number remain approximately the same for the various services used. Air service frequently is being used in rushes from laboratories and for negative and first print shipments from Hollywood to home offices in New York.

New York, followed by Chicago, leads in poundage of all kinds of express traffic forwarded and received through the air express division of the Railway Express Agency, according to that company. Los Angeles is third and San Francisco fourth on the list of 85 leading cities on the route of United Air Lines, Northwest Airways, National Park Airways and Western Air Express, over which R. E. A. operates its air service, totaling an air mileage in excess of 10,000 miles.

During September, it was said, there was a noticeable increased use of air shipping for the swift movement of news films from cameramen assigned to record national events to New York for development and quick release to theatres. Following extensive filming of the Olympic Games at Los Angeles, the presidential conventions in Chicago, the American Legion convention in Portland, Ore., and Governor Roosevelt's campaign tour of the west, pictures were on theatre screens in the east within two days of the actual taking of the pictures, R. E. A. said.

In view of the proposals for rate reductions now being prepared by the Railway Express Agency, the MPPDA contact men, located in St. Louis, Chicago, San Francisco and several other key cities, will be advised to halt temporarily their activities in connection with campaigns to obtain film rate changes until the R. E. A. obtains a final decision from the railroads.

An organized effort to bring about rate reductions throughout the country was begun by the MPPDA a little more than a year ago, when J. H. Butner, branch manager of Educational Films in Atlanta, Ga., took up the question. The reduction now in effect in the southeastern territory was put through after six months of intensive work by southern exchange and theatre interests.

When the MPPDA organized its special crew to campaign for express tariff reductions in film shipments, their first contact with the R. E. A. was with operating vice-presidents of the Agency, who are located at important territorial centers from New York to the West Coast. As far back as December, 1931, the Railway Express Agency called in its five operating vice-presidents for conferences on rate reductions.

The exhibitor pays freight on film shipments both ways, from exchange and return. Motor delivery predominates in large key cities, having superseded express and parcel post service within the city because of its convenience. Usually in small towns in using express shipments by railroad, the exhibitor must deposit the film at the local freight station after his last show. Also, he must pick up the film. The post office branch of the federal government is now seeking to raise its charges on parcel post.

Admit Evidence in $1,000,000 Suit Against Distributors

Documents and evidence said to be relative to procedure against theatre owners were admitted on Tuesday by Judge C. C. Hincks in the United States court at Hartford, Conn., in the hearing on the $1,000,000 damage suit brought by Allan C. Morrison, former owner of the Majestic of Hartford against Fox, Vitagraph, United Artists and the New Haven Film Board of Trade. Mr. Morrison claims that his business was ruined by an illegal combination of film companies.

Albee Estate Is $3,276,012 Net

Edward F. Albee left a net estate of $3,276,012 on March 11, 1930, the date of his death. A tax appraisal was filed Tuesday in Westchester County.

Mrs. Albee, who is the recipient of the major portion of the estate, gets $1,000,000 outright, the Mamaroneck home and furnishings and the residue, which amounts to $846,661. The Actors Fund of America and the Percy Williams Home, New York, receive $100,000 each. Variety Artists Benevolent Fund and Institution, London, receives $50,000 and St. John's Episcopal Church in Larchmont, N. Y., $25,000.

Additional personal bequests included those to Edwin G. Lauder, Jr., a son-in-law; Reed A. Albee, a son; Percy F. Albee, a nephew; Grace Rose, a niece; Mabelle Rose, a grandniece; Edna Hurd, a niece; Charles Page, a cousin; Abbie Dickey, a cousin; Edward Oakwood, a grandnephew; Amy Oakwood; Ethel Lauder, a daughter, and Mary E. Smith, a sister-in-law. The executors are Mrs. Albee, Reed A. Albee, Mr. and Mrs. Lauder and Mr. Walter.

Johnston to Coast to Push Monogram Program

W. Ray Johnston left New York Tuesday for California to map production plans for Monogram Pictures for the balance of the season. Monogram studios are completing this week "Strange Adventure," and are now shooting "Guilty or Not Guilty." The Bob Steele unit, under the direction of Robert Bradbury, Sr., started work this week on "Young Blood," while the Rex Bell unit starts work next week, under the direction of Harry Fraser, on "The Rangers Ride Again."

William T. Lackey starts production the week following on "Man's Law." Immediately following the E. H. Hoffman unit will start shooting "West of Singapore," to be directed by Albert Ray. Richard Boleslavsky will join Monogram to direct "Black Beauty." Following this the Lackey unit will start "God's Country."

Poster Exchanges Discard Bureau and Protest Plans

The plans of independent poster exchanges in all key cities to organize central poster bureaus and to hold a national protest meeting against the practice of Paramount and Fox in refusing to sell the leasing companies accessories have been completely dropped.

Neither Fox nor Paramount contemplates legal action, both ignoring the poster rental concerns as regards the sale of advertising material. Fox had threatened such action recently, but had been dissuaded.

MOVIES WERE MADE FOR PICTURES LIKE THIS



—and

PICTURES LIKE THIS MADE THE MOVIES...

Thrills . . . Spectacle . . .

ZANE GREY'S *epochal*

THE GOL WE

GEORGE O'BRIEN

Janet CHANDLER

Marion Burns

Arthur Pierson

Directed by

David Howard

WATCH FOX THIS YEAR



You actually see this happen on the screen!

Romance . . . Suspense

DEN

ST



Tell them to

SEE

- The mad duel that climaxed a blood feud of generations.
- The heart-wracking man-hunt by relentless bloodhounds.
- The historical wagon train braving the dangers of death-infested wilderness.
- The girl menaced by the crushing hooves of stampeding buffaloes (You actually see her *in the same frame* almost under their feet).
- The massacre and burning of an entire frontier village.
- The spectacular stage coach hold-up and kidnapping of a white girl by redskins.
- The weird wedding ceremony of a beautiful white girl and an Indian chieftain.
- The stirring defense of railroad builders against swarms of screeching, bloodthirsty savages.
- The hand-to-hand struggle between two Indians for a white girl.
- PLUS Hundreds of covered wagons . . . thousands of buffaloes . . . hordes of savages . . . breathtaking scenes of natural splendor.

●

You're crazy if you don't whoop it up to the skies!

●

Hiram S. Brown Is Chairman of General Pictures

Hiram S. Brown, former RKO president, has been appointed chairman of the board of General Pictures, Inc., organized by the executives of Beacon Films.

It is expected that General Pictures will contract for twelve films annually from independents and undertake the establishment of approximately 17 exchanges in key cities.

Beacon Films, which was organized about a year ago to service the non-theatrical field, will be permitted to lapse when the new company commences operations, it is understood. All of its officers will become active in General Pictures. Roy Gates is president of Beacon Films.

New Lasky Firm Is Incorporated

The state of California has granted Jesse L. Lasky, former Paramount official, permission to incorporate his new company under the name Jesse L. Lasky Productions, Inc. In addition to Mr. Lasky, directors named are Lloyd Wright and Charles E. Willikan.

Interviewed in New York Tuesday night, Mr. Lasky refused to talk about his plans at present other than to remark that when he was able to make an announcement it would be "a good one." He expected to complete final arrangements within the next few weeks. Mr. Lasky also refused to comment on the report that he will make one or two pictures for United Artists release or on the question of whether his claims against Paramount have been settled. He expects to be in New York for six or seven weeks.

McCarthy's Salary Suit Settled by Paramount

Suit for $1,750 of salary, which was in arrears, was brought recently against Paramount by Charles McCarthy, advertising chief, but since has been dropped following settlement in full by the company.

Mr. McCarthy, in filing the suit, claimed that this amount was due him since Paramount ignored its contract with him in forcing a salary cut. A check making payment in full was sent Nathan Burkan, plaintiff's attorney. Mr. McCarthy's contract with Paramount runs until March 1, 1935.

"What will happen between now and then remains to be seen," said Mr. McCarthy, who still occupies an office on the fourteenth floor at New York headquarters.

Majestic Has Coast Exchanges

J. Simmonds, Majestic Pictures franchise holder for California, has opened offices in Los Angeles and San Francisco. Pictures will be distributed under the name of the Majestic Film Distributors.

SHORTS SHOWING ON BROADWAY

Week of October 1

CAPITOL
Sea Spiders..... MGM

MAYFAIR
Barnyard Bunk..... RKO Radio
The Golf Chump..... RKO Pathe

PARAMOUNT
Water Jamboree..... Paramount

RIALTO
Musical Doctor..... Paramount
Paramount Pictorial—No. 3. Paramount
Betty Boop for President... Paramount

RIVOLI
Mickey's Nightmare..... United Artists
Fighting Fins..... Paramount
Screen Souvenirs—No. 3.... Paramount

ROXY
Island of Peril..... Principal

STRAND
Pleasure Island..... Vitaphone
Wonder Spots of the World. Vitaphone

WINTER GARDEN
Hey! Hey! Westerner..... Vitaphone
You're Too Careless With Your Kisses..... Vitaphone

Heavy Columbia Production Set

Columbia's Coast production is geared to a high point of activity with 20 features, said to involve an expenditure of several millions, scheduled for completion between now and January 1.

Ben Pivar has been relieved of the supervision of the Buck Jones series of westerns and will supervise six features on the regular schedule. His first will be "Obey the Law," with William Collier, Jr., and Joan Marsh. He also will continue in charge of foreign productions.

Eight Columbia features already completed include "Washington Merry-Go-Round," "The Bitter Tea of General Yen," "Virtue," "Vanity Street," "The Double," "That's My Boy," "Wild Horse Stampede," "Fighting for Justice." Among the 20 scheduled for the balance of the year are "No More Orchids," "In the Jungle," with Wheeler and Woolsey; "Child of Manhattan," "East of Fifth Avenue," three Buck Jones features and three with Tim McCoy.

Skouras, Bondholders to Settle Roxy Name Impasse

Spyros Skouras will meet with bondholders for the Roxy Theatre early next week in another effort to iron out the name situation of the house. Mr. Skouras has decided that the name should be changed to "World's," but bondholders are opposed to a change, calling the present name an asset.

The name "Roxy" has already been put on one of the Radio City houses by RKO, which plans to sue if bondholders maintain their present stand.

Warner to Repeat National Exhibit With New Films

Warner has announced plans to follow the "Warner Brothers National Exhibit" of August, at which completed product for the new season was shown to exhibitors and the general press, with a similar affair some time in January or February. The "exhibit," held in various key cities over the country, will include previews of 15 features, completed by that date and set for release in March, April, May and June. The success of the first showings is said to have dictated its early repetition.

As before, exhibitors and their guests will be accommodated at hotels in the screening cities. A national publicity campaign in daily newspapers will precede the showings.

The 15 features to be shown, now in various stages of production or preparation include: "The Adopted Father," starring George Arliss; "The Match King," starring Warren William; "Lawyer Man," starring William Powell and Joan Blondell; "Parachute," starring Douglas Fairbanks, Jr.; "Wax Museum," with Lionel Atwill and Glenda Farrell; "Common Ground," starring Ruth Chatterton; "Employees Entrance," starring Loretta Young, Warren William; "Sucker," starring Richard Barthelmess; "Radio Girl," starring Bebe Daniels; "The Adventuress," starring William Powell and Kay Francis; "Grand Slam," "Women in Prison," starring Barbara Stanwyck; "42nd Street," with Richard Barthelmess, Bebe Daniels; "The Inside," and "Blondie Johnson," with Joan Blondell.

Lutheran Group Will Ask Federal Film Supervision

A resolution calling for federal supervision of motion pictures is to be introduced at the biennial convention of the United Lutheran Church in America, to be held in Philadelphia October 12 to 19. The resolution states the present system of censorship has shown itself to be ineffective.

The proposed supervision, the resolution states, "should be applied by federal inspectors before the proposed pictures are filmed, and should extend to interstate and foreign commerce." The resolution also indicts the present system of block booking, by which the large companies force "upon the communities of our land a dangerously high percentage of pictures that are salacious and inciting to crime."

Paramount Follows Other Reels, Signing Union Pact

Paramount News this week signed the union newsreel agreement designed to eliminate labor trouble for the next year. Pathe News, Fox Movietone News and Hearst Metrotone have already signed the one-year agreement with cameramen's unions in New York, Chicago and Los Angeles.

The terms of the contract in part provide that newsreel companies may transfer cameramen from one city to another within the respective jurisdictions of the locals concerned.

VICTORIA'S PREMIER WOULD ADD $500,000 TO ENTERTAINMENT TAX

New Measure Would Take Nearly a Million and a Half from the Industry, and That on Top of Federal Levies

by CLIFF HOLT
Sydney Correspondent

Unduly heavy already, amusement taxation in Victoria will be considerably increased if the proposals of the premier, Sir Stanley Argyle, meet with the approval of the Victorian Parliament. Under a new bill, the government hopes to raise an additional $500,000 a year from the various branches of outdoor and indoor amusements. In the last financial year, the Victorian government drained the entertainment industry of $903,735; this financial year, the new bill would take from it nearly $1,500,000, and on top of that, federal taxation must be paid.

A protest from the Cinematograph Exhibitors' Association declared that such an added burden would throw hundreds more people out of work. The premier's statement that the entertainment business was not an industry might be regarded as farcical if the position were not so serious. The entertainment business—which is not an industry—has given employment to 3,200 Victorians at an annual wage of $1,875,000.

The secretary of the Australian Theatrical Employees Association, A. E. Huckerby, declared he would recommend to theatre proprietors that they close up their shows for a week as a protest; while the Trades Hall Council passed a resolution calling the proposed levies "a class taxation, imposing further burdens on the workers."

Politicians still seem to be disillusioned of the old myth that the amusement business is one of huge profits. If they are, it's time that myth was completely and for all time dispelled.

The big companies didn't pay dividends last year, and probably won't this year; the smaller companies are in worse straits. Yet governments go on taxing out of existence the industry that was declared essential during the war.

▽

Free Rein to Managers

N. Bernard Freeman, chief of MGM in Australia, and Charles E. Munro, managing director of Hoyt's circuit, have returned to Sydney after visits to New York. Their statements are worthy of a little thought.

Mr. Freeman says: "There's nothing in the business that good pictures cannot cure. A good picture will still bring pre-depression figures to the box-office."

Munro says: "Standardized theatre operation will be discarded by Hoyt's. In future, each house manager will be given his head. It will be up to him, by his own showmanship and ingenuity, to turn his theatre into a profit-maker. If a man can't show a profit for the company, as he might do for himself, then his job is outside the picture industry. We will, in future, give free rein to managers. Receipts will determine their success or failure."

We knew that good pictures will still draw; we knew that standardized theatre operation was impracticable; in that respect neither Mr. Freeman nor Mr. Munro has told us anything particularly new. But they have emphasized two points that should no longer be doubted, or misunderstood, by any one in show business.

▽

Self-Styled Moralists

Silly censorship!

How often has this game of amusing people been subjected to just that! Here in Australia we have a censor, Cresswell O'Reilly, who has received so much international publicity that the newspapers have tired of printing any more copy about him.

Now in New Zealand there comes an outburst against Censor Tanner, who has censored pictures for a long, long time. It's all over "Dr. Jekyll and Mr. Hyde." Mr. Tanner allowed its exhibition, while those people, who, as W. H. Mooring writes, are not so intent on cleansing theatres as closing them, object to the whole film. For the last week or so, New Zealand papers have devoted columns of space to protests against this very excellent picture, most of it along the same lines as this piece of utter balderdash: "And from the silver-screen—heaven help us, the silver screen!—the whispered suggestion of inverted morals, the plain talk of evil done or to be done, the sigh of satiated cravings, the loud laugh or sniggering sneer at emaciated virtue—the chorus from a spate of men and women hurtling to the devil!"

What sheer nonsense!

It is noticeable that there are few, practically no, replies in defense of the picture—far better to ignore this sort of rubbish—and that, significantly, it has been drawing record attendances wherever it has been shown in the Dominion.

▽

Bound for a Record

Many pictures bearing the hallmark of success have reached Australia in the last 12 months; but none has carried with it that assurance of big attendance quite so strongly as George Arliss' "The Man Who Played God." Here is a picture that will very nearly, if not altogether, gross more than any imported picture for the last season. It has made only one appearance in Australia, but that appearance has been so sensational that Ralph Clark, head of Warners in this country, is justified in feeling confident that he has the picture of the year. "The Man Who Played God" has just commenced an extended season at the Plaza theatre, Sydney, a house which considers itself doing pretty well if it takes $6,000 in a week. That would be doing particularly well, in fact. The Arliss film attracted $10,250 worth, or 70 per cent above what is generally called "pretty good" business. There never has been a week at the Plaza like that which accompanied the premiere of "The Man Who Played God." There were queues, turn-aways, even complaints from patrons that they were unable to gain admittance. What need is there to tell us that good pictures are the solution?

Russian Comedies Next: FitzPatrick

James A. FitzPatrick, short subject producer releasing through M-G-M, has returned from Russia, where he made two travel shorts which he calls the first neutral, uncensored pictures to come from that country since Sovkino decreed against promiscuous filming by foreign producers.

Mr. FitzPatrick said he had a little difficulty in getting material in Moscow and Leningrad, largely because Soviet officials feared the pictures might give a misconception of Russian conditions.

"I saw no terrible depression or, for that matter, any bad cases of mal-nutrition," he said. "The food shortage in Russia has been brought about because of the necessary exchange of her agricultural products for machinery."

Mr. FitzPatrick noted that Russian pictures in a lighter vein are just coming into evidence.

"About eight out of every ten pictures are propaganda," he continued. "They are designed to show the people how the Plan works. Naturally, the heroes are always the supporters of the Plan."

In the current FitzPatrick travel series, being released through M-G-M, are "Romantic Argentina," "Barbadoes and Trinidad—gardens of the Caribbean," "Moscow—Heart of Soviet Russia," "Rio the Magnificent," and "Leningrad—Gateway to Soviet Russia."

Another series of thirteen pictures, "Musical Romances," is in preparation for 1933-34.

RKO Circuit Transfers Blumberg to Chicago Post

Nate Blumberg has been assigned to supervise the Chicago and Omaha territories for RKO with Morgan Ames as his assistant, in one of several important personnel shifts within the circuit. James Christy will accompany Mr. Blumberg, whose headquarters will be in Chicago. Harry Goldberg, manager of the Albee, Brooklyn, has been named city manager in Chicago. Bruce Powell has rejoined the company, on Herschel Stuart's staff.

The central division area includes 19 houses in Chicago, Milwaukee, St. Paul, Minneapolis, Des Moines, Omaha, Denver, Kansas City, St. Louis, Springfield, Champaign, South Bend. The transfer of Mr. Blumberg will not affect present division upstate managers in Greater New York, upstate New York and New Jersey.

To Make Winchell Series

William Roland-Monte Brice Productions has signed Walter Winchell, New York columnist, for a series of short subjects, each short to picture actual occurrences of Mr. Winchell's Broadway experiences. Universal will release the series.

Big Money! Big

JOHN GOLDEN'S BIG STAGE SUCCESS

DAVE LOEW says—
IT IS AMONG THE BEST IN BOX-OFFICE AND ENTERTAINMENT.

JULES RUBINS REPORTS
IT A BIG MONEY PICTURE
OVER THE PUBLIX GREAT
STATES CIRCUIT—
AND HUNDREDS OF EQUALLY FA-
VORABLE REPORTS FROM OTHER
EXHIBITORS

featuring

MARY ASTOR
KENNETH McKENNA
LILYAN TASHMAN
HALE HAMILTON
TOMMY CONLIN
BERT ROACH
And Others



DISTRIBUTED by

WORLD WIDE Pictures

MAN CALLED BACK

FEATURING
CONRAD NAGEL
DORIS KENYON

Adapted from the book "SILENT THUNDER" by ANDREW SOUTAR

tars! Big Pictures!

by S. K. LAUREN and GEORGE ABBOTT
Author of "BROADWAY" "COQUETTE"

Those We Love

ESENTED BY
W. Hammons

KBS PRODUCTIONS
fornia Tiffany Studios

JOHN EXLEY'S PLAY OF PLAYS

THE LAST MILE

SENSATION OF TWO CONTINENTS

If You Want The Women To Storm Your Bo

Fun-Famous
PRESENTS

FEAR

Featuring LOWELL
SHERMAN
PEGGY SHANNON-LILA LE

FACE

WORLD WIDE
Pictures

There Was A Famous Beauty Doctor With A New Racket

Office. Show Them The Beauty Racket Exposed!

SEE





Including
DAVID LANDAU
NANCE O'NEILL
OLIVE TELL
HAROLD WALDRIDGE
JOYCE COMPTON
And Others

Sept. 24, 1932 THE Hollywood REPORTER

"FALSE FACES" CERTAIN HIT

TOP HONORS GO TO SHERMAN

Story, Production, Get Major Rating

. . . Here's one that any producer or distributor would be happy to tack his name on. It is another hit from K. B. S. for release thru World Wide and it is our guess that Mr. E. W. Hammons and Mr. Joe Brandt will rub their hands, slap each other on the back and start talking turkey to the big ace houses of the country as soon as they see it.

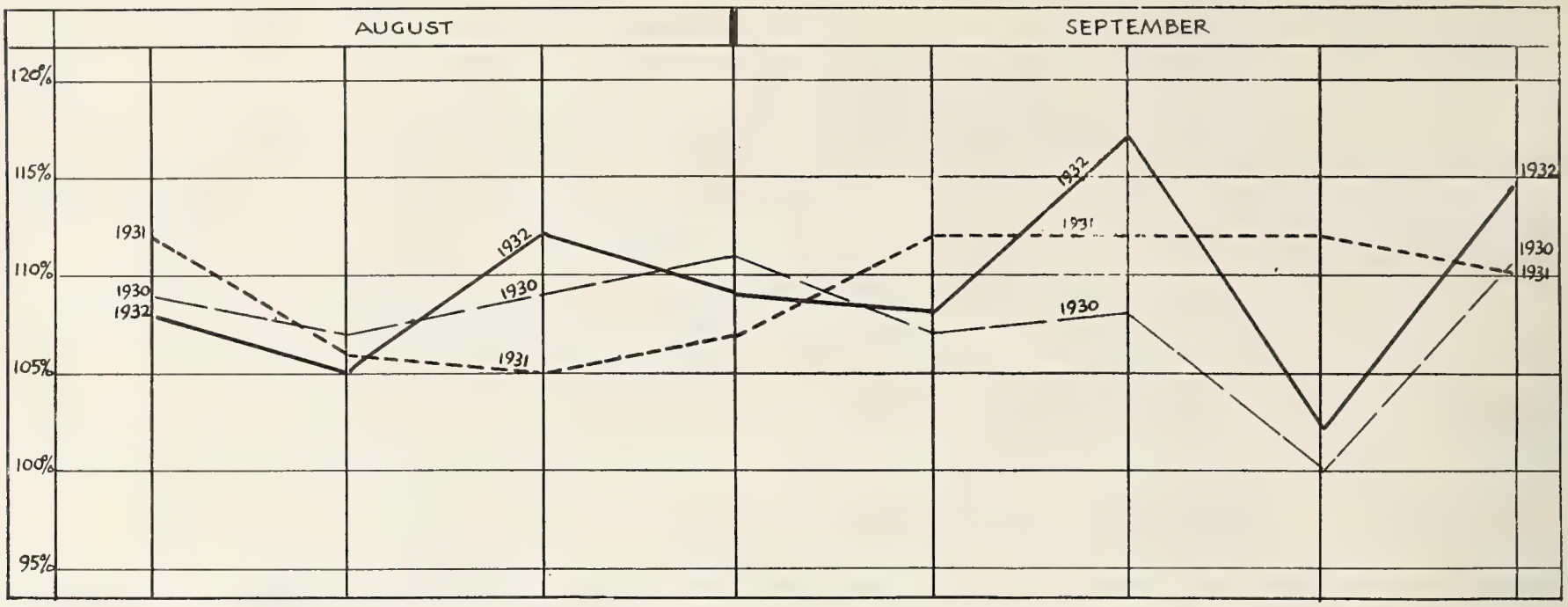
"FALSE FACES" is a new idea to the screen hatched in the brain of Kubec Glasmon, the same brain that gave Warners many of their clickers of the past two years. The Glasmon idea is a winner and this picture will positively do business anywhere there is business to be had.



IT'S

KBS PRODUCTIONS
California Tiffany Studios

Did He Take The Women-Including Queens And Shopgirls!



This chart, based upon MOTION PICTURE HERALD's listing of box office grosses, shows the relative changes in business in twelve cities during August and September for the years shown. The gross for the twelve cities for the last week in July of each year is taken as the 100 per cent figure for that year. The cities used are: Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco.

ASKS MOVING SHOTS IF USED JUDICIOUSLY

But Race of Directors, Writers and Technicians Brings an Orgy of Movement, Says Cinematograph Expert

by J. A. DUBRAY, A.S.C.

I read with much interest last summer Mr. Leo Meehan's article on "Moving Camera Shots." (Issue of July 30). I favor this rather new technique of screen production, providing it be used judiciously and as a means of reaching an end, not as the end that must be reached by any means.

As the matter now stands, it seems the industry started to move the camera around, and thus fell into the common fault of exaggerating the application of a new principle which is, however, excellent in its fundamentals. What the cinematographer advocates is the elimination of unnecessary (and unnecessary in this case means detrimental) and exaggerated moving shots.

It isn't because a moving shot enhances one scene that it will necessarily enhance the next one. It isn't because audiences like these moving shots that they have to be used regardless of story and photographic quality.

If any one of us was forced to eat chicken at every meal, no matter how fond he might be of chicken, he soon would tire of it, especially if he should be served from time to time an old, tough, tasteless hen. It is a characteristic of our people that they are usually carried away by their own enthusiasm (and, believe me, without enthusiasm it would not be possible to produce good pictures), and overdo what would otherwise be perfectly legitimate and even beautiful. Let a producer know that moving shots are liked by audiences, and the word is passed on to directors, writers, technicians, *"the camera must move,"*—and the camera does move. It is a race among directors, writers and technicians to see who can make it move the most by devising new tricks, new ideas, new movements. Finally, the poor camera not only moves, but soars, jumps, skips and slides in an orgy of movement.

A cinematographer has never protested against any physical exertion which may be his lot at any particular time, and never will protest. What the cinematographer does object to is to be unreasonably deprived of the essential means of producing consistently good photography. The main duty and aim of the photographer is to create a photographic record exalting beauty. Aside from possessing a thorough knowledge of the technical principles, a cinematographer must be endowed with an artistic nature to enable him to sense and reproduce beauty—beauty of scene, beauty of settings, beauty and charm of performers. The only means the cinematographer has at his disposal to reach his goal is the proper distribution of lights and shades. Lighting equipment is used to this effect when equipment is placed in proper position with meticulous care and rare judgment.

It is evident that "moving shots" greatly restrict the cinematographer's freedom in the use of lights, and many times place him in the physically impossible position of arranging them so they will even approach the semblance of an effort to obtain not only artistic but even ordinarily good photography. No one would ask a painter to paint a miniature with a broom instead of the fine brushes which are essential to his work, and this is as clear a parallel as I can find to reasons for my objections to some moving shots.

So let the camera roam around whenever its roaming enhances the dramatic values of the picture. Let the cameraman ever perform "acrobatic feats," if these feats create proper suspense at the proper instant, but do not lose sight of the "professional comfort" that is essential for the cinematographer satisfactorily to perform his duties. If I were a director I would gladly sacrifice the doubtful thrill of a hair-raising, high-flying camera in order to secure and maintain the loveliness of features and character of a Ruth Chatterton or a Norma Shearer, whenever this loveliness was an intrinsic part of the story.

The cinematographer does not want to immobilize the camera. What he wants is to be given intelligent cooperation. Allow him to make a distinction between what is possible and what is impossible, or perhaps I should say inadvisable, when photographic problems are confronted. This will result in more harmonious relations between director and cinematographer, in better pictures, and in a considerable saving of valuable time.

Loew Signs Cleveland Protection Agreement

Loew's, Inc., and RKO have signed the agreement which settled the recent Cleveland independent exhibitors' action against major circuits. Neither Warner nor Publix has signed as yet. The Loew signing is seen as virtual assurance of the disposal of Cleveland protection troubles, as this circuit was principally involved in the original suit.

The agreement concerns a reduction of the protection formerly granted major circuits in Cleveland. It was drafted by representatives of the circuits involved and independent exhibitors. Amounting to a settlement out of court of what was originally intended as a monopoly suit, the agreement was signed by all but three independent exhibitors of Cleveland and sent on to New York for circuit approval. Warner is expected to come into line within a short time.

Wafilms Drops Depot

Wafilms, Inc., has temporarily discontinued its New York shipping depot for negative raw films, the Hollywood facilities having been enlarged to handle the service.

28 BOOKS AND PLAYS PURCHASED IN SEPTEMBER FOR 1932-33 PICTURES

Paramount Leads with Nine, MGM and Radio Next with Six; Studio Scouts Busy; 130 Acquired in Seven Months

Fiction and play purchases reached a high mark for the new season in September when 28 vehicles were purchased for motion picture production. Paramount negotiated screen rights for nine stories or plays; Metro and Radio each bought six; Remington Pictures acquired two, and Allied Pictures, Columbia, Fox, United Artists and Warner purchased one each.

In line with increased activities at Hollywood studios, Columbia appointed A. Everett Riskin as special studio representative and immediately assigned him to New York to buy a number of vehicles for production. Jake Wilk, of Warner, also left on a scouting trip for material. Mr. Wilk recently issued a call to writers to "open their trunks" and dig down for unpublished works of merit which might be lying forgotten. Warner said it is in the market for "off-the-beaten-path" stories. Of the 17 pictures to be released by that company from September to January, eight are based on originals, seven on recently published books and novels and two on Broadway stage plays.

Radio launched its new plan whereby studio executives will be rotated to New York in order to maintain a constantly fresh viewpoint on story material and to gauge more accurately the trend of public taste. The company plans to have at least one studio executive in New York at all times. "The experience will broaden their views," it was said. Story editors are included.

One hundred and thirty published books and plays were purchased in the seven months from March 1 to September 1 by the larger and the independent producers. These purchases for the most part will constitute 1932-33 releases. March was the runner-up in total number of story buys with 25 deals closed at that time. Seventeen were bought in April, 21 in May, 12 each in June and July, and 15 in August. During the seven-month period Metro led all buyers with 29 manuscripts purchased. Paramount bought 24; Warners, 15; World Wide, 14; RKO Radio, 13; Universal, 12; Columbia and Fox, 7 each; Remington and United Artists, 2 each, and one each for Allied Pictures, Chesterfield, Goldburg Productions, Monogram and Paradise Pictures.

Purchases for September follow:

Allied Pictures

WEST OF SINGAPORE, by Houston Branch.

Columbia Pictures

RANGER MAN, western, by William Colt MacDonald, for Tim McCoy; Robert Quigley adapting.

Fox Films

THE GIANT SWING, by W. R. Burnett, for Ricardo Cortez.

Metro-Goldwyn-Mayer

I'VE MARRIED AN ANGEL, stage comedy, by Janos Vaszary. Produced in Budapest currently and will be staged in Berlin and on the continent during the new season.

CONGAI, novel by Harry Hervey and from the play by Mr. Hervey and Carleton Hildreth.

WHISTLING IN THE DARK, play by Laurence Gross and Edward Childs Carpenter.

VOL DE NUIT (Night Flight), published in French and recently translated by Antoine de Saint Exupery.

GIRL DELINQUENT—AGE SIXTEEN, appeared in Harper's Magazine, by A. deFord Pitney.

BARRETTS OF WIMPOLE STREET, a stage play produced in New York by Katherine Cornell.

Remington Pictures (Small and Goetz)

LEGAL DEFENCE, by Harry Sauber.

STRANGE RELATIONS, by Albert DeMond.

Paramount Pictures

THE GOOD THING, by Lawrence Hazard, now under contract to Paramount.

SAFARI, African hunting story, by Paul Hervey Fox.

THE BARON MYSTERY, purchased for production in England; by Walter Hackett.

A CHANCE AT HEAVEN, purchased for Frances Dee and Gene Raymond.

BODYGUARD, gangland adventure-romance, by Stanley Garvey.

IN FOR A PENNY, appeared serially in Red Book, by Sophie Kerr, for Frances Dee and Gene Raymond; screen version being prepared by Julien Josephson and Brian Marlow.

STRICTLY PERSONAL, by Wilson Mizner and Robert T. Shannon; purchased by Charles R. Rogers for Paramount release; Harry Joe Brown will direct, and tentatively, Alison Skipworth and Richard Bennett will be co-featured.

STRANGE BEDFELLOWS, by Gene Towns and Graham Baker; purchased by Charles R. Rogers for Paramount release; Ricardo Cortez and Wynne Gibson will be co-featured.

JENIFER WALKER, drama, by Whitney Bolton; adaptation by Grover Jones and William Slavens McNutt.

RKO Radio Pictures

THE FOUNTAIN, wartime romance, by Charles Morgan.

LAND OF SIX SHOOTER, western, from Frank Richardson's "Miracle Baby"; for Tom Keene; Jack Jungmeyer adapting.

BETTER THAN A RODEO, outdoor romance, by Kenneth Perkins; for Tom Keene, to be released as "Wild Stallion."

MEN OF AMERICA, by Humphrey Pearson and Henry McCarthy; for Bill Boyd.

JUST A WOMAN, play by Eugene Walter; for Irene Dunn, and J. Walter Ruben directing; screen play by Wanda Tuchock, Bernard Shubert and Owen Francis.

LITTLE WOMEN, play, by Louisa M. Alcott, adaptation by Howard Estabrook.

United Artists

THE MASQUERADER, play, by John Hunter Booth; for Ronald Colman.

Warner Brothers

THE SUCKER, by Bertram Milhauser, and Beulah Marie Dix.

Exempt Film Makers

Attorney General Landis of Florida has ruled that the manufacture of film in the state is exempt from taxation for a period of 15 years. A 1929 law exempted certain types of industrial plants, among them cotton fabrics. Since celluloid is a cotton composition, the attorney general is of the opinion that manufacturers are exempt.

Seat Tax Brings Million Monthly But Falls Short

Admission tax changes carried in the revenue law enacted at the last session of Congress are now providing more than $1,000,000 a month in new revenue, but have not yet come anywhere near the amount estimated for them while the bill was under consideration.

Internal Revenue receipts from the admission tax in August, representing admissions in July, totaled $1,322,695, according to figures just compiled by the Treasury Department at Washington, compared with $205,216 in the same month last year, an increase of $1,117,479. July collections, representing admissions in June, with the new rates in effect only 10 days, were $343,692.

The August figures represent the first full month of operation under the 1932 revenue act, and show that the government's receipts are many millions of dollars under the estimates. Total receipts for the month, from all sources, were $79,940,310, whereas to balance the budget they should be in excess of $100,000,000.

The situation is further accentuated, however, by the fact that, even with the new taxes, collections for the month were but $11,546,170 greater than those for August, 1931, with many of the new levies returning less than half as much as was anticipated from them. At the present rate of collection, revenues for the fiscal year will fall some $200,000,000 or more below the Treasury estimates.

Rivoli Repeats "Juvenile Day"

United Artists will arrange for a second "Juvenile Day" on Saturday at its Rivoli theatre on Broadway in connection with Douglas Fairbanks' "Mr. Robinson Crusoe." Last Saturday, the picture was available to children for the entire day at a special rate, through contacts established with various social and religious groups. One thousand ministers, 500 public schools, 300 YMCA groups, 1,000 parochial schools and a similar number of leaders of women's clubs were notified, in addition to boy and girl scout associations. This was done by letter and through radio broadcasts.

Seider to Open New House

Joe Seider will shortly open the new Smithtown, at Smithtown, L. I., bringing the total of his Prudential circuit to 39. The Northport, in Northport, will open November 1. Many of the houses are merely booked by Seider, being operated by the original owners.

HIP! HIP!

FOR

"HYPNO

STARRING

MORAN AND MA

THE TWO BLACK CROWS

A

MACK SENNE

FEATURE SPECIAL

THE GREATEST, FUNNIEST FEAT

HOORAY!

TIZED!

CK

with

ERNEST TORRENCE - WALLACE FORD
MARIA ALBA - CHARLIE MURRAY
MARJORIE BEEBE

TT

IN 8 REELS



URE SENNETT EVER MADE!

GREEN TAKES ISSUE WITH EMPIRE STATE

AFL President Urges Support of Operators' Local 306; Farkash Says National Independent Movement Is in Abeyance

Taking cognizance of the controversy between New York operators, which reports indicate may soon lead to the formation of an independent national association of local unions affiliated with the Empire State Motion Picture Operators, William Green, president of the American Federation of Labor, issued a formal statement Tuesday night in which he urged "full support and recognition" for Local 306 of the International Alliance of Theatrical Stage Employees and Motion Picture Operators and placed full support of the AFL behind Local 306 in its bitter battle in New York with Empire. The American Federation rarely enters into local controversies involving branch affiliates.

The statement by President Green dissipated all hopes of operators dissatisfied with conditions in Local 306 that a new union might be chartered by the Federation.

"The Empire State M. P. O. Union is not recognized by or affiliated with the American Federation of Labor," Mr. Green declared. "It is not regarded as a bona fide union by the officers and members of the American Federation of Labor. It is regarded as a dual movement, having no relation whatever to our organization or those affiliated with us. We do not regard it as a union in any sense of the term."

Arthur Farkash, president of Empire, said that his interests are not prepared to take action at this time regarding the formation of a national organization. Such an association would bring in dozens of other independent unions now operating in many key cities in competition with IATSE locals.

"I am waiting right now in order to see the outcome of the local situation," he said on Tuesday, referring to the picketing of New York theatres by Local 306 and his own group. "About three weeks ago we held a meeting, attended by representatives of independent local groups from Boston, Hartford, Providence and towns in New Jersey and Pennsylvania, and the idea of organizing a national association was taken up then. However, the idea has been held in abeyance."

During recent months Empire State M. P. O. Union has obtained a number of injunctions restraining Local 306 from picketing theatres signed by Empire. In August, however, the previous decision was reversed by another court, which held that picketing is legal. Much of the union difficulty at that time centered at the Stillwell, Windsor and Rugby theatres in Brooklyn, N. Y. Both Empire and Local 306 are now picketing each other's theatres—50 to 60 in each case. Paramount, Roxy, Mayfair, Capitol and Loew's State are among the New York houses being picketed by Empire.

"Many exhibitors are flocking to us because of the fact that IATSE and MPO tries to dictate how they shall run their theatres," Mr. Farkash said, adding that "if this national plan goes through it will take a severe rap at both that organization and the American Federation of Labor."

Regarding the legal battle now pending, Mr. Farkash said that Empire was ready to take the decision reversing the injunction against picketing to the United States Supreme Court, if necessary. The matter is now in the New York State Court of Appeals for re-argument.

"We claim," said Mr. Farkash, "that picketing is not legal where a contract is in force."

TRAVELERS...

Charles Bunn, sales director of Electrical Research, returned to New York from conferences in Chicago.

Will H. Hays, president, MPPDA, left New York for Indiana.

Charles L. Glett, vice president of Freuler Film Associates, left New York for tour of South and Midwest exchanges.

W. Ray Johnston, head of Monogram Pictures, to Hollywood for studio conferences.

Frank Walker returned to New York from Butte.

L. C. and R. E. Griffith, circuit operators of Oklahoma, arrived in New York. At the Park Central.

George Skouras and Spyros Skouras will soon travel to the Coast from New York.

Lynn Farnol, press agent for Samuel Goldwyn, returned to New York from Hollywood.

Arthur Stebbins, film insurance broker, due in New York from Hollywood.

James R. Grainger, vice president in charge of distribution for Fox, left New York for the Coast.

Clifford Fischer, booking agent, arrived in New York from Paris seeking acts.

Herschel Stuart, executive of RKO Theatres, left New York for tour of company's properties.

Mrs. Patrick Campbell, English actress, arrived in New York from London to lecture on dramatic art.

Herbert Marshall and wife, Edna Best, in New York from Hollywood en route to London for joint appearance in stage play. Mr. Marshall will return to Paramount next summer.

Hector Turnbull, production executive, arrived in New York from Hollywood.

Binnie Barnes, English player, arrived in Hollywood from London to work for Fox.

A. Kompel, independent exchange operator, returned to Los Angeles after visiting New York.

Isador Ostrer and W. J. Gell, executives of British-Gaumont, returned to London from Hollywood and New York.

Reri, screen player, sailed from New York for Berlin to appear in a German talker, then to Paris for stage appearance.

A. Everett Riskin, newly appointed special studio representative of Columbia Pictures, arrived in New York from Hollywood in search of stories.

Joe E. Brown, Warner player, will return to New York from Chicago next week.

Jules Levy, RKO's general sales manager, left New York on a three weeks' trip to southern exchanges.

George Arliss, Warner player, arrived in New York from a vacation in England, en route to Hollywood.

Mort Blumenstock, director of advertising for Warner Theatres, returned to New York from managerial conferences in Pittsburgh, Philadelphia, New Haven.

Mabel Jaffe left New York for Hollywood to become assistant to Albert Lewis, recently appointed story executive at Paramount Hollywood studio.

Douglas Shearer, chief of Metro's Culver City sound department, returned to Hollywood after honeymooning in Nevada and Montana. He married Ann Cunningham, also of Metro's studio.

Emanuel Cohen, production executive of Paramount, arrives in New York from Hollywood for brief visit, returning late this week to Hollywood.

Johnny Walker, Monroe Gold, producers for Columbia Pictures, left New York for Berlin and the Continent for story material.

Edward Everett Horton, player, arrived in New York from Hollywood en route to Europe for vacation.

Dorothy Jordan, player, returned to New York from vacation in Virginia, to appear on Capitol stage in New York.

Sam Briskin, studio manager of Columbia Pictures, returned to Hollywood after vacationing in New York.

Tony Lucchese, of Majestic exchanges in Philadelphia and Washington, returned from New York after attending Majestic home office sales conferences, and the World's Series games.

Gary Cooper, Paramount player; Charles Lawrence, English stage player, and Countess De Frasso, of Italy, arrived in New York from Los Angeles by airplane. Mr. Cooper started a personal appearance tour.

Sol Nankin, Milwaukee zone manager for Warner Theatres, in New York for home office conferences.

Harry Goetz, president of Reliance Pictures, a Goetz-Edward Small combination, arrived in New York from Hollywood.

Jesse L. Lasky arrived in New York from Los Angeles by airplane to complete details for launching of his new independent venture.

Hal Young, sales executive of National Screen Service, left New York on a three-weeks' trip through the south and midwest.

Oscar Hanson, head of Toronto's independent theatre organization, arrived in New York.

Cary Grant arrived in New York from Hollywood.

Nita Naldi, player, arrived in New York from Paris.

Harold Lloyd and family will leave New York on Friday for a vacation in Europe.

Nat Liebeskind, former Cuban manager for Warners, arrived in New York for conferences with Sam E. Morris, vice-president.

David Blyth left New York for London en route to Bombay for his new post as special representative in India for Warners.

Streeter Blair, of Kamen-Blair, handling exploitation of Mickey Mouse novelties, arrived in Hollywood from New York to confer with Walt Disney and Kay Kamen.

Tenny Wright, director and producer, arrived in New York from Hollywood for a vacation. At the Park Central.

Cohn, Wanger to Come East For a New Columbia Deal

Following the return to Hollywood of Sam Briskin, October 15, Harry Cohn, president, and Walter Wanger, vice president and production executive of Columbia, plan to leave for New York together to make final arrangements for Mr. Wanger's future with Columbia.

CONSTRUCTION SPURT REFLECTS OPTIMISM OF BRITISH INDUSTRY

Ten Thousand Seats Added by New Houses Opened or About to Start as Business Emerges from Lethargy

by BERNARD CHARMAN
of London Correspondent Staff

The British public is being tickled by the lay press to a state of optimism, and the national dailies have been proving from their detailed analyses of trade and finance in the big world centers that affairs are on the upward trend.

In the cinema trade there appear to be those who share this optimism, for there has been enough activity in the theatre construction field alone in the last several weeks to suggest resuscitated confidence in the power of the box office to draw hard cash from the thinly-lined pockets of the masses. New theatres just open or about to open add an aggregate of well over ten thousand seats to the national total. Among these are two in the industrial Midlands, two in London suburbs, and two at South Coast seaside resorts, which allows the foreteller of better times a wide enough area on which to base his assumptions.

The Gaumont Palace, Wolverhampton, latest link in the Gaumont-British chain, is among the more important of the new group, as indicating that the faith in the future of the large circuit is in no way clouded or abated. Strictly, this 2,000-seater palace represents the glorification of a former smaller house, but its importance lies in the fact that the reconstruction was first put in hand at a period when industry was heading for its recent low ebb, and that its completion comes at a moment when commerce is thought to be snapping out of its lethargy.

A similar story of venture undertaken at a time when the signs were most unpropitious can be woven round the Avenue theatre, at Ealing, West London, on which construction started late in the black autumn of 1931. Opening of this house brought 1,600 new seats to a district by no means poorly served already. In respect of a third—the Regal, Golders Green (a good-class London suburb)—the significant factor is that the theatre is built in the shell of an erstwhile popular ice rink, marking the cinema's conquest of yet one more of those modern attractions which were once considered its dangerous rivals.

And to conclude the tale here is an example of how the motion picture theatre asserts itself. Phil Hyams, director of the 5,000-seat Trocadero, challenged by a critic to show a three-reeler entitled "The Dump," admittedly a "highbrow" subject, was successful to the extent of attracting to a Sunday performance more than 2,000 who would not have paid at the box office in the ordinary course of events. His methods were simplicity itself; he had the experiment announced from the stage, told his patrons it was not a film he would show in the normal course and that they must judge it for themselves, and then ran it as a tag to a normal full-length program.

Grainger Notes Increased Buying

An indication of increased buying activity on the part of exhibitors is reported by James R. Grainger, vice-president in charge of distribution for Fox Film, who points out an unusually large volume of business concluded with independent and local circuits on the 1932-33 product.

A "flying squadron" of sales executives from the home office has made brief visits to various exchange centers. Headed by Mr. Grainger and with the cooperation of the several local branch managers, the group includes W. J. Kupper, western division sales manager; E. C. Grainger, eastern division sales manager, and John Nolan, handling West Coast branches. Following a week in the field, the group reported that exhibitors are buying with increased speed at the moment.

School to Study The Human Voice

The New School for Social Research, in New York, plans a new type of course, called "A New Conception of the Voice and the New Ways of Reproducing It," in which detailed study of the human voice, including the motion picture and radio technique will be investigated.

The course, under the direction of Mrs. Ivah L. Bradley, will consist of 11 sessions, one each week, beginning on October 20. Research will be carried on in the various fields of voice work. Among the leaders who will conduct the sessions are John S. Carlile, production manager of the Columbia Broadcasting system; Dr. Harvey Fletcher, acoustical research director, Bell Telephone Laboratories; John E. Otterson, president of Electrical Research Products, motion picture sound equipment subsidiary of Western Electric.

Mr. Carlile, in one demonstration, will explain radio facilities for voice transmission, selection of voices, microphone technique and the advantages and disadvantages of commercial broadcasting. Mr. Otterson will demonstrate, through talking pictures and other types of reproducing equipment, the latest advances in recording and reproducing speech and music.

Theatrical Group Elects

F. B. Williams was re-elected president of the California State Theatrical Association at the annual convention held recently at Modesto. Other officers are: R. H. Harrison, vice-president; Anthony L. Noriega, secretary-treasurer; L. G. Blix, H. R. Snow, J. W. Southwick, W. Federolf, Al Daul, E. H. Dowell, members of the executive committee.

Canada to Study Operator Problem

Canada's National Research Council is going to decide whether two projectionists are necessary continuously or at any time, and the conclusion is to be reached scientifically by the professors and engineers of the research laboratories at Ottawa. This situation has been brought about by the submission of the two-operator question to the Council by the Provincial Governments of Ontario and British Columbia. The scientists are planning to study sound projection by the latest equipment, electrical phases, safeguards and the public safety, and a mass of statistical records. Then, about a year hence, the council will issue a voluminous book containing its decision—accompanied by many tables and graphs, after which the Government experts in the various Provinces will revise their laws and regulations to suit.

Exhibitors have been compiling statistics to show the fire hazard has no direct relationship with the number of operators on duty, and it has been argued that no serious fire has started in a projection booth during a performance in any theatre in Canada since the advent of talking pictures.

Better Attendance Seen in Southwest

Increased attendance at theatres in key cities in the Southwest is being noted. Exhibitors are reported heartened by soaring cotton and grain prices that are adding many thousands of dollars to the farmers' purchasing power. Many theatres in the Southwest are showing increased box office grosses over July and August despite the seasonal dullness.

Theatres in Dallas, Fort Worth, Houston and San Antonio report better box office grosses, the small houses as well as the deluxe. Several small theatres in this territory that were in the red during June, July and August say that business is picking up and the houses are beginning to show a profit.

In Oklahoma the business outlook for the winter is very cheerful. The state is becoming a mecca for minature musical tabloids, which is considered an indication of improved conditions. The Griffith Amusement Company, Oklahoma City reports considerable success with several of this type of stage show in the territory.

RKO Books Six Theatres

RKO has booked six theatres in the metropolitan district of New York, following the recent booking of the Frisch and Rinzler circuit. The six are the Rex, East Rutherford, N. J.; Scarsdale, Scarsdale; Bronxville, Bronxville; Kingsway, Brooklyn; Empire, Bronx; Strand, Rockville Center, L. I.

BOX-OFFICE



featuring

BEN LYON

ZAZU PITTS

JAMES GLEASON

IRENE PURCELL

THE CROOKED

A **WILLIAM SISTROM** Production

WORLD WIDE Pictures

Playing LOEW Metro

MUSIC

ALONG THE RIALTO



● ● ● LOOKS AS if a knockout comedy team has broken into the limelight . . . . . with ZaSu Pitts and Jimmy Gleason almost rolling 'em in the aisles at that preview showing at Loew's in New Rochelle the other nite . . . . . never saw a comedy team work so beautifully together . . . . . ZaSu starts a laugh . . . . Jimmy builds it . . . . . and with the merest trifle of a situation . . . . . they keep playing it up between 'em till on several occasions you couldn't hear their lines because of the howls of laughter . . . . . and, by the way . . . . . did the screen ever before produce an outstanding mixed comedy team? . . . . . the wonder is that nobody thought of teaming them together long before this . . . . .

MOTION PICTURE DAILY

"The Crooked Circle"

A fine comedy-mystery - - - This is enjoyable family entertainment, without a dull or objectionable moment in it. It clicks both as a mystery story and a comedy. Performances by principals and the entire supporting cast are everything that could be asked for, and those of Zasu Pitts, as a maid in the haunted house, and Jimmy Gleason, as a "dumb" motor cop, are outstanding. Children will find it particularly good entertainment. Caught at a suburban preview house, it was found to please a large audience from beginning to end.

Uproarious comedy!

A knockout comedy team!

out and shout!

d audience howling!

One of the most amusing comedies ever to unreel across a screen . . . had a preview audience at Loew's New Rochelle howling every time Gleason or Miss Pitts made an appearance.
—*MORNING TELEGRAPH*

UTS!



CIRCLE

by Ralph Spence

Directed by **H. BRUCE HUMBERSTONE**

WORLD WIDE Pictures

olitan Circuit (N. Y.)

COLOR AND BEAUTY IN HOLLYWOOD PAGEANT

Brilliantly Conceived and Illuminated Floats Parade After Equestrian Events and Drills at Benefit Spectacle

Staging a benefit solely for people of their own kind, the film studios and actors of Hollywood and vicinity made a financial and spectacular success of the Motion Picture Electrical Parade and Sport Pageant, given the night of September 24 in Olympic Stadium, Los Angeles.

From start to finish, the stadium was filled with equestrian events, drills and finally an ambitious pretentious parade of brilliantly illuminated floats, which stood as a new credit to the studio electricians' art.

All advance finances were guaranteed by Jack L. Warner, of Warner Brothers-First National Studios, who acted as director general of the entire event. Norman Manning was manager and Frank N. Murphy illuminated the various floats in such fashion that they were declared vastly superior to his former efforts seen at three previous Shrine conventions, an Elks gathering and last year's "Fiesta de Los Angeles."

Governor Roosevelt Guest

Governor Franklin D. Roosevelt, of New York, making his western swing around the country, was present as guest of honor, with Will Rogers contributing an address of welcome, punctuated with typical Rogers witticisms.

As the show proceeded, Conrad Nagel, who served as master of ceremonies, interpreted its portent to an audience which occupied nearly every seat of the huge amphitheatre.

Roosevelt's entrance was signalized by a lighting display unusual for Hollywood, where electrical triumphs are every-day occurrences. From the peristyle of the stadium, towering high above the spectators, shafts of red, white and blue lights were thrown against the heavens, while similar hues illuminated the field. Squads of motorcycle police and the band of the 160th infantry made an imposing entrance, followed by the 160th infantry. Next came Governor Roosevelt, in a decorated automobile.

Light, Color, Beauty in Floats

The floats, built by Mr. and Mrs. James A. Biggam, of Los Angeles, filled the stadium with light, color and beauty, the element of beauty being represented both in their scenic design and in the living feminine decorations, with which each was liberally supplied.

First came a complimentary Hollywood float, announced as the film capital's welcome to the governor of New York. It was of puffed silver, trimmed with lighted stars, the colors winking and changing. Atop was a golden girl on a turntable, representing the film star at the pinnacle of success. Ten girls in evening gowns and others reclining, lightly garbed, completed the picture.

Representing the Rock of Gibraltar, Columbia's float was covered with brilliant flowers and 14 girls, one of them in classic attire to depict the studio trademark. Colors of black, silver and gold were used.

Educational's float was noteworthy for its splendid lighting. It consisted of pillars and towering super-structures, painted in brilliant hues and peopled with charmers from the studio.

A silver tower, with an elevator moving it telescope fashion, hoisted a girl in golden raiment 25 feet above the First National Studios' float. A silver fountain played in a garden of magic flowers. Sixteen girls were arranged around the electric blossoms.

With its theme taken from the jewel box, the float entered by Max Factor, cosmetician, represented a huge cameo, with a living girl as the "woman of the bauble." Enormous electrical emeralds adorned the side, and girls provided further decoration.

Fox studios' float stood as a tribute to national spirit. Known as the "bicentennial monument," it depicted Washington crossing the Delaware, with a replica of the White House as a background.

A Day in Old Spain

A day in Old Spain might have been the title of the Samuel Goldwyn entry, with its Castillian beauties hovering over the rail of a Spanish balcony, while matadors posed in the patio below.

"Modernistic Theatre," a design belonging to Metro-Goldwyn-Mayer, was done in silver and black, with automaton figures of automobiles and patrons, arriving at the box office.

"Fountain of Beauty," with silver scrolls and arches, bore the name of Paramount, with a fountain of light flickering over a scene of gorgeously clad girls, reclining beneath hanging silver Spanish moss.

RKO was represented by a Roman pleasure barge, depicting Cleopatra and her court. The prow was a huge swan, with blinking eyes. The stern of the barge was adorned with a huge golden harp, upon which girls twanged to speed the hours of the classic court.

The Hal Roach entry depicted a Grecian garden in ruins, with spirits of the past inhabitants returned for another fete on this earth. Synthetic fish swam in imaginary waters at the base of the structure.

Red roses, brilliantly illuminated against a background of silver, with a queen of beauty reclining in golden robes, surrounded by girls in plumes, constituted the Leon Schlesinger theme.

Depicting a rain storm in the tropics, the United Artists vehicle was in rainbow colors, while beauties of the islands executed dances in silver hula attire. The background was of thatched huts grouped around a trading post.

"Speed" was represented by Universal's offering, with a "spirit of speed" posed gracefully in front. All was in stream line, with winged effects.

French Rococo Art

French rococo art of the 17th century inspired the Warner Brothers float, adorned with a colored fountain and girls in period costume on balcony, pavilion and winding stairs.

The Three Graces were represented in the Fox West Coast entry. A lighted torch illuminated the front of the vehicle, while Fanchon and Marco girls were distributed in artistic array.

As an opener for the show, the South Pasadena American Legion drum and bugle corps, five times winners of drill contests, executed a fancy drill.

A grand entry, headed by Lt. Harold W. Roberts' cowboy band, led the equestrian division. Hoot Gibson, Tom Mix, Buck Jones, John Wayne, Rex Bell, and Jim Thorpe, accompanied by riders from their studios, staged a sprightly horse show, followed by the "leap through fire" of Redhead, motion picture steed ridden by Lt. O. I. Clampett.

Members of Al Malaikah temple of the Shrine contributed two program features. One was their humorous "pony drill," in which the members rode hobby horses, with illuminated blinking eyes, and the other was participation in the electrical parade, the marchers carrying an illuminated forest of orange trees.

Darryl Zanuck next staged several chukkers of polo on the stadium football field. Despite the limited quarters, Robert Montgomery, Snowy Baker, Jimmy Rogers, son of Will Rogers, and other film players gave the audience an interesting glimpse of the game.

Preceding the electrical parade, some of the leading Hollywood stars made their entrances in decorated, illuminated open cars. This section was led by Joe E. Brown, as grand marshal, and included such notables as Mary Pickford, Marion Davies, Constance Bennett, Bebe Daniels, Ben Lyon, Boris Karloff, Lew Ayres, Ann Harding, Charles Farrell, Janet Gaynor, Carol Lombard, William Powell, Laurel and Hardy, Leo Carrillo, Wallace Berry, Jackie Cooper, Warner Baxter, Joan Bennett, Sally Eilers and Jimmy Dunn.

With only charity deriving profits of the show, the realized sum was distributed between the Motion Picture Relief Fund and the Marion Davies Foundation.

Du Pont Has New Panchromatic Film

A new type of panchromatic film, for which its sponsor claims improved definition of whites and blacks, is being marketed by DuPont Film Manufacturing Company. This "Superpan" film—the trade name for which application has been made—is now being used in Hollywood by Paramount, Metro-Goldwyn-Mayer, RKO, Universal, United Artists and several independents, according to O. H. Briggs, sales manager.

Claiming that the new film comes closer to recording the actual brightness of objects as they appear in nature, Dr. V. B. Sease, director of research for DuPont, said that "its response is similar to that of the human eye. While it is not revolutionary, the new type of film does give definite advantages. The emulsion has increased sensitivity, which is particularly noticeable in the green. Heretofore the high sensitivity of panchromatic types to red often resulted in prints which yielded very chalky-appearing countenances. This new emulsion, however, is less sensitive to red and more sensitive in the green portion of the spectrum. The result, in effect, is the best record of natural color in blacks and whites that we have yet obtained."

ON THE DOTTED LINE...

Columbia

Frank Capra signs 3-year contract. . . Milton Raison and Albert DeMond added to writing staff. . . Florence Roberts added to "Vanity Street" . . . Harry Semels signed for "Wild Horse Stampede." . . . Bob Frazer and "Lafe" McKee sign for "Fighting for Justice." . . . Wheeler Oakman and Bradley Page added to "Sundown Rider." . . . Wade Boteler, Ed Le Saint and Georgie Ernest sign for "Obey the Law." . . . Richard Cromwell loaned to Fox for "Son, Daughter." . . .

▽

Fox

Joan Blondell to appear in "Broadway Bad." . . . Norman Foster signs five-year contract; to appear in "Pleasure Cruise" and "Giant Swing." . . . Arthur Hoyt, Katherine Perry and John Elliott join "Call Her Savage." . . . Henrietta Crosman signed. . .

▽

MGM

Virginia Howell added to "Faithless" (formerly called "Tinfoil") . . . Edward Brophy added to "Prosperity." . . . Ben Blue signs five-year contract at Roach Studios. . .

▽

Monogram

Richard Baleslavsky signed to direct "Black Beauty." . . .

▽

Paramount

Harrison Wiley, art director, and Louis Weitzenkorn, writer, signed by Charles R. Rogers. . . Gertrude Messinger, Dorothy Granger and Geneva Mitchell added to "He Learned About Women." . . . Nancy Carroll and Francis Dee in "Good Thing." . . . Marion Spitzer joins writing staff. . . Mae West and Roscoe Karns sign long-term contracts. . . . George Raft and Gary Cooper in "Fly On. . . . Charles Ruggles in "Madame Butterfly." . . . May Robson and Richard Arlen in "If I Had A Million." . . .

▽

RKO Radio

Shirley Chambers in "Phantom Fame." . . . Joe Hermano added to "Penquin Pool Murder." . . . Gwili Andre in "Man and Wife." . . . Wm. (Bill) Boyd in "Men of America." . . . Sam Hardy signed for "Goldie." . . . Joel McCrea in "Rockabye." . . .

▽

Universal

Pat O'Brien in "Laughter in Hell." . . .

▽

Warner-First National

Harry Warren and Al Dublin added to "Forty-Second Street." . . . Michael Curtiz to direct "Wax Musuem." . . . James Murray signed for "Common Ground." . . .

▽

World Wide

Albert Shelby LeVino signed to write screen adaptation of "Alimony Racket." . . .

Sparks Is Taking Over 12 Publix Florida Houses

Twelve Publix Houses in Florida will be taken over on November 1 by E. J. Sparks, operator of Consolidated Theatres. The theatres are the Olympia, Paramount, Rex, Rosetta and Community, in Miami; Paramount and Beaux Arts, in Palm Beach; Keppler, Stanley, Arcade and Rialto, in West Palm Beach; Oakley, in Lake Worth. Sparks is expected to form an operating company to manage the houses.

"MAKE IT A BUSINESS"

T. A. SHEA, BIRMINGHAM EXHIBITOR

WHO PRODUCES SCREEN STARS?

To the Editor of the Herald:

We have read many articles pro and con recently about what is the matter with this moving picture business etc. The answer to which appears rather simple to this writer's rather simple mind.

May I suggest to those who are honestly seeking remedies that might result in betterment to first read the personal columns in the trade papers where they will find, "Miss Jamiace Jones after a very strenuous two weeks as leading lady in the Walstinski production for Doughboy distribution, sails next Saturday for a two months' vacation in Europe."

"Mr. Isaac Stanwyc, the great director, is sailing this week-end with a party of friends on his yacht, 'The Night Club' for a month's cruise along the west coast of Mexico."

"Miss Elvyra Smith has filed suit for annulment of her recent marriage to Bingy Jones, the great virtuoso, and asking $5,000.00 per month alimony on the ground of incompatibility of temperment. Bingy insisted on eating onions for breakfast" etc.

May we ask in all fairness: who really produces those socalled stars? Has the exhibitor anything to do with it? If so, how often do you see an item in any trade paper to the effect that Mr. Joe Simpkins with his wife and family of six children are sailing next Tuesday for a six weeks' cruise to the Mediterranean or that Mr. and Mrs. Watkins of the Pastime theatre are spending a delightful vacation at their summer home in the Maine Woods, etc.

The facts are: the poor boob of an exhibitor is pleading for some relief from his exchange in way of reduction in contract price for the wonderful B. O. attractions (!) that he has been sucker enough to sign on the dotted line for, and what answer does he get from the hired man at the exchange. This:—our pictures have been sold to your town on a fair basis and no reduction can be considered.

Many picture scouts will tell you that the equipment concerns are the ones who are getting the gravy, while as a matter of record approximately 75 per cent of the small town exhibitors today could be closed for non-payment of equipment notes and the only payments they are able to make are for the pictures shipped C. O. D., many of which are returned unplayed for lack of funds necessary to lift the C. O. D.

Is it not reasonable then to expect resentment by the independent exhibitor when he reads in his trade paper such items as above mentioned.

We often wonder if the big shots of the racket ever give any thought to the reaction on the minds of the poor devil who labors 12 hours in each 24 for the magnificent sum of from 50c to $1.50 per day and who probably contributes the largest share to the support of the picture game.

May we not ask why Mr. Hays is worth more to the picture game than the President of all the people is worth to them, why Miss So-And-So is paid $130,000 for making two pictures during her "vacation" of two months, while the boob of an exhibitor who pays for her pictures cannot sell them for enough ready cash to pay his light bill?

In all fairness, if this business is to survive, is it not time to make it a business instead of a racket?—T. A. Shea, Richland theatre, Rayville, La.

INDEPENDENTS' PLACE THREATENED

To the Editor of the Herald:

The independent operator has a real place in the development of the industry, but at the present time this is being seriously threatened because of attacks from the chain producers who operate or control their own houses.

Because of smaller overhead and local control, the independent has a chance to compete with the chain, provided he is allowed to lower prices. If the large film companies succeed in cutting off his source of supply, because he caters to the present demand for a more reasonable admission price, his place in the theatre world is doomed.

If the chain producers were improving the quality of their pictures as the result of lessened competition, there might be some excuse for crowding out the independent house. As a matter of fact, the quality is not improving. There is abundant ground for the charge that their pictures are not measuring up to the standard of other years. I think this is borne out by the fact that I get my best crowds when I show an old picture. Many of these pictures are really superior to the present day output.

As one of the struggling independents, I appeal to your magazine to make a fight on our behalf. In doing this, I confidently believe that you will be serving the motion picture industry of the future.—John Calman, manager, Temple Theatre, Birmingham, Ala.

German Ace On Universal Expedition Feared Lost

Berlin aviation circles fear that Ernst Udet, greatest surviving World War ace, who had been engaged off the coast of Greenland in the filming of the Universal film, "SOS Iceberg," has been lost in an effort to find the family and crew of George R. Hutchinson, lost in the north but since rescued. A telegram from Dr. Arnold Fanck, leader of the Universal expedition, to Berlin recently, reported the flyer missing for three days.

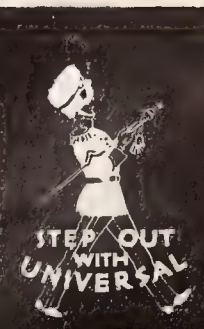
It is feared Udet may have been forced down on the icy, deserted coast through some mishap. When a wireless request to aid in the search for the Hutchinson group reached him on the East Greenland coast, where the film expedition is based, Udet gladly volunteered. He took off immediately, and has not been heard from since.

AIR

TOO BIG



FOR WORDS!



SELECTIONS

Noted by RITA C. McGOLDRICK

"Selections" represents a fair cross-section of national opinion on the important pictures of the month. The estimate given to each of the following films is the average opinion expressed by those national organizations engaged in previewing motion pictures.

"Selections" is designed to spare the exhibitor the necessity of having to compare the lists issued by various organizations which so often are widely divergent in viewpoint. The following pictures were adjudged clean and high grade film entertainment with strong box office possibilities.

Family Suitability

ALL AMERICAN — *EXCELLENT*
Universal

Here's a new thought in football themes. The dangers ahead of the football hero who "cashes in" on his name to make easy money, the thrill of the crowded stadium, real football with actual veterans of the gridiron, Cagle, Carrideo, Booth and innumerable others, all make this a football fan's dream come true. (Richard Arlen, Andy Devine.)

▽

CHANDU, THE MAGICIAN
Fox — *VERY GOOD*

This is the filmed interpretation of the popular radio serial. Highly romantic, it is packed full of thrills, with escapes, the death ray, mummies, pyramids and black magic. The picture is lightened with some unexpected and fine humor and the sound and photographic effects are excellent. While this is not a great picture, it is one that the children will devour with joy, while the parents who take them to the show will be completely entertained. (Edmund Lowe, Bela Lugosi, Irene Ware.)

▽

COME ON DANGER — *VERY GOOD*
RKO

Full of action, with plenty of rough and tumble fights and fast riding. (Tom Keene.)

▽

COME ON TARZAN — *GOOD*
World Wide

Featured by exceptional riding, plenty of new stunts, beautiful horses and western background. (Ken Maynard, Merna Kennedy.)

▽

CROOKED CIRCLE — *GOOD*
World Wide

A comedy mystery story, in which an amateur detective is threatened with death, and a spooky house adds to the confusion. (Ben Lyon, James Gleason, Irene Purcell, Zasu Pitts.)

▽

DIE LETZTE KOMPAGNIE (The Last Company) — *VERY GOOD*
Ufa

One of Ufa's films especially designed to strengthen German nationalism as was "Das Floren-konzert von Sans Souci," but this motive does not detract from its interest. (Conrad Veidt.)

▽

FORBIDDEN TRAIL — *VERY GOOD*
Columbia

Two practical jokers become involved in a feud between cattlemen and new "nesters" who swarm into the settlement. Some amusing comedy and very good action. (Buck Jones.)

▽

THE FOURTH HORSEMAN — *VERY GOOD*
Universal

Tom Mix as the hero, helps Mollie O'Rourke run Ben Jones and his gang out of town in a picture of the riding west that is full of thrills.

▽

HERITAGE OF THE DESERT — *VERY GOOD*
Paramount

Romance of a young surveyor and a ranchman's daughter. (Randolph Scott, Sally Blane, J. Farrell Macdonald.)

HIDDEN VALLEY — *GOOD*
Monogram

A new idea in western pictures is this one which introduces a blimp to aid in the search over the desert for the wanted man. (Bob Steele.)

▽

THE LAST MAN — *VERY GOOD*
Columbia

With well sustained interest this entertaining picture tells the story of a secret service agent who poses as a mutinous sailor. (Charles Bickford, Constance Cummings.)

▽

MAGIC NIGHT — *VERY GOOD*
United Artists

A wholly delightful musical comedy of Vienna in 1914, with charming melodies, beautiful scenes and captivating personalities. (Jack Buchanan, Gene Malo.)

▽

THE PHANTOM PRESIDENT
Paramount — *EXCELLENT*

Excellent entertainment which combines musical comedy and political satire. (George M. Cohan, Jimmy Durante, Claudette Colbert.)

▽

RIDE HIM COWBOY — *GOOD*
Warner

The horse Duke, with his intelligence and strength, adds greatly to the interest of this western, and often saves the situation for the hero. (John Wayne.)

▽

SCHOEN IST DIE MANOEVERZEIT (The Beautiful Manoeuver-Time)
Ufa — *GOOD*

The supposedly militaristic Germans make fun of their own army with amusing results. (Ida Wuest.)

▽

STRANGER IN TOWN — *VERY GOOD*
Warner

A pleasant, humorous story of small town complications in grocery stores and in love. (Chic Sale, Ann Dvorak, Noah Beery.)

▽

THIRTEEN WOMEN — *VERY GOOD*
RKO

How morbid horoscopes affect the lives of several people and bring desired revenge for the outcast Indian girl. (Irene Dunne, Myrna Loy, Kay Johnson, Ricardo Cortez.)

VIRGINS OF BALI — *VERY GOOD*
Principal

A description of the daily life on the Isle of Bali. (5 reels.)

▽

WESTERN CODE — *VERY GOOD*
Columbia

An ace gun fighter of the Texas Rangers follows the trail of counterfeiters into Arizona. Exciting action and plenty of fast riding. (Tim McCoy.)

▽

WHITE EAGLE — *GOOD*
Columbia

A young Indian, who later turns out to be a white man, is instrumental in bringing about peaceful relations between the Indians and the whites. (Charles (Buck) Jones, Barbara Weeks.)

▽

Adult Suitability

BACHELOR'S AFFAIRS
Fox — *GOOD*

A sparkling, sophisticated comedy, with gorgeous settings. It tells the story of the sedate and older bridegroom who tries to keep pace with a beautiful, but dumb, young bride. This is an inconsequential piece of amusement which is strictly adult entertainment. (Adolphe Menjou, Joan Marsh, Minna Gombel, Herbert Mundin.)

▽

BILL OF DIVORCEMENT
RKO — *EXCELLENT*

This picture must find its way into any list of outstanding films because of the quality of its acting and its superb direction. John Barrymore, in the role of a shell-shocked man, gives an unforgettable performance. This is strong drama of human emotions for discriminating patrons of the cinema. It is adult entertainment. (John Barrymore, Billie Burke, Katherine Hepburn.)

▽

BLAME THE WOMAN — *GOOD*
Principal

Adolphe Menjou as a clever thief is outwitted at his own game by another pair of crooks. (Adolphe Menjou, Benita Hume.)

▽

CONGRESS DANCES
Ufa — *EXCELLENT*

Mrs. T. G. Winter, describing this picture for the clubs in a recent pamphlet, says of it: "A musical extravaganza, charmingly directed, with superb touches of comedy, lovely musical accompaniment and lavish background. The setting of the Congress of Vienna, 1814, gives historical interest although no accuracy is attempted. Just a bit of froth and gaiety set to music." (Lilian Harvey, Conrad Veidt, Lil Dagover, Henry Garst.)

▽

THE CRASH — *GOOD*
First National

A society drama in which a luxury loving wife fears poverty, but finally she and her husband decide that the "crash" was not such a misfortune after all. (Ruth Chatterton, George Brent.)

▽

DIARY OF A REVOLUTIONIST
Amkino — *VERY GOOD*

An interesting study of peasant Russia with an important pictorial element and good acting.

SELECTION OF SELECTIONS IN PICTURES

The dialogue is in Russian and would only be suitable for audiences understanding that language.

▽

FREUND IN DER OPER
Foreign Film *VERY GOOD*

A drama with a good plot, in which beautiful singing and light humor relieve the tense moments. (Gustav Froelich, Charlotte Susa.)

▽

THE JEWELL ROBBERY
Warner Brothers *VERY GOOD*

A bored society lady is captivated by a burglar. Wit, extravagance, notably fine direction. (William Powell, Kay Francis.)

▽

MAN FROM YESTERDAY
Paramount *GOOD*

A wartime story of Enoch Arden flavor. The acting is sincere and convincing; some of the settings are very lovely and the direction is fair, although in no way distinctive. (Clive Brook, Claudette Colbert, Charles Boyer, Andy Devine.)

▽

MOST DANGEROUS GAME
RKO *VERY GOOD*

Mystery in a castle off the coast of Russia, which involves some thrilling shipwrecks and unusual murders. (Joel McCrea, Fay Wray.)

▽

NIGHT OF JUNE 13TH *GOOD*
Paramount

The thrilling events that occur in seventy minutes in the lives of the neighbors who live in quiet "Laurel Park." (Clive Brook, Frances Dee, Charles Ruggles, Mary Boland.)

▽

PAYMENT DEFERRED *GOOD*
Metro-Goldwyn-Mayer

The acting of Charles Laughton, in this screen version of the stage play which brought him fame, will win the admiration of critical audiences, although the depressing tragedy of a man's ignominious defeat so powerfully portrayed will be strong medicine for anyone. (Charles Laughton, Neil Hamilton, Maureen O'Sullivan, Dorothy Peterson.)

▽

SMILIN' THROUGH *EXCELLENT*
Metro-Goldwyn-Mayer

A very beautiful and faithful picturization of the play, admirably cast, glamorously staged and directed with fine understanding of its values. (Norma Shearer, Fredric March, Leslie Howard.)

▽

STRANGERS OF THE EVENING
Tiffany *VERY GOOD*

From a grim opening in a mortuary the story rapidly develops into an amusing comedy. Excellent characterizations, good suspense. Light entertainment for the average audience, although some may object to the uniqueness of the setting. (Zasu Pitts, Harold Waldridge.)

▽

WASHINGTON MERRY GO ROUND
Columbia *VERY GOOD*

The attempt of a young, ardent and patriotic congressman to clean up some of the crooked political situations in Washington (Lee Tracy, Constance Cummings.)

▽

WHITE ZOMBIE *GOOD*
Halperin Brothers

Based on the belief of natives of Haiti in zombies or "living dead," this film is unique in its ghoulish plot but not altogether convincing in acting or development. Some interesting atmospheric effects and settings. Not for small children. (Johnny Harron, Madge Bellamy, Robert Frazer, Bela Lugosi, Joseph Cawthorn.)

▽

Outstanding Short Subjects

Always Kicking (Educational). A star kicker discovered by chance becomes the hero of a big game in another football story. (Family.)

Amazon (Principal). The expedition of the Marquis of Mavern through the country of the Head Hunters. (Family.)

Believe It or Not No. 1427 (Vitaphone). Description of some of Ripley's extraordinary discoveries, given by Leo Donnelly. (Family.)

The Black Sheep (Columbia). "Scrappy" is defeated in his effort to banish the one black sheep from the fold. (Family.)

Betty Boop for President (Paramount). Betty Boop, campaigning, tells what her reforms will be as she shows how she will conduct the Senate. (Family.)

Bosco the Lumberjack (Warner). Concerning Bosco as the hero, saving the girl from the ogre. (Family.)

The Busy Barber (Universal). Oswald finds ingenious methods to shave his animal customers. (Family.)

College Spirit (Educational). A Terry Toon comedy of mice and cats playing football. (Family.)

Contact (Warner). An exceptionally good short subject picturing Frank Hawkes making a record flight with a doctor as passenger. (Family.)

The Crowd Snores (Universal). Pooch, the pup, winning an automobile race. (Family.)

Curious Customs (Warner). Presenting the customs of natives in the Black Forest, Seville, Japan, Italy, Egypt, India and Korea. A worthwhile travelogue. (Family.)

Do You Remember No. 2 (Educational). Showing the opening of the subway, Christy Mathewson at the Polo Grounds, and other noted events of former days. (Family.)

Farmer Al Falfa's Birthday Party (Educational). One of Paul Terry's Animated Cartoons. Celebrating the Farmer's birthday with songs. (Family.)

The Fangs of Death Valley (Principal). Rattlers bode no good to those who meet them in the desert, but there is a way to make them helpless. We find how in this unusual search for specimen. (Family.)

The Goal Rush (Metro). Flip the Frog in a football game. (Family.)

Havana Ho (Fox). The Magic Carpet transports us to the scenic delights of Havana. (Family.)

Hello Chicago (Principal). An aerial view of Chicago and many other points of interest. (Family.)

Hollywood, City of Celluloid (Principal). A detailed picturization of the streets, studios and homes of the stars of Hollywood. (Family.)

Hurricane Express, Episodes 5, 6, 7, 8. "Sealed Lips" (No. 7), "Outside the Law" (No. 8) (Mascot). Railways and airplanes battle for supremacy. Crafty partisans fight for their medium in thrilling episodes. (Family.)

I Wish I Had Wings (Vitaphone). A Merrie Melody, of the barnyard variety. (Family.)

Indians of Today (Principal). This picture, in technicolor, gives intimate glimpses into the life of the Navajo Indian. (Family.)

King Neptune (United Artists). Animated Silly Symphony cartoon. Old fat King Neptune enjoys a merry existence at the bottom of the sea as the tiny mermaids play about. (Family.)

King Salmon (Warner). Lowell Thomas describes a trip through Alaska with William Finley. (Family.)

The Last Frontier, Episode No. 7, "Doomed" (RKO). A western thriller, with breakneck riding and quick shooting, depicting the lawlessness that dominated the last frontier in American history. (Family.)

Light House Keeping (Columbia). A clever Krazy Kat cartoon, featuring a storm at sea. (Family.)

Man Eater (Beverly Hills Productions). An authentic record of pearl divers and their struggles with sharks, the menace of the seas. (Family.)

Michigan (Educational). Reinald Werrenrath and glee club singing as views of University of Michigan are shown. (Family.)

A Modern Cinderella (Warner). Ruth Etting singing in a musical skit. (Family.)

The Mouse Hunter (Educational). The misfortunes that befall a stupid watchman in his search of a mouse. (Family.)

Municipal Band Wagon (Warner.) A musical number with concerts given by representatives of the Police, Fire, Street Cleaning and other city departments. (Adult.)

Music to the Ears. Jack Denny's orchestra renders several selections. There is also a tap dance, a song and an adagio dance. (Family.)

Oriental Cocktail (Vitaphone.) A Newman Travelogue giving glimpses of many lands of the East, the natives and their customs. (Family.)

Paths in Palestine (Fox). A trip to and through the Holy Lands. (Family.)

Rockabye Cowboy (Universal). An amusing comedy with a human touch, starring James Gleason, Marie Prevost, Raymond Hatton. (Family.)

San Francisco (Principal). Unreeled before us are the beauties of this famous city, founded in 1776 by two Monks. Its fascinations are manifold, modern progress not overshadowing an old-time charm. (Family.)

Screen Souvenirs (Paramount). Berlin before the World War, in 1908, when women were employed as switch tenders and street cleaners. (Family.)

Seeing Samoa (Warner). An interesting travelogue of this little known country. (Family.)

Seeing Stars (Columbia). Krazy Kat, acting as chief performer in a night club, introducing characters in the roles of Joe Brown, the Marx Brothers, Laurel and Hardy and Jimmy Durante. (Family.)

Sherlock's Home (Vitaphone). A correspondence school detective, masquerading as a girl, catches the thieves who made away with some jewelry. (Family.)

Strange As It Seems (Universal). Novelties by John Hix. (Family.)

The Street Singer (Universal). Arthur Tracy relates some exciting incidents of his life. (Family.)

Walpi (Principal). Introducing some of the queer customs and habits of the Walpi Indians. (Family.)

Wings Over the Andes (Principal). The land of the Incas, the Great Wall of Peru, the Valley of the Forty Volcanos, pre-Inca civilization hints, Spanish customs, all making this Shippey-Johnson aerial trip a treat. (Family.)

Yale (Educational). Reinald Werrenrath and his glee club lend color to the views and stories of Yale University. (Family.)

▽

Serial

THE LAST OF THE MOHICANS
RKO *EXCELLENT*

An exciting serial from the James Fenimore Cooper novel. It deals with Indian warfare in the days when France and England were fighting to hold their colonies. It is a period of American history worth remembering and its adventure will be enjoyed.

PAULINE E. BATES
HELEN E. STEELE
REED HYNDS
SIDNEY ANDORN
LEONA POLLACK
LEE SOMERS
W. WARD MARSH
EDWIN F. SCHALLERT
CLARK RODENBACH
GEORGE C. WARREN
M. HUSSONG
CLAUDE LABELLE
G. W. L
LOUELLA PARSONS
MAE TINEE
WILLIAM G. STIEGLER
JEROME KURTZ
EDWARD H. JACOBS
DICK WEST
GENEVIEVE HARRIS
LLEWELLYN MILLER
JAMES STARR
DON SHORT
CHARLES BEYRER
FRED JOHNSON
FRED McPHE
ELEANOR BARNES
WOOD SOANES
LLOYD THOMPSON
V. K. RICHARDS
ROBERT C. RING

TODAY, NEW YORK'S CR
SENSATION!...*TOMORROW*
WILL BE SHOUTING ITS PRA
MOTION PICTURE ART! . .

"An outstanding production of the new cinema season . . . John Barrymore giving one of the most brilliant performances of his career . . . Billie Burke bringing back to the screen the charm that endeared her to film audiences . . . and Katharine Hepburn making a striking and auspicious debut in her first cinema role. A powerful drama of emotions skillfully directed by George Cukor . . . Barrymore gives to the role the sensitive understanding of the great artist."—*Rose Pelswick, N. Y. Evening Journal.*

★

"An affecting talkie . . . an excellent cast . . . has been done with a considerable amount of talent as well as a considerable amount of of taste . . . Mr. Barrymore is quite excellent . . . Miss Hepburn is charming . . . Billie Burke, youthful, refreshing."—*John S. Cohen, Jr., N. Y. Sun.*

★

"Eminently satisfactory and welcome feature . . . Mr. Barrymore's performance is incisive and telling . . . Miss Hepburn's characterization is one of the finest seen on the screen."—*Mordaunt Hall, N. Y. Times.*

★

"Builds to its smashing conclusion . . . magnificently acted . . . an impressive, forceful movie, sure to have potent appeal for the women. The drama is substantial and no finer acting has been seen on the screen this season."—*Bland Johaneson, N. Y. Daily Mirror*

WALLACE D. SODERHOLM
JULIUS COHEN
RICHARD WATTS, JR.
ROSE PELSWICK
THORNTON DELEHANTY
BLAND JOHANESON
HELEN M. TAIT
IRENE THIRER
JOHN S. COHEN, JR.
ELIZABETH PERKINS
GEORGE L. DAVID
CHARLES HAUFLER
MORDAUNT HALL
ELIZABETH YEAMAN
CHESTER B. BAHN
MISS A. H. CROUGHTON
FRANK ASTON
FRANKLIN H. CHASE
SAMUEL T. WILSON
ALLEN SAUNDERS

JOHN BA
in Clemence Dane's
"A BILL OF
with KATHARINE HEPBURN, BILLIE BURKE

HENRY MURDOCK
B. WURZBACH
FRANK DANIEL
DEAN COLLINS
ERIC M. KNIGHT
ELSIE FINN
HARRY L. KNAPP
WILLIAM F. GLEASON
RAY GORDON
STANLEY CARROLL
ROBERT J. GORDON
ELSIE FLOWER
HARRY B. MILLS
H. S. RICHARDSON
D. H. HAWLEY
GILBERT E. KANOUR
WILLIAM J. LEWIS
FRANK J. KLIER
STERLING BOWEN
JAMES R. KENNARD
J. H. KEEN
MARCIE NEFF
DORIS ARDEN
NED B. WILLIA
KAS
HARO
MRS. HAR

WARD MAUM
EARL C. BRANNIFF
NELSON B. BELL
ARTHUR J. SLOANE
ANDREW J. KELLEY
AVERY D. TOOHEY
ROB REEL
H. VIGGO ANDERSEN
E. DE MELCHNER
BERNARDI, JR.
MIRIAM BELL
JAMES B. NEVIN, JR.
RALPH T. JONES
MEL WASHBURN
E. D. KEILMANN
MISS ELEANOR WILSON
WALTER D. HICKMAN
DAN THOMPSON
CARBIN PATRICK
E. BOYD MARTIN
JACK T. McCULLY
T. G. WEAR, JR.
E. F. HARKINS
K. G. GAFFNEY
NORMAN CLARK
GEORGE B. BROWNING
DONALD H. KIRKLEY
NICHOLAS YOUNG
HELEN EAGER
MARJORY ADAMS
PRUNELLA HALL
LEN G. SHAW
MERLE POTTER
HAROLD HEFFERNAN
JAMES BAKER
MR. M. MOUNTJOY
ROGER L. SIMONS
C. R. CHRISTOPHERSON
GERALD SMITH
HARRY NIEMYER
JOHN C. MOFFETT
HERBERT L. MONK
IRENE TURNER
EDWIN C. STEIN
W. E. J. MARTIN
EDGAR PRICE
ARDIS W. SMITH
WILLIAM H. HASKELL
MARIE A. MYERS

CS HAIL A NEW DRAMATIC
THE PRESS OF THE WORLD
'S FOR THIS TRIUMPH OF THE
. . .

"Barrymore offers fine acting in "Bill of Divorcement" . powerful drama. presented before the season's most distinguished audience one of the most effective dramas to reach film form . . the portrayal of Barrymore ranks with his finest characterizations. Billie Burke makes her talkie debut in a blaze of glory while Katharine Hepburn presents a vigorous, vibrant personality certainly marked for film distinction."—*Regina Crewe, N Y American.*

★

"A sensitive and effective motion picture . produced with taste and intelligence and admirably acted by John Barrymore, Katharine Hepburn and Billie Burke... It provided a poignant, photograph of a well-written, intelligent and sanely tragic stage play "—*Richard Watts, Jr., N. Y. Herald-Tribune.*

★

"Mayfair film hit with Barrymore . Barrymore, Burke and Hepburn combine to give film audiences a tender and gripping picture . . . it is impressively done indeed. Barrymore's performance is as fine as he's done in some seasons."—*Irene Thirer, Daily News.*

★

"We wish to go on record here and now that we have personally seen nothing finer on the screen in the past few months . . "—*Jack Alicoate, The Film Daily.*

RRYMORE
Magnificent Play
DIVORCEMENT"
DAVID MANNERS *Directed by George Cukor*

WILLIAM BOEHNEL
NAHAN
EDMUND M. BARR
PEGGY PATTON
AL SHERMAN
CAROL FRINK
EVERHART ARMSTRONG
W. E. ELLSWORTH
REGINA CREWE
HAROLD HUNT
ROBERT L. RANDOL
OHEN
ACE
CLINTON
WAIDE MOORE CONDON
RICHARD E. HAYS
JOHN ROSENFIELD, JR.
MARTIN B. DICKSTEIN
EDWIN F. MELVIN

RKO Radio PICTURES

DAVID O. SELZNICK
Executive Producer

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

OCTOBER

6—Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

Independent Motion Picture Producers Association: Monthly meeting, at 6048 Sunset Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat. Levine.

Akron Motion Picture Exhibitors' Association: Special meeting to discuss exclusive runs, at Akron, Ohio. Business Manager, P. J. Wood.

7—Theatrical Press Representatives of America: Regular monthly meeting, at Clubrooms, Park Central Hotel, New York. President, E. V. Giroux; Secretary, Francis Reid.

MPTO of Western Pennsylvania: Monthly directors' meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

8—Albany Film Club: Annual outing, at Sharpe's Grove, near Albany, New York.

9–10—Tri-State Theatre Owners Convention, Memphis, Tenn.

10—Motion Picture Make-Up Artists Association, Local 235: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

The Masquers Club: Semi-Monthly Meeting, at 1765 North Sycamore Avenue, Hollywood. Harlequin, Antonio Moreno.

11—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

Allied Theatre Owners of California: Semi-monthly meeting, at 1584 West Washington Boulevard, Hollywood. President, G. A. Metzger.

Assistance League: Semi-monthly meeting of executive committee, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

Motion Picture Operators Union, Hollywood Branch: Semi-monthly meeting, at 1489 West Washington Boulevard, Hollywood. President, C. C. Harden.

12—Allied Theatre Owners of Michigan: Annual convention, at Detroit. General manager, H. M. Richey.

Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

13—Academy of Motion Picture Arts and Sciences: Meeting of board of judges on scientific or technical awards to consider nominations cast, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Joint Committee Meeting of MPTOA and Allied States, to draft new standard contract, at Hotel Congress, Chicago.

Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

14—International Alliance Theatre Stage Employees, Studio Branch: Directors' meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

15—Academy of Motion Picture Arts and Sciences: Meeting of special nominating committee on short subject awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Allied Theatre Owners Association and MPTOA: First meeting of joint legislative and contract committee, at Washington. Members, Abram F. Myers, M. A. Lightman, W. A. Steffes, Sidney E. Samuelson, H. M. Richey, Ed Levy, Fred Wehrenberg, H. A. Cole, Fred Meyer, Nathan Yamins, George Aarons and one other to be named.

15-16—Quigley Publications: Annual Hollywood golf tournament, at Rancho Golf Club, Hollywood. Chairman, Jack Warner.

16—Troupers, Inc.: Monthly dinner meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

16-17—MPTO of Western Pennsylvania: 13th annual convention, at Hotel Schenley, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

17—Academy of Motion Picture Arts and Sciences: Showing of nominated samples for sound recording award to directors, assistant directors and technicians branches, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Motion Picture Make-Up Artists Association, Local 235: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive in charge, Richard L'Estrange.

18—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs. Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

19—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

20—Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs: Annual meeting, at 130 West 44th Street, New York. New officers and directors will be elected.

United Scenic Artists: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive in charge, William B. Cullen.

21—Toronto Theatre Owners: Entertainment and ball, at Royal York Hotel, Toronto.

24—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Motion Picture Make-Up Artists Association, Local 235: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

25—New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Bldg., fourth floor, Milwaukee.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

International Brotherhood of Studio Electrical Workers: Monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

26—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

27—Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

28—International Alliance Theatre Stage Employees, Studio Branch: Semi-monthly directors' meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

29—International Photographers, Local 659, Studio Branch: Annual exposition and ball, at Ambassador Hotel, Hollywood.

31—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Motion Picture Make-Up Artists Association, Local 235: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date undetermined. 312½ South Harwood Street, Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

1—Academy of Motion Picture Arts and Sciences: Final election on Academy awards. Polls close at 5 P.M., at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

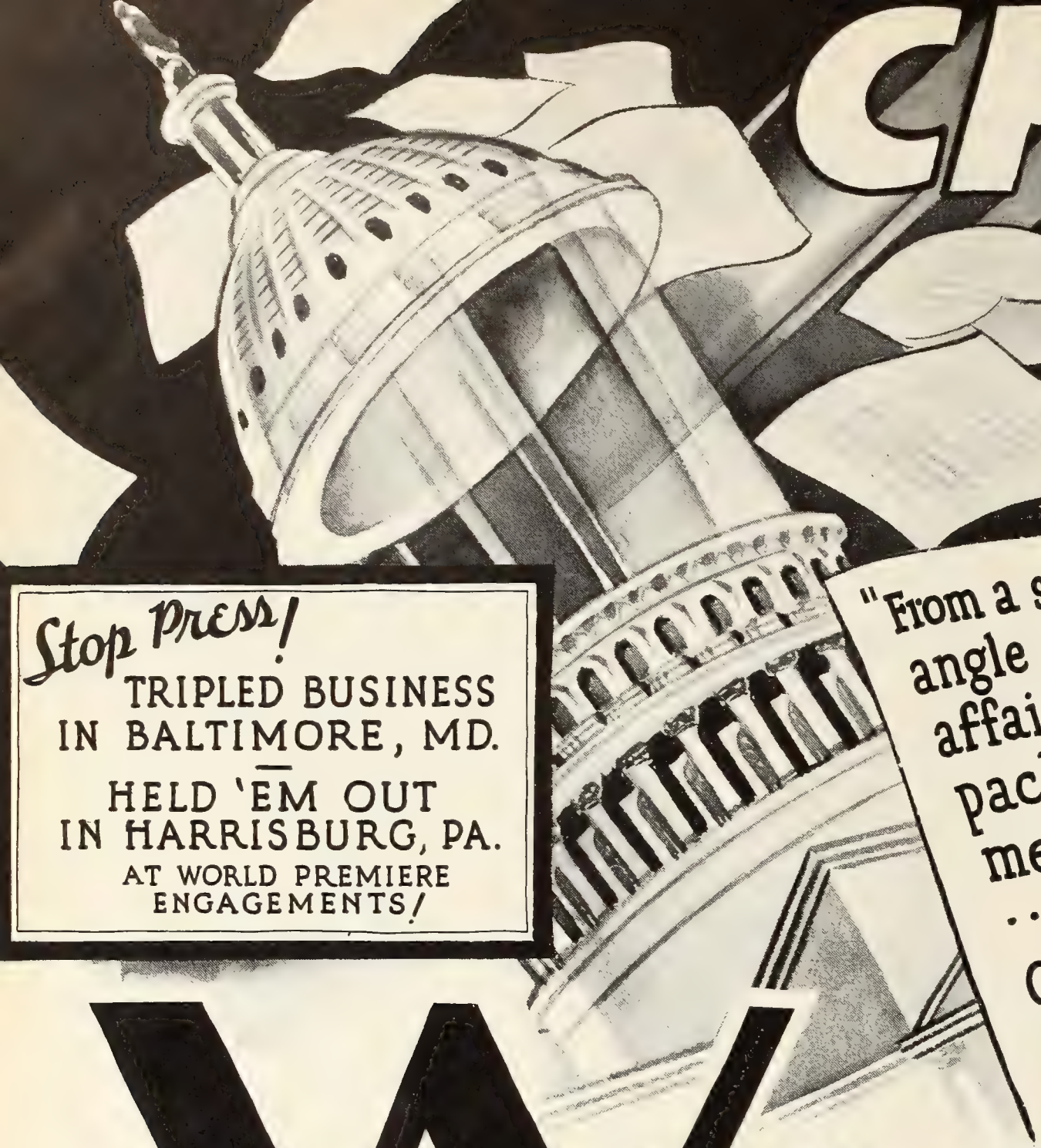
Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 1, 1932, reached $1,553,808 from 112 theatres in 20 cities. This marks an increase of $25,892 over the total for the preceding calendar week ended September 24, when 107 theatres in 20 cities grossed $1,527,916 in the aggregate. During the more recent seven-day period no new high individual records were established, while seven new low individual figures were recorded. This compares with no new "highs" and three new "lows" during the previous week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	25c-65c	"Once In A Lifetime" (U.) (30c-75c)	22,000	"The Most Dangerous Game" (Radio)	21,000	High 12-5 "Frankenstein"	27,000
							Low 3-25-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"The Last Man" (Col.)	22,500	"Bird of Paradise" (Radio)	21,500	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,200	25c-60c	"The Last Mile" (Tiff.)	21,500	"Divorce in the Family" (MGM)	22,000	High 1-24 "Hell's Angels"	32,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Grand Hotel" (MGM) (2nd week)	24,000	"Grand Hotel" (MGM) (1st week)	22,500	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Blonde Venus" (Para.)	38,000	"The Night of June 13" (Para.)	36,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Movie Crazy" (Para.)	17,500	"Tiger Shark" (F. N.)	16,000	.....	
Uptown	2,000	25c-60c	"Movie Crazy" (Para.)	14,000	"Tiger Shark" (F. N.)	13,000	High 5-14-32 "The Miricle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"The Night of June 13" (Para.)	22,600	"A Successful Calamity" (W. B.)	28,400	High 3-28 "My Past"	39,500
							Low 8-27-32 "Devil and the Deep"	15,000
Century	3,000	25c-55c	"Big City Blues" (W. B.)	9,800	"A Passport to Hell" (Fox)	8,900	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Court Street	1,800	25c	"The Sign of Four" (World-Wide) (4 days)	1,900	"The Lost Battalion" (U.) (4 days)	2,100	.....	
Great Lakes	3,000	30c-65c	"Grand Hotel" (MGM) (6 days-2nd week)	9,200	"Grand Hotel" (MGM) (1st week)	18,600	High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-35c	"70,000 Witnesses" (Para.)	8,700	"Doctor X" (F. N.)	6,500	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"The Last Mile" (Tiff.)	11,000	"Hollywood Speaks" (Col.)	6,800	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Blonde Venus" (Para.)	44,000	"The Crash" (W. B.)	35,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-75c	"Love Me Tonight" (Para.) (2nd week)	12,500	"Love Me Tonight" (Para.) (1st week)	22,000	High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-75c	"Hat Check Girl" (Fox)	23,200	"The Night of June 13" (Para.)	26,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"The Most Dangerous Game" (Radio)	22,000	"Back Street" (U.)	30,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"The Painted Woman" (Fox)	15,500	"Those We Love" (World-Wide)	11,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-75c	"Movie Crazy" (Para.) (2nd week)	11,000	"Movie Crazy" (Para.) (1st week)	19,000	High 3-21 "City Lights"	46,562
							Low 6-18-32 "The Tenderfoot"	9,000
Cleveland								
Allen	3,300	25c-50c	"Grand Hotel" (MGM) (2nd week)	13,000	"Grand Hotel" (MGM) (1st week)	23,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Palace	3,100	25c-60c	"Once In A Lifetime" (U.)	21,500	"Night Club Lady" (Col.)	19,500	High 5-2 "Laugh and Get Rich"	40,000
							Low 9-17-32 "Okay America"	18,000
Stillman	1,900	25c-35c	"The Thirteenth Guest" (Monogram)	5,100	"Isle of Paradise" (Eagle)	6,500	.....	
Warner's Lake	800	15c-50c	"Tiger Shark" (F. N.)	8,500	"A Successful Calamity" (W. B.) (25c-50c)	8,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-65c	"Grand Hotel" (MGM) (25c-50c)	9,000	"Blondie of the Follies" (MGM)	11,000	High 8-8 "Politics"	25,000
							Low 10-1-32 "Grand Hotel"	9,000
Huffman's Rialto	900	20c-40c	"War Correspondent" (U.)	2,800	"A Passport to Hell" (Fox)	3,000	.....	
Orpheum	2,600	25c-65c	"Successful Calamity" (W. B.) (25c-50c)	8,500	"Bird of Paradise" (Radio)	18,000	.....	
Paramount	2,000	25c-40c	"Tiger Shark" (F. N.)	7,500	"Life Begins" (F. N.)	7,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Okay America" (U.)	8,500	"Hold 'Em Jail" (Radio)	12,000	.....	
Fisher	5,100	25c-60c	"Pack Up Your Troubles" (MGM)	12,500	"Love Me Tonight" (Para.)	10,000	.....	
Fox	5,100	25c-50c	"Chandu, the Magician" (Fox)	10,500	"A Passport to Hell" (Fox)	12,000	.....	
Michigan	4,000	25c-75c	"Night of June 13" (Para.)	31,000	"70,000 Witnesses" (Para.)	24,500	.....	
United Artists	2,000	25c-75c	"Grand Hotel" (MGM)	21,600	"Mr. Robinson Crusoe" (U. A.)	11,000	.....	



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Screen Play by
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Rain" (U. A.) (3rd week)	13,900	"Rain" (U. A.) (2nd week)	19,800	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-55c	"Tiger Shark" (F. N.)	20,000	"Blessed Event" (W. B.) (3rd week)	11,250	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	35c-50c	"Hat Check Girl" (Fox)	4,000	"Chandu, the Magician" (Fox)	3,000	High 6-13 "Daddy Long Legs"	10,000
							Low 8-20-32 "Jewel Robbery"	2,500
Circle	2,800	35c-50c	"Blonde Venus" (Para.)	7,500	"A Successful Calamity" (W. B.)	6,000	High 2-14 "Cimarron"	13,000
							Low 7-30-32 "Westward Passage"	3,500
Indiana	3,300	35c-50c	"Night of June 13" (Para.)	6,800	"Blessed Event" (W. B.)	7,500	High 1-17 "Her Man"	25,000
							Low 9-10-32 "Bring 'Em Back Alive"	5,000
Palace	2,800	35c-50c	"Grand Hotel" (MGM) (2nd week)	7,000	"Grand Hotel" (MGM) (1st week)	14,000	High 5-2 "Trader Horn"	22,000
							Low 9-3-32 "The Last Mile"	5,000
Kansas City								
Liberty	1,000	15c-25c	"The Night of June 13" (Para.)	4,000	"Week-End Marriage" (F. N.)	4,000	.....	
Mainstreet	3,049	35c-60c	"Hold 'Em Jail" (Radio)	20,000	"Congorilla" (Fox)	19,000	High 1-9-32 "Peach O' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-40c	"Grand Hotel" (MGM) (25c-50c) (2nd week) (7 days and Sat. midnite show)	12,400	"Grand Hotel" (MGM) (35c-50c) (1st week) (7 days and Sat. midnite show)	27,000	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quck Millions"	7,500
Newman	2,000	35c-50c	"Blonde Venus" (Para.) (7 days and Sat. midnite show)	12,800	"A Successful Calamity" (W. B.) (7 days and Sat. midnite show)	8,300	High 2-27-32 "Shanghai Express"	25,000
							Low 6-4-32 "Street of Women"	6,500
Plaza	1,940	35c-50c	"The Crash" (F. N.)	4,500	"Chandu, the Magician" (Fox)	6,000	.....	
Los Angeles								
Loew's State	2,416	35c-70c	"Pack Up Your Troubles" (MGM) (35c-75c)	17,000	"Chandu, the Magician" (Fox)	17,000	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	25c-50c	"Okay American" (U.)	10,000	"Hold 'Em Jail" (Radio)	6,400	High 1-9-32 "Frankenstein"	34,000
							Low 8-24-32 "Hold 'Em Jail"	6,400
Paramount	3,596	35c-70c	"Night of June 13" (Para.)	29,000	"70,000 Witnesses" (Para.)	24,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
W. B. Downtown	2,400	25c-55c	"Those We Love" (Tiff.)	11,000	"The Man Called Back" (Tiff.)	8,400	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	35c-55c	"Blessed Event" (W. B.)	9,000	"Those We Love" (Tiff.)	5,100	.....	
Minneapolis								
Lyric	1,238	25c-40c	"Dr. X" (F. N.)	2,000	"Speak Easily" (MGM)	2,600	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-55c	"Okay America" (U.)	15,000	"Bird of Paradise" (Radio)	13,500	High 12-14 "Cimarron"	30,000
							Low 8-20-32 "American Madness"	12,000
State	2,300	25c-55c	"Blonde Venus" (Para.)	7,500	"Grand Hotel" (MGM)	9,000	High 1-2-32 "Sooky"	10,000
							Low 4-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	26c-77c	"Doctor X" (F. N.) and "Week-Ends Only" (Fox)	11,500	"Down to Earth" (Fox) and "Congorilla" (Fox)	13,000	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip-Off"	8,000
His Majesty's	1,600	25c-75c	"Pas Sur La Bouche" and "Amour En Vitesse" (French)	4,500	.....		.....	
Imperial	1,914	15c-40c	"Fantomas" (French)	3,000	"Fils D'Amerique" (French)	3,500	High 1-17 "Office Wife"	10,000
							Low 8-12-32 "Paris-Beguin"	1,800
Loew's	3,115	30c-85c	"Blondie of the Follies" (MGM)	13,000	"Bachelor's Affairs" (Fox)	13,800	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	30c-$1.00	"Grand Hotel" (MGM)	15,000	"A Successful Calamity" (W.B.)	14,000	High 4-2-32 "One Hour With You"	19,500
							Low 8-12-32 "Washington Masquerade"	10,000
Princess	2,272	25c-75c	"Bird of Paradise" (Radio) and "Woman in Room 13" (Fox)	10,000	"War Correspondent" (Col.) and "Stranger in Town" (W. B.)	9,500	High 4-1 "City Lights"	22,500
							Low 8-27-32 "Man Called Back" and "Strangers of the Evening"	7,000
New York								
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (5th week)	19,706	"Strange Interlude" (MGM) (4th week)	21,480	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Cameo	549	25c-75c	"Goona Goona" (First Div.) (2nd week)	7,353	"Goona Goona" (First Div.) (1st week)	8,440	.....	
Capitol	4,700	35c-$1.65	"Grand Hotel" (MGM) (2nd week-8 days)	69,883	"Grand Hotel" (MGM) (1st week)	85,239	High 1-9-32 "Mata Hari"	110,466
							Low 7-2-32 "New Morals for Old"	29,767
Criterion	850	40c-$1.65	"Maedchen in Uniform" (Krimsky & Cochran)	12,000	.....		High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Globe	1,050	25c-75c	"Phantom Express" (Majestic)	6,300	.....		.....	
Embassy	598	25c	All Newsreel	7,641	All Newsreel	7,702	High 1-3 Newsreels	9,727
							Low 5-28-32 Newsreels	5,785
Mayfair	2,300	35c-85c	"Hell's Highway" (Radio)	18,548	"Bird of Paradise" (Radio) (2nd week)	17,000	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Palace	2,500	30c-$1.10	"Horse Feathers" (Para.)	17,612	"Down to Earth" (Fox)	13,500	.....	
Paramount	3,700	40c-$1.10	"Blonde Venus" (Para.)	59,800	"Night of June 13" (Para.)	64,800	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.10	"Movie Crazy" (Para.) (2nd week)	16,000	"Movie Crazy" (Para.) (1st week)	30,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.10	"Mr. Robinson Crusoe" (U. A.)	34,600	"Love Me Tonight" (Para.) (5th week)	11,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
Roxy	6,200	35c-$1.10	"A Successful Calamity" (W.B.) (8 days)	50,000	"The Painted Woman" (Fox)	36,000	High 1-1-32 "Delicious"	133,000
							Low 6-11-32 "Monte Carlo Madness"	30,000
Strand	3,000	35c-$1.10	"Life Begins" (W. B.) (2nd week)	21,784	"Life Begins" (W. B.) (1st week)	39,231	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,949	35c-$1.10	"Tiger Shark" (F. N.)	38,231	"Big City Blues" (W. B.) (2nd week)	9,274	High 9-19 "Five Star Final"	59,782
							Low 8-20-32 "Hollywood Speaks"	5,690

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When a group of real showmen band together for the purpose of doping out ways and means of helping put over certain pictures, then they are deserving of thanks from every exhibitor in the country.

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From M.P.Herald, October 1, 1932

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"White Zombie" (U. A.)	4,000	"A Successful Calamity" (W.B.)	3,800	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Blonde Venus" (Para.)	6,000	"Blessed Event" (W. B.)	5,500	High 2-21 "Cimarron"	15,500
							Low 8-12-32 "Downstairs"	3,000
Liberty	1,500	10c-35c	"This Sporting Age" (Col.) (4 days)	1,200	"A Passport to Hell" (Fox) (4 days)	1,000	High 1-24 "Under Suspicion"	7,200
			"Tom Brown of Culver" (U.) (3 days)	1,100	"Texas Bad Man" (U.) (3 days)	1,200	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Tiger Shark" (F. N.)	4,500	"Okay America" (U.)	4,000	High 9-19 "Young As You Feel"	11,000
							Low 8-20-32 "War Correspondent"	3,000
Omaha								
Orpheum	3,000	25c-55c	"Okay America" (U.)	11,250	"Back Street" (U.)	12,500	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Grand Hotel" (MGM)	10,500	"Blondie of the Follies" (MGM)	8,500	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Speak Easily" (MGM) and "A Passport to Hell" (Fox)	5,500	"Doctor X" (F. N.) and "Stranger in Town" (F. N.)	5,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Make Me A Star" (Para.) (5 days)	1,500	"Skyscraper Souls" (MGM) (6 days)	2,700	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me A Star"	1,500
Boyd	2,400	35c-75c	"Grand Hotel" (MGM) (8 days)	17,500	"Love Me Tonight" (Para.) (4 days-2nd week)	8,000		
Earle	2,000	35c-66c	"Hold 'Em Jail" (Radio) (6 days)	16,000	"Downstairs" (MGM) (6 days)	15,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"Hat Check Girl" (Fox) (6 days)	23,000	"Chandu, the Magician" (Fox) (6 days)	18,500	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"Blessed Event" (W. B.) (35c-55c)	4,500	"Horse Feathers" (Para.) (6 days)	4,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"Bird of Paradise" (Radio) (6 days)	14,500	"Blessed Event" (W. B.)	16,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Most Dangerous Game" (Radio) (6 days)	8,500	"70,000 Witnesses" (Para.) (6 days)	8,000	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Fox Broadway	1,912	25c-55c	"The Crash" (W. B.)	2,800	"Mr. Robinson Crusoe" (U.A.)	6,000	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Oriental	2,040	25c-35c	"A Successful Calamity" (W. B.)	4,000	"Two Against the World" (W.B.)	2,800		
Paramount	3,068	35c-65c	"Tiger Shark" (F. N.)	12,500	"Chandu, the Magician" (Fox)	12,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Rialto	1,400	25c	"Almost Married" (Fox)	1,800	"The Painted Woman" (Fox)	2,500	High 12-19 "Trader Horn"	12,000
							Low 10-1-32 "Almost Married"	1,800
RKO Orpheum	1,700	25c-40c	"Okay America" (U.)	6,400	"Bird of Paradise" (Radio)	9,300	High 2-14 "Cimarron"	20,000
							Low 10-1-32 "Okay America"	6,400
United Artists	945	25c-35c	"Hat Check Girl" (Fox)	2,500	"The Night of June 13" (Para.)	2,500	High 1-10 "Hell's Angels"	12,500
							Low 8-4-32 "Week Ends Only"	2,000
San Francisco								
El Capitan	3,100	25c-60c	"Jewel Robbery" (W. B.)	11,000	"Miss Pinkerton" (F. N.)	11,000	High 8-15 "Daddy Long Legs"	16,750
							Low 10-1-32 "Jewel Robbery"	11,000
Filmarte	1,400	25c-50c	"Igloo" (U.)	1,750	"Bockbeerfest" (Foreign)	2,000		
Fox	4,600	25c-90c	"Pack Up Your Troubles" (MGM)	28,000	"Chandu, the Magician" (Fox)	28,000	High 1-3 "Lightning"	70,000
							Low 10-1-32 "Pack Up Your Troubles"	28,000
Golden Gate	2,800	25c-65c	"Most Dangerous Game" (Radio)	15,000	"Okay America" (U.)	15,500	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-90c	"Grand Hotel" (MGM) (10 days)	16,000	"Blonde Venus" (Para.) (10 days)	19,000	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
President	1,440	25c-40c	"Phantom Express" (Majestic)	5,750	"The Man Called Back" (Tiff.)	6,400		
Warfield	2,700	35c-90c	"Heritage of the Desert" (Para.)	17,500	"Night of June 13" (Para.)	18,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	1,380	35c-75c	"Tiger Shark" (F. N.) (2nd week)	7,000	"Tiger Shark" (F. N.) (1st week)	11,500	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue	2,750	25c-75c	"Blonde Venus" (Para.)	10,000	"70,000 Witnesses" (Para.)	14,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,280	25c-75c	"Tiger Shark" (F. N.)	8,500	"Downstairs" (MGM) (5 days)	4,500		
					"Unashamed" (MGM) (4 days)	3,000		
Liberty	2,000	10c-25c	"The Sign of Four" (World-Wide)	4,500	"Unholy Love" (Allied) and "Mounted Fury" (World-Wide)	3,500	High 1-10 "The Lash"	11,500
							Low 9-17-32 "Range Law" and "Discarded Lovers"	3,000
Music Box	950	25c-75c	"Blessed Event" (W. B.)	6,500	"A Successful Calamity" (W. B.) (2nd week)	4,500	High 2-28 "City Lights"	14,000
							Low 9-10-32 "Crooner"	3,000
RKO Orpheum	2,650	25c-75c	"Okay America" (U.)	8,000	"Hold 'Em Jail" (Radio)	8,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 8-27-32 "Age of Consent"	6,000
Washington								
Columbia	1,232	25c-40c	"Drifting Souls" (First Div.)	1,500	"Congorilla" (Fox)	5,600		
Earle	2,323	25c-66c	"Night Mayor" (Col.)	23,500	"The Purchase Price" (W. B.)	16,000		
Fox	3,434	25c-66c	"Hat Check Girl" (Fox)	18,500	"Chandu, the Magician" (Fox)	22,000		
Loew's Palace	2,363	35c-55c	"Grand Hotel" (MGM) (2nd week)	10,500	"Grand Hotel" (MGM) (1st week)	22,000		
Metropolitan	1,600	25c-55c	"Blessed Event" (W. B.) (2nd week)	5,500	"Blessed Event" (W. B.) (1st week)	14,500		
National	1,200	25c-$1.50	"Strange Interlude" (MGM) (9 days)	15,000				
Rialto	1,853	25c-55c	"Back Street" (U.) (8 days)	13,000				
RKO Keith's	1,832	25c-55c	"Hell's Highway" (Radio)	6,500	"Bird of Paradise" (Radio) (6 days-2nd week)	7,000		

Al Smith says "America NEEDS TO LAUGH!"



The man who has been called America's Greatest Democrat says in an interview in The New Movie Magazine "The movies are the one bright spot in a long day for lots of folks. And what do they do when they get there. THEY WANT TO LAUGH."

AND THEY WILL LAUGH UNTIL THEIR SIDES ARE SORE WHEN THEY SEE THIS ONE!

"You'll never forgive yourself if you miss it"
—Photoplay

With JACK OAKIE, SIDNEY FOX, Aline McMahon, Russell Hopton, Louise Fazenda, Gregory Ratoff, Zasu Pitts, Onslow Stevens. From the play by Moss Hart and George S. Kaufman. Produced by Carl Laemmle, Jr. Directed by Russell Mack. Presented by Carl Laemmle.

ONCE IN A LIFETIME

"IT'S COLOSSAL!"



PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED			
"The Iron Master"	Story by Adele Buffington. Director: Chester M. Franklin.	Reginald Denny, Lila Lee, J. Farrell MacDonald.	Shooting
COLUMBIA			
"Plain Clothes Man"	Story by Keene Thompson. Director: Irving Cummings.	Jack Holt, Lillian Miles.	Shooting
"Obey The Law"	Story by Charles Condon, Robert Ellis, George Ernest. Director: D. Ross Lederman.	Joan Marsh, Wm. Collier , Jr.	Shooting
"No More Orchids"	Story by Grace Perkins. Director: Walter Lang.	Carole Lombard, Lyle Talbot.	Shooting
"Air Hostess"	Story by Anthony Coldeway. Director: Al Rogell.		Shooting
FOX			
"Walking Down Broadway"	Story by Dawn Powell. Director: Erich von Stroheim.	James Dunn, Boots Mallory, Zasu Pitts, Minna Gombell.	Shooting
"Jubilo"	Story by Philip Klein, Barry Conners. Director: John Blystone.	Will Rogers, El Brendel, Marion Nixon.	Shooting
"Tess of the Storm Country"	Story by Grace Miller White. Director: Al Santell.	Janet Gaynor, Charles Farrell, Evalyn Knapp.	Shooting
"Pier 13"	Story by Barry Conners, Philip Klein. Director: Raoul Walsh.	Spencer Tracy, Joan Bennett, Marion Burns.	Shooting
"Cross Pull"	Story by Hal G. Evarts. Director: Walter Mayo.	Onslow Stevens, Janet Chandler, El Brendel.	Shooting
"Call Her Savage"	Story by Tiffany Thayer. Director: John F. Dillon.	Clara Bow, Gilbert Roland, Alexander Kirkland, Estelle Taylor.	Shooting
"Robber's Roost"	Novel by Zane Grey. Director: Louis King.	George O'Brien, Maureen O'Sullivan.	Shooting
METRO-GOLDWYN-MAYER			
"Rasputin"	Director: Richard Boleslavsky.	John Barrymore, Lionel Barrymore, Ethel Barrymore.	Shooting
MONOGRAM			
"Guilty or Not Guilty"	Story by Arthur Hoerl. Director: Albert Ray.	Betty Compson, Tom Douglass, Claudia Dell.	Shooting
PARAMOUNT			
"Evenings for Sale"	Story by I. A. R. Wylie. Director: Stuart Walker.	Herbert Marshall, Sari Maritza, Charles Ruggles.	Shooting
"If I Had A Million"	Story by Robert Andrews.	Fredric March, Sylvia Sidney, Gary Cooper, Wynne Gibson, George Raft, Frances Dee, Jack Oakie.	Shooting
"He Learned About Women"	Story and direction by Lloyd Corrigan.	Stuart Erwin, Alison Skipworth, Susan Fleming.	Shooting
RKO-RADIO			
"Sport Page"	Story by Jerry Horwin. Director. Dudley Murphy.	Joel McCrea, Marian Marsh.	Shooting
"Renegades of the West"	Story by Frank R. Pierce. Director: Casey Robinson.	Tom Keene, Betty Furness, Rosco Ates.	Shooting
"Phantom Fame"	Book by Harry Reichenbach. Director: Gregory LaCava.	Lee Tracy, Lupe Velez.	Shooting
"Penguin Pool Murder"	Novel by Stuart Palmer. Director: George Archainbaud.	Edna May Oliver, Robert Armstrong, Donald Cook. Mae Clarke.	Shooting
"Goldie"	Director: Mal St. Clair.	Lily Damita, Charles Morton, Sam Hardy.	Shooting
"Men of America"	Original by Humphrey Pearson, Henry McCarty. Director: Ralph Ince.	Bill Boyd, Dorothy Wilson, Chic Sale.	Shooting
"Man and Wife"	Play by Eugene Walters. Director: J. Walter Ruben.	Irene Dunne, Charles Bickford, Gwili Andre, Eric Linden.	Shooting
UNITED ARTISTS			
"The Kid From Spain"	Story by William A. McGuire, Bert Kalmar and Harry Ruby. Director: Leo McCarey.	Eddie Cantor, Lyda Roberti, Ruth Hall, Robert Young, John Miljan.	Shooting
UNIVERSAL			
"Nagana"	Story by Dale Van Every, Don Ryan. Director: Ernst L. Frank.	Tala Birell, Melvyn Douglas, Onslow Stevens.	Shooting
"Imhotep"	Story by Richard Schayer, Nina Wilcox Putnam. Director: Karl Freund.	Boris Karloff, Zita Johann, David Manners.	Shooting
"Oh, Promise Me"	Story by Peter B. Kyne. Director: Art Rosson.	Tom Mix.	Shooting
WARNER BROTHERS			
"Parachute"	Story by Riam James. Director: Al Green.	Douglas Fairbanks, Jr., Bette Davis, Lyle Talbot, Claire Dodd, Leo Carrillo, Sheila Terry.	Shooting
"Haunted Gold"	Story by Adele Buffington. Director: Mack Wright.	John Wayne, Sheila Terry.	Shooting
WARNER-FIRST NATIONAL			
"Lawyer Man"	Novel by Mark S. Popkin and Max Trell. Director: William Dieterle.	William Powell, Joan Blondell, Sheila Terry, Helen Vinson.	Shooting
"Employees' Entrance"	Story by David Boehm. Director: Roy Del Ruth.	Warren William, Loretta Young, Wallace Ford, Alice White.	Shooting

It sounds high-brow—
ut it spells dough-ray-me!

A Message from the Makers of the World's Finest Trailers

Sales psychology! That's not just a high-brow expression: It is the underlying basis of TICKET-SELLING—everytime! And that's the MAGIC FLAVOR we mix into every National Screen trailer!

Our trailers bring you the APPROVED SELLING-ANGLES on the pictures they advertise. They are designed to do just that through the COOPERATION of the companies which produce the pictures.

Their experts in production, distribution and theatre operation continually work with National Screen Service towards creating the BEST METHOD OF SELLING the picture to the public.

You get the benefit of this unique quality ONLY in National Screen talking trailers! With sales-punch in every frame—NATIONAL SCREEN TRAILERS BUILD BUSINESS!

National Screen Service
Ad-Vance Trailers

Pictures sell pictures; sell from your screen! The cheapest, and by far the most effective advertising is a talking-scene trailer, with its teasing, coaxing message. You can prove it by actual test!

lational Screen Ad-Vance Trailers are your first aid to better business!

JENKINS' COLYUM

Council Grove, Kan.

DEAR HERALD:

To most people Council Grove is just another town, but to the Jayhawkers, Council Grove is the most historic spot in Kansas.

The old original Santa Fe trail began here and ended at Santa Fe, New Mexico. The first school house for white children in Kansas was built here. Close by a monument erected alongside the trail by The Daughters of the American Revolution is "Council Oak," under which a treaty was signed between the representatives of the Government and the Indians.

Mr. and Mrs. W. R. Bratton operate the Stella theatre. We got into Council Grove at three o'clock and called Mr. Bratton's house and Mrs. Bratton told us that he had gone fishing, and we told her that that was some more of our good luck, to get there too late to go with him. She insisted that we stay over and come to the show as she and Mr. Bratton wanted to see us. We told her we were a working man, but she wouldn't listen to our leaving without seeing them. So we stayed. Who could resist an invitation like that? We couldn't, and we are glad we stayed, for we met two very delightful folk who insisted that we come back sometime. We accept the invitation here and now.

▽

Earl Harmon of the Lyric at Cottonwood Falls said that if his toehold on business didn't slip he thought he could pull through, but that he had worn off all of his toenails trying to hang on and that he had bunyons on one foot and corns on the other, but that there were no patches on the seat of his pants. We will bet he wins.

▽

Lancaster and Gish of the Uptown theatre at Strong City asked us if we thought it possible to operate a theatre without the HERALD. We didn't lie to 'em a bit; we told 'em the truth, and that's why they enrolled in the HERALD family. Occasionally we meet an exhibitor who wouldn't know the truth if he met it in the road, but not often.

▽

The most pleasing thing we know of is to hear a radio crooner sing through a megaphone and his adenoids.

▽

C. L. McVey of the Dreamland theatre at Herrington is a brother of the late Mrs. Sidney Drew, who with her husband used to make those Sidney Drew high-class comedies. Mr. McVey has been connected with the show business in about all its ramifications, purifications, justifications, nullifications and what have you, and has settled down to try and give Herrington people the kind of entertaiment Herrington people ought to have. He has a very fine theatre and the finest and cleanest booth we have seen in a long time, and if he can't make it go there is no use of anybody else trying it.

▽

Mr. H. F. Strowig operates the Lyric at Abilene. The Lyric is plenty good enough for Abilene, and Abilene is the cleanest, snappiest, up-to-the minute town we have seen in many a day. The Lyric looks like a gold mine to us or else Abilene is putting on a whole lot of dog trying to make people think she's a city. It certainly seemed to us to be a real town.

▽

Charlie Swiercinsky (try to pronounce it at your own risk) of the Majestic theatre at Washington told us when we called that every time he got a bum picture and wanted to swear, he would hunt up a HERALD and read our colyum, which always quieted him down. We told him our colyum was not intended for that purpose, that it was intended as a medicine for people who were troubled with box-office sluggishness and that it was an infallible remedy.

Charlie and Mrs. Charlie are a couple of mighty swell fellows and we enjoyed our evening with them immensely. The next morning Charlie drove us around to see the terrible havoc the tornado did the town last summer. This tornado didn't stop at damaging dwellings by the score, but it completely wrecked the high school and standpipe, and it literally leveled their brick and stone courthouse to the ground. Fortunately most of the people of the town were at a celebration (it was the Fourth of July) out in the city park and out of the path of the tornado or the loss of life would have been terrible. As it was, three people were killed and a number injured.

J. C. KENKINS,
The HERALD Man

Principal to Distribute Williamson Undersea Film

Principal Pictures Corporation has acquired distribution rights to the novelty feature, "With Williamson Beneath the Sea," produced by J. E. Williamson, undersea explorer of note. The picture, shot almost entirely beneath the sea, will contain several sequences pictured in color, claimed to be the first undersea films in natural color.

A flexible metallic tube, invented by Mr. Williamson's father and perfected by his son, through which cameramen descend to the bottom of the sea and into a large, glass-enclosed chamber, makes possible the filming of undersea activity. Persons in the lowered chamber are said to be in constant touch with the boat on the surface by telephone. The film will appear on Broadway shortly.

Represents Italian Company

A new foreign entrant into the American market, Caesar Film Company, of Rome, has announced the appointment of Frank Pennino as its general representative here. Mr. Pennino, whose offices are at 261 Broadway, New York, distributed American Biograph pictures in the early days. "La Vecchia Signora" ("The Old Lady"), is the first Caesar film, and Mr. Pennino, in addition to selling state rights, is prepared to purchase rights to American pictures for Italy.

Monogram-Consolidated Deal

Monogram Pictures has awarded to Consolidated Film Industries, Inc., the contract for negative-developing and release-printing on its remaining 28 productions scheduled for 1932-3. The contract will involve approximately twenty million feet of release printing. Consolidated will also make the color prints for Monogram's "The Girl From Calgary," using its Magnacolor process.

Acquire Majestic Franchises

Joseph Silverman and R. H. Clemmons have acquired the Majestic Pictures franchises for Texas, Oklahoma and Arkansas. Twenty features and six westerns are included. The third feature release of the company is "The Crusader," formerly titled "Crusade."

Soviet Government Will Reorganize Film Industry

Sovkino, the state film organization of Soviet Russia, which exercises a complete monopoly over production and distribution in the country, is to be reorganized under government order, according to George R. Canty, American trade commissioner at Berlin.

Russian production in the future will be handled by four trusts: Rus-Film, Bel-Film, Ukrain-Film and Wostok-Film. A special trust will be in charge of film constructions and another, Tech-Film, will handle educational, cultural and newsreel films. It is planned to produce 60 feature and 100 short educational films during 1932-33.

Pass Stench Bomb Bill

The Texas state senate has passed a bill making the throwing of a stench bomb in any public place a felony, punishable by imprisonment of not less than one year nor more than 25, or a fine of not less than $25 nor more than $5,000.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of MOTION PICTURE HERALD, published weekly at New York, N. Y. for October 1, 1932.
State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theodore J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MOTION PICTURE HERALD, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:
Publisher and Editor-in-Chief—Martin Quigley, 1790 Broadway, New York, N. Y.
Editor—Terry Ramsaye, 1790 Broadway, New York, N. Y.
Managing Editor—Ernest A. Rovelstad, 1790 Broadway, New York, N. Y.
Business Manager — Theodore J. Sullivan, 1790 Broadway, New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
Quigley Publishing Company, Inc., 1790 Broadway, New York, N. Y.
Quigley Publications, Inc., 19-21 Dover Green, Dover, Delaware.
Martin Quigley, 1790 Broadway, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

THEODORE J. SULLIVAN,
Business Manager.

Sworn to and subscribed before me this 31st day of September, 1932.
(Seal) ANNA MILBERT.
(My commission expires March 30, 1934.)

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



YOU WRITE THE ANSWER!

OUT OF THE MASS OF correspondence received this week, one particular letter remained in our mind so indelibly that we finally decided to pass along some quotes. It is so typical, yet true, of present conditions as applied to some circuits that our reasons for emphasizing it is in the hope that it will further awaken some of the circuit men to the realization that many of their houses can again become the profitable ventures they were before the circuit acquired them.

The manager of this theatre held down the same post under an independent for many years before he found himself working for a large organization. He has been running theatres in the same town for almost sixteen years and we are well acquainted with the type of showman he is from information regarding his activities some years before.

Let's pass on to some of the things he mentioned in his letter:

"Conditions in this town have changed but slightly since the much-talked-of depression started. Our factories and business centers are still going full blast and salaries are pretty near the same as five years ago. . . . Yet, business has fallen off considerably at the theatre. . . . When the Blank Circuit took this house over we were turning in close to a grand a week net. . . . This continued for quite a spell but gradually eased off until I find this, the first time in nine years that the town is not showing a profit. True, we are not losing a great amount of money, but I find myself sitting back and trying to fathom why we should be losing at all.

"I finally arrived at the only possible solution. Too many fingers in the pie, Chick. Although I have been running this house for many years, I find that my word or advice counts for very little with our division and home office. I have had no less than five district managers and two division managers in the short space of two years. Each one thought his predecessor was a flop. Each one discarded and destroyed what the man before him had worked out or erected in the way of organization morale. I was no longer permitted to do what in my mind was best for my theatre. When the home office started dictating the policies of the theatre, telling me how to sell or not to sell the pictures, entering into agreements in which I had no say, and finally wound up by actually telling me how I should allocate my time, I started to lose my old pep. The incentive to tackle something my own way and see it through as I thought best was gone.

". . . Personally, I believe that the independents are making money, while we are losing. . . . They (the independents) permit their managers to exercise close scrutiny of local conditions, give individual attention to their theatres and their patrons, watch the purse strings to avoid needless waste or unnecessary expenditures. . . . But there are so many leaks in a large organization that before you know it the losses run up into staggering sums."

There are many such letters coming into Club headquarters all the time. In most cases we discount some of the comment because we feel that the writer may be harboring a grudge. But we insist that in this instance we can safely believe what has been said. This man is too level-headed, too good a showman to swing a hammer just to hear himself talk. He has always been, and still is, one hundred per cent for his employers.

Long before the evils of circuit operation began to show themselves we cited many points in favor of local, individual supervision of theatres located outside of the larger key cities. We tried to show that many years of experience in such operations was sufficient proof that any attempt to run the theatres from a home office would be a disaster. Need we say at this time that our point of view was correct?

Mayhap we are harping too much on this subject. It's quite possible that we have overlooked, somewhere or other, the difficulties of circuit operation so that our mind is prejudiced in the wrong direction. But if such is the case, then close scrutiny of circuit system failed to reveal the solution of the mystery as to why they took the control of the various theatres out of the hands of the local manager and tied him hand and foot with orders, counter-orders, show-selling methods that may or not be good for every house and town and, worst of all, the refusal to permit the local manager to decide for himself what is best for his house.

It would seem that good product is not the only thing needed to bring our industry back to prosperity. Good common sense in the administration of circuits is of great importance, too.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Just to prove that a showman's wife must not jump to conclusions.

SOME MORE POSTER ART WORK FROM JIM BITTLES' WORK SHOP

Once again we are able to present examples of art work done by Display Artist Albert Howard for James "Jimmy" Bittles, manager of the Granada Theatre, a Vonderschmit Amusement house at Greencastle, Ind.

The poster on "Passport to Hell" at the right-hand portion of the illustration is an excellent example of composition used to call attention to two stars who have box



office value. The artist had simplicity and the personality of Joan Bennett in mind when he created the poster at the left, a slant which is considered good selling for that star.

In view of the "depresh," which hasn't lifted sufficiently to break out the tin box, Bittles still finds use of Alabastine art colors on ordinary newsprint very satisfactory when backed up with beaver or composboard, and where the program is changed as often as four times per week. This process keeps down costs and gives very good results.

Bittles and Howard were early contributors to this department's suggestions on poster art and we're glad to see them coming through with more. Material sent in by other members have helped them, Jimmy advises us, and we're sure that his have aided others. Let's keep the good work up, fellows, so shoot in your ideas.

Melincoff Now D. M.

Maxwell Melincoff, formerly manager for Warner Bros. in Lawrence, Mass., and a well known member of the Round Table Club, has been promoted to a district-managership, succeeding F. C. Barrett, who has been transferred to Pittsburgh. Max will make his headquarters at Boston.

Rhoden Host To Merchants

Inauguration of first run policy at the Fox-Plaza Theatre, Kansas City, Mo., was celebrated recently, when Elmer C. Rhoden, Fox Midwesco division manager, and Fox Theatres, Inc., played host to 650 merchants and employees in the Plaza district. Mr. Rhoden told the assembled guests of his company's plans for the house under the new policy, and treated them to a buffet supper and a screening of a new picture.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.—THANK YOU.

BLANCHARD STAGED FINE CAMPAIGN ON SAM KATZ CARNIVAL

Over five hundred dollars worth of activities were promoted without cost to theatre during Publix Carnival Week campaign down in William Schmidt's division by J. M. Blanchard, manager of the Strand Theatre, Sunbury, Pa. According to report, his campaign was one of the most complete, as far as detail is concerned, of any in the entire district.

He started the ball a-rolling 'way back in mid-summer with 100 per cent cooperation from the Chamber of Commerce on readers, bringing into the tie-up twenty-one merchants who were completely satisfied with results at the close of the week. Each of the merchants carried an ad on top of 49 ads ranging from two to eight columns in size. Thirty-six stores carried theatre displays in windows and ten merchants tied-up for the New York trip with special cards and displays. One daily paper contributed 32 inches of display space one day and 28 inches another day. Another paper gave 28 inches.

A tie-up was made with Texaco for a special children's matinee, whereby each kiddie wearing a fire chief's hat was admitted for ten cents. The company bannered five trucks three days in advance and held a parade on Friday in which five trucks and hundreds of children wearing the hats took part. After the parade the trucks parked in front of the theatre. The newspapers gave a 100 lines of reader and Texaco a page and one-half of display space on this stunt.

Wide Coverage

Additional effort included the sending out of 800 novelty cellophane letters on a selected mailing list; a tie-up with a chain store concern that netted ad space across the tops of 8,000 11 x 15 heralds without any cost to theatre; special displays carried by the same chain store concern in windows of all stores; the building of a very attractive rock garden display in theatre by local landscape artists that created a lot of word-of-mouth comment and secured a two-column, 40 line reader on the front page and 54 lines single column inside of a local paper; another tie-up with the Kelvinator company for display of refrigerator in lobby and arrangement for theatre patrons to obtain discount on purchase of one, and two half-pages of costless advertising from the same company.

Stage and added attractions for the week consisted of the Oddfellows Orphange Junior Band for Monday night, an event that attracted many who were interested in the organization; the presentation on Wednesday and Thursday of "Sunbury Souvenirs," a 900 foot film taken in 1909, with a M. C. to add humor to explanation of the shots, and consequent free space from paper of 178 lines of reader on the attraction. On Thursday players in two more local bands donated their services.

Most of our readers are well acquainted with the Blanchard brand of show-selling campaign so it will not be news that he did such excellent work in connection with Carnival Week. We're a bit late getting this into print but feel sure that there are many suggestions in the above paragraphs which can be successfully adapted to other events.

CONSISTENT USE OF INEXPENSIVE STUNTS HELPED E. R. BRENNAN

Proof that business can be brought to the theatre door in spite of the numerous kinks in trade conditions the past year or so is brought to light in looking over some data on recent activities of E. R. Brennan, manager of the State Theatre, Rhinelander, Wis.

Let's go back a bit and note what he did on "Crowd Roars." A snap-shot shows that a corps of six motorcycles and riders, escorted by a local motorcycle policeman, ballyhooed that attraction in bang-up fashion.

The small photo reproduced here appears to be a collection of juvenile banner carriers, with Brennan himself standing by. One of those small carts the youngsters drag around seems to be full of imitation dynamite, tagged "this dynamite will explode—'Doomed Battalion.'" The attractive theatre front in the background fails to show up on account of the shade under the marquee, but we know you will be able to make out the two youngsters astride the ponies. Another shot concerning the same picture shows a couple of kiddies standing beside two stacks of rifles, flanked on either side by the ponies and riders.

Again we see the ponies and riders ballyhooing a western picture, this time dressed in cowboy costume. A large cutout of Tom Mix astride a rearing horse is on the side-



walk in front of the theatre. We meet the same young cowboys once more at the corner of the theatre and this time we are let in on the picture's title—"Texas Bad Man."

Still another stunt he used this last summer to attract the public eye was the casting of six cakes of ice in forms spelling the title "Igloo." These were placed on a low platform in front of the theatre and passers-by were invited to exercise their skill to determine when the letters would melt away. Small mimeographed heralds were distributed in connection with this gag.

While discussing Brennan's activities we want you to know that all of the fine art work generally carried out for the State Theatre is handled by Joe Katz. Joe has been responsible for some unusually fine displays and they lend no small measure of success to the effectiveness of Brennan's showmanship. We hope, in the near future, to show some good photos of Katz's work so that other display men can see how he is helping put over the pictures.

So, as Brennan states, they do not get discouraged out his way when things don't run along just as they should, but, on the other hand, go out and promote inexpensive little stunts that keep theatre and attractions before the public. More power to him for his enterprise, and we'll hope to hear more about his activities.

"The Showman's Calendar"

OCTOBER

13th	Irene Rich's Birthday
	Cornerstone of White House Laid—1792
14th	William Penn Born—1644
	Lillian Gish's Birthday
	Succoth (Jewish Holiday)
15th	Ina Claire's Birthday
16th	John Brown's Raid, Harper's Ferry—1859
17th	Surrender of Burgoyne at Saratoga—1777
	Marion Marsh's Birthday
18th	Alaska Day Miriam Hopkins' Birthday
19th	Surrender of Cornwallis—1781
20th	Charley Chase's Birthday
	Spain Ceded Florida to U.S.—1820
21st	First Incandescent Light Produced by Edison—1879
22nd	First Wireless Message across Atlantic—1915
	Samuel Houston Elected First President of Texas Republic—1836
	Mitzi Green's Birthday Feast of Conclusion (Jewish Holiday)
23rd to 30th	Girl Scout Week
24th	Daniel Webster Born—1852 Sarah Bernhardt Born—1845
26th	Jackie Coogan's Birthday
27th	Theodore Roosevelt Born—1858 Navy Day
29th	Fanny Brice's Birthday
30th	John Adams (Second President) Born—1735
	Sue Carol's Birthday
31st	Hallowe'en Admission Day (Nevada)—1864

NOVEMBER

1st	All Saints Day Daniel Boone Born—1734
2nd	North and South Dakotas Admitted to Union—1889
3rd	William Cullen Bryant Born—1794

CLEMMER HAS GOOD STUNT TO USE WITH LOCAL POLITICIANS

Many compliments are being received these days by James Q. Clemmer, manager of the Fox-Fifth Avenue Theatre, Seattle, Wash., by virtue of the unique way he has tied in his theatre with state political activities.

No different than other sections of the country this season, Clemmer's city is in the throes of rabid political discussion, both among innocent, unsuspecting citizens and the men they support in office through taxation. Each evening at nine o'clock between the first and second shows, two loyal and patriotic candidates for state office are tendered the privilege of appearing on the stage for the blowing off of their particular and respective steam on campaign problems and questions.

In order to prevent any wrangling and possibility of these five minute acts turning from sane discussion into a boxing bout, bidders for the same office on opposing tickets are not allowed to appear on the same night. The list of speakers include candidates for the offices of governor, state senator, state congressmen and other minor political berths.

This "Forum," as Clemmer's idea is called, is being nicely coddled by the newspaper boys, who are covering the speeches nightly and consequently according both theatre and speakers wide publicity. It looks like an original and corking stunt to pull at this time of the year, so we're passing it along pronto.

ROUND TABLE BIOGRAPHIES

This will introduce to our readers a real, dyed-in-the-wool showwoman—Mrs. E. M. Eagleston, manager of the Majestic Theatre, Seymour, Ind., and a member of the Round Table Club.



Mrs. E. M. Eagleston

Mrs. Eagleston has been owner and manager of theatres in different localities for a period of about twenty years — the Opera House at Henry, Ill.; the Grand, at Mt. Vernon, Ill.; the Grand, at Pana, Ill.; the Grand, at Charleston, Ill.; the Sour Wine, at Brazil, Ind., and the Colonial, in Indianapolis, at the time the latter was a picture and vaudeville house. However, at the present time she has disposed of all interests with the exception of the Majestic, at Seymour.

Other of her activities included ownership of the Cooperative Theatrical Booking Association, her own vaudeville circuit, which she sold ten years ago to John Bentley of St. Louis; the post of booker for 16 different theatres in Illinois, handling musical comedies and roadshow attractions direct from New York, and authorship of the Easy Method Ledger System for theatres, which Mrs. Eagleston claims is the only one of its kind on the market.

With her rich background of experience in showbusiness Mrs. Eagleston should become a valuable contributor to this department and we'll look forward to hearing from her.



A SHORT YOU CAN'T BUY!

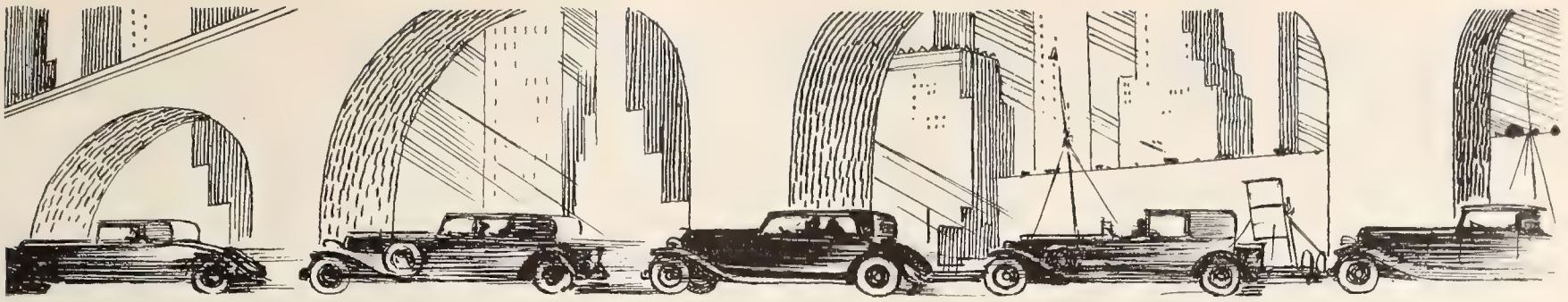
General Motors
presents

"THE FOURTH NECESSITY"

• • • and we really mean presents, too . . . for this time it signifies a piece of entertainment product offered to the exhibitor without cost.

• • • The world's largest motor car manufacturers have put on film in sound and song and story and picture a tale of the automobile, without advertising or propaganda, a merry and interesting bit of screen attention to the general cause of transportation, better living and prosperity. It is yours for the asking . . . see next page → → → → →





Nine minutes of fact and fun about America on wheels . . . there's a rollicking opening of old time pictures and melodies from the day before the horseless carriage, an episode with a snorting one-lung chariot of 1900 at the village cross roads, snappy dialogue at the cross roads, too, and then a swiftly graphic, interwoven story in words and pictures of the magic and miracle of the modern motor car in the making. No hidden trademarks, no selling hooks, just a good humored presentation of the automobile and good roads as "The Fourth Necessity." A good short with a good message.

Western Electric SOUND SYSTEM — THE VOICE OF ACTION

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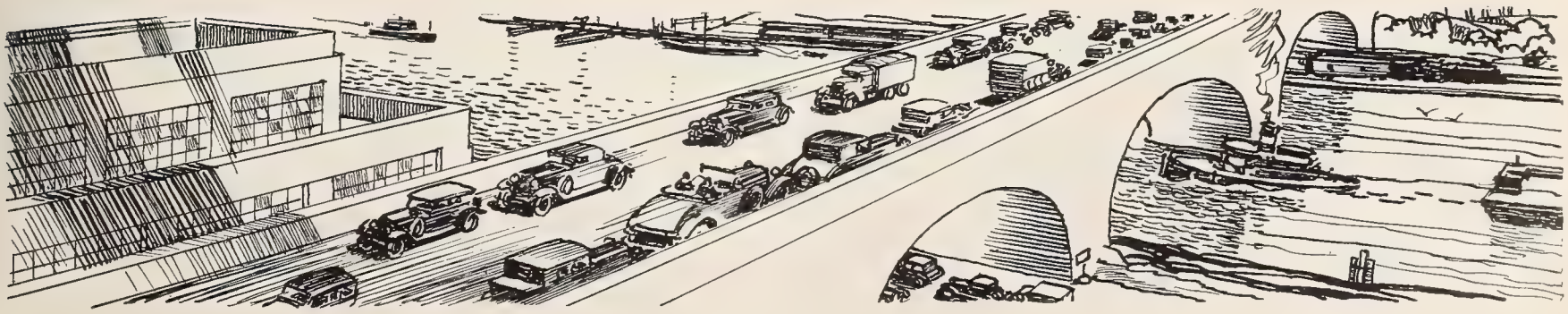
Just ask for it. Write a letter or send a telegram. Say when you want it and for how many days. Give three optional dates if possible. Your booking will be confirmed. Your print will arrive postage prepaid to be returned collect.

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GENERAL MOTORS CORPORATION

DEPARTMENT OF PUBLIC RELATIONS

1775 BROADWAY NEW YORK CITY



personalities

ERWIN BOCK, assistant manager of the Paramount Theatre, Cincinnati, since it was opened several months ago by RKO, has been appointed manager of the State Theatre, Dayton, Ohio, which recently reopened following a summer shut-down. Charles Johnson, former chief of staff, has been named assistant manager.

▽

BOB HAMPTON, manager of the Paramount Theatre, Gulfport, Miss., for the past two years, recently switched jobs with J. H. Marchand, manager of the Crown Theatre, Mobile, Ala.

▽

VICTOR MEYER, popular manager of the Orpheum Theatre, New Orleans, La., recently swelled his bank roll to the tune of $250 by annexing the RKO divisional award for best business during Greater Show Season.

▽

CHARLES DUTKIN, well known showman, has been appointed manager of the Avenue Theatre, an independent house in Wilmington, Del. He will add vaudeville on Monday and Friday nights.

▽

GERALD WHITNEY, formerly manager of the Tabor and Orpheum Theatres, Denver, Colo., recently succeeded George Papper as city manager at Boulder, with supervision of the Curran and Isis Theatres. Papper succeeds Willard Gettier, resigned, at the Longmont Theatre, Longmont.

▽

MRS. J. M. FIFE has taken over management of the Guthrie Theatre, Guthrie, Okla. She recently had the house remodeled and added new equipment.

▽

B. W. BAIR has been named manager of the Knox Street Theatre, Dallas, Tex.

▽

W. A. WEAVER has reopened the New Theatre, Hugo, Okla.

▽

W. L. LEWIS recently opened a new motion picture theatre at Sullivan, Mo.

▽

H. T. HODGE has reopened the Queen Theatre, Winters, Tex.

▽

AL REYNOLDS has replaced Joe Miller as resident manager of the RKO Capitol Theatre, Dallas. Miller has been transferred to the Majestic Theatre, San Antonio.

▽

JOHN CARTER has succeeded Norman Withrow as manager of the Massey Music Hall Theatre, Toronto, Canada. Withrow has been in charge for the past 21 years.

▽

PAUL CAPLAN has purchased the Electra Theatre, suburban house in Essex, Md., from Stephen Brenner. The house, closed for some time, will be reopened after extensive improvements have been made. Caplan, an auctioneer, is a newcomer to the amusement field.

▽

HERMAN A. BLUM, president of the M. P. T. O. of Maryland, has made many improvements to the equipment of the Idle Hour Theatre, downtown grind in Baltimore, since he regained lease on the house.

▽

CHARLIE BRENNAN, well known showman and member of our Club, is in charge of the Brook Theatre, Bound Brook, N. J.

▽

T. P. BARKER has been made manager of the Strand Theatre, Shenandoah, Pa.

DAN GILHULE has been assigned to the Strand Theatre, Holyoke, Mass.

▽

C. J. LAWLER is in charge of the Garden Theatre, recently reopened Publix house in Greenfield, Mass.

▽

WM. HARTNETT is at the helm of the Gorman Theatre, Framingham, Mass., another Publix house recently placed on the active list.

▽

BERNARD THOMAS is the new manager of Loew's State Theatre, Memphis, Tenn.

▽

C. E. VOGEL has been appointed city manager for Loew's, Inc., in Memphis, with headquarters at the Palace Theatre.

▽

W. O. GALLOWAY is the new manager of the Spensley Theatre, Dubuque, Iowa.

▽

J. L. GRING has been named manager of the Capitol Theatre, Lebanon, Pa., a house owned by Samler Bros. and recently reopened after extensive overhauling.

▽

ROBERT BEATTIE is the new manager of the Palace Theatre, Rockville, Conn.

▽

LIONEL WASSON, formerly manager of the Princess Theatre, Sioux City, Iowa, has succeeded Ray Welker as manager of the Strand, Council Bluffs.

▽

R. M. HARRIS has reopened the Mystic Theatre, Leipzig, Ohio, under straight picture policy.

▽

JACK ARMSTRONG is holding down the job of assistant manager of the Rex Theatre, Jackson, Mich.

▽

JOHN SEAMON has succeeded James Cagney as manager of the Columbus, Warner house at Portsmouth, Ohio.

▽

SAM COHN has been made division exploitation man for RKO theatres on the Coast.

▽

GEORGE BOLES has returned to his old job as manager of the Golden Gate Theatre, San Francisco.



CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____ HOW MANY? _____

GUS EYSSELL has assumed his duties as manager of the Publix-Kansas City district, following dissolution of the Publix-Dubinsky partnership. Milton Feld will have personal supervision over de luxe operations in the district, which comprises five theatres in four cities. Eyssel, until appointed to his new post, was assistant to Feld.

▽

FRANK C. FORESMAN, formerly associated with motion picture interests in Electric Mills, Miss., is now in charge of the Ritz Theatre, a Kuykendall-Sanford house at West Point, Miss.

▽

GEORGE BAKER, formerly manager of the Newman Theatre, Kansas City, under the old regime, has returned to his old post.

▽

THERESA NIBLER, only woman-manager in the Publix-Dubinsky circuit, is in charge of the Paramount Theatre, Springfield, Mo.

▽

JOHN THOMAS has reopened the Shoreway Theatre, Point Place, Ohio.

▽

F. C. FOCHT has taken over management of the Rialto Theatre, Lima, Ohio.

▽

R. L. PENNINGTON has opened the Lyric Theatre, Goldfield, Nev.

▽

CHARLES SECORD, former assistant manager of Warners' Sheboygan Theatre, has been appointed manager of the Butterfly Theatre, Kenosha house operated by Hugo Vogel and Sam Levinson.

▽

M. PARANCO is the new manager of the Nemo Theatre, New York City.

▽

TOM ROBBINS has been transferred from the Jackson Theatre, Jackson Heights, L. I., N. Y., to the Lynbrook Theatre, Lynbrook, L. I.

▽

JACK KEALE, formerly manager of the Capitol and Tivoli Theatres, Jersey City, N. J., is now in charge of the Fulton Theatre, same city.

▽

E. D. ARDAVNY, has been named manager of the Pascak Theatre, Westwood, N. J.

▽

EDGAR WALLACH has been transferred from the Rockland Theatre, Nyack, N. Y., to the Terminal, Newark, N. J. M. Sears has taken the Nyack job.

▽

BILL MICHAELSON has been transferred from the Fox-Jamaica Theatre, Jamaica, N. Y., to the Capitol Theatre, Buffalo, N. Y. Harold Janecky is the new skipper of the Jamaica house.

▽

ROY CATO not only manages the Fox-Granada Theatre, Kansas City, but also doubles as organist at the Fox-Plaza.

▽

LEO JESKOWITZ, former head-booker for Walter Reade, has acquired the Shubert Theatre, Newark, and will reopen with straight picture policy.

▽

TOM OLSON, manager of the Fox Theatre, Spokane, is setting a fast pace for the rest of the boys out his way in the national drive for business.

▽

M. B. COHN is back on his old job as manager of the Paramount Theatre, Joplin, Mo.

"MOVIE BRIDGE" MADE BLUE MONDAY BIG DAY FOR HARRY W. WOODIN

Craze on the part of thousands of people for the game of bridge is being capitalized on in a big and novel way by Harry M. Woodin, manager of the Leimert Theatre, Los Angeles, Calif. Introduced as a feature in his business building program, "Movie Bridge" transfers to the theatre all the excitement in the actual game. It's a stunt, according to report, that turned a blue Monday at the Leimert into one of the biggest days of the week.

The accompanying photo shows a display arranged by Woodin to get the idea of his stunt before the public. As each player comes into the house he or she is handed a card which contains different playing combinations. The progress of the game from



that point on until finish is handled by a trick arrangement of Woodin's on the stage and we fear an explanation on our part would be futile. We suggest that interested Club members get in touch with him.

It was the novelty of the idea that intrigued patrons—something different, but still something all could play, understand and enjoy, whether one of the useful awards came their way or not. Apparently, the game is adaptable to any size house and the kind that wouldn't look cheap in the best. It might prove, as in Woodin's case, a welcome change from the many give-away stunts worked to death in a majority of theatres this past year or so.

CARROTHERS USED NOVEL COPY TO SET FORTH STATEMENTS

We are reprinting below a portion of the advertising copy used by Don Carrothers of the Hermosa Theatre, Hermosa Beach, Calif., to sell "Tom Brown of Culver" because it's considerably different than the usual style.

The head of the ad read "We Are Proud to Present This Picture." Underneath, in large type and starting off each paragraph appeared the word "Because"; viz: "Because it will make you feel better. . . . Because . . . it will stir your heart and send your soul to the dry cleaner. . . . Because . . . it will make you a happier man, woman, boy or girl. . . . Because . . . it it will drive depression from your mind and uplift your spirit."

Incidentally, Carrothers thought so well of the picture and the business he did with it that it inspired him to write an enthusiastic letter of recommendation to his exchange man.

FRED JOHNSON LEASES TWO THEATRES IN OIL CITY, PENN.

Fred Johnson, for the past three years located in Oil City, Pa., where he at one time managed the RKO Drake and more recently had charge of the Latonia, has closed a deal to take over management and operation of the Adelphi and Liberty Theatres in Reynoldsville, Pa.

Johnson's move was actuated by the closing down of the Latonia last July and subsequent fruitless attempts on his part to effect a deal with local owners of the property. He will assume active charge of the Reynoldsville theatres Oct. 1 and will soon move his family into a newly built bungalow in that town. All his friends and fellow Club members wish him the best of luck.

ROBISON CASHING IN ON MOVIE COLUMN TIE-UP WITH A NEWSPAPER

Conducting a movie column for a newspaper is becoming increasingly popular among our Club members, according to reports that come in to this department. The most recent manager to turn scribe is Robert O. Robison in charge of the Rigney Theatre, Albany, Mo., and his collection of screen anecdotes and gossip is called "Snaps About Movie Folk."

A fair sized portion of the column bears directly on current and coming attractions at his theatre, giving Robison an opportunity to get over some really worthwhile publicity. A good stunt, and he is to be congratulated for selling his local editor the idea. If you think it's an easy task, just try it yourself.



ENTERTAINMENT VERSUS ADVERTISING-

Do those astounding trailers that shock and electrify bring back your future audience?

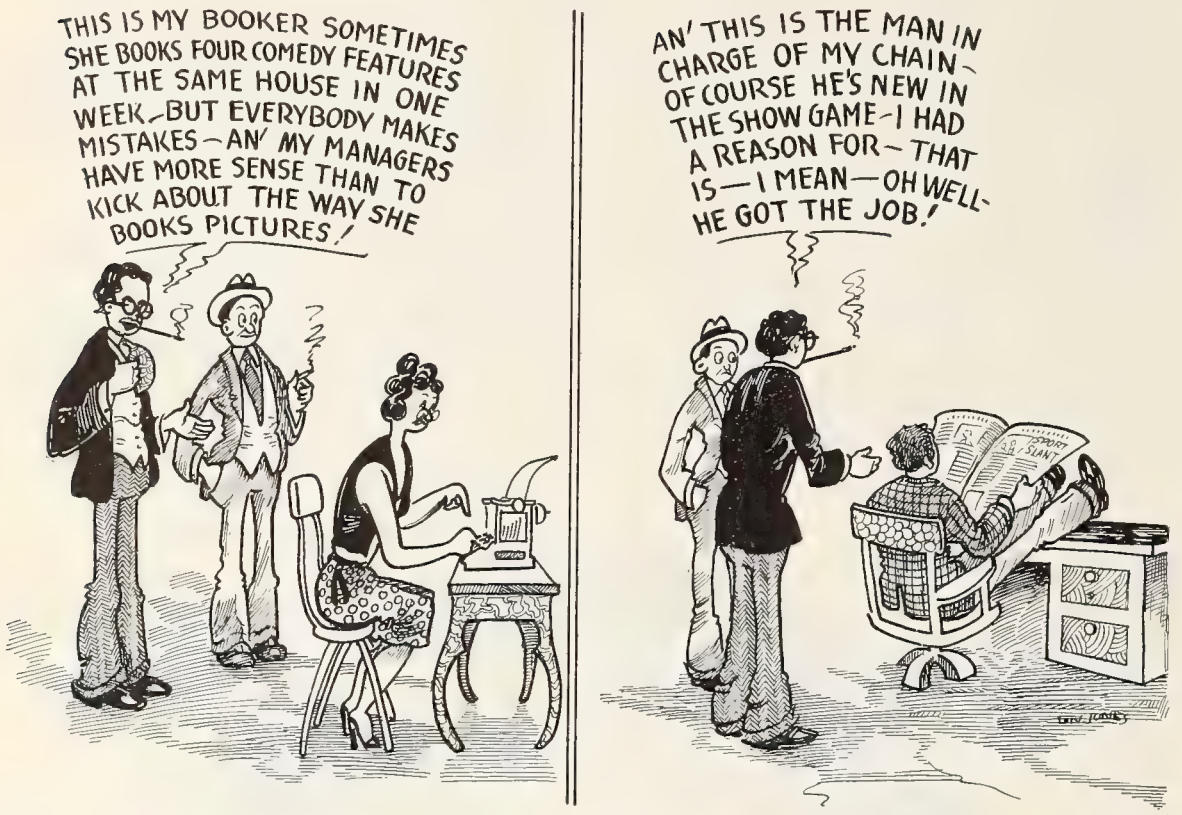
88% OF THE COUNTRY'S LEADING CRITICS SAY NO!
SOME OF OUR BIGGEST INDEPENDENT CIRCUITS SAY NO!

The Critics and Circuit Managers know their stuff—
That's why they recommend the type of trailer made by

DE LUXE TRAILERS INC.
630 NINTH AVENUE — NEW YORK CITY

KEEPING UP WITH THE TIMES!

By GUY JONES



A personally conducted tour through an "efficiency" office.

HERE'S A GAG FROM FRANK BOUCHER FOR THE FOOTBALL FANS

As a follow-up to the many suggestions recently advanced by this department regarding the theatre and football season, here's another one being used to stir up interest among students by Frank Boucher, manager of the Capitol Theatre, Winchester, Ky.

During the two days showing of "Hold 'Em Jail," Boucher arranged a give-away of fifty tickets for two approaching football games between the local High School eleven and one of a neighboring city. In the same fashion that give-aways are generally handled, twenty-five tickets were awarded during one matinee and the balance the next. Regarding the football comedy feature, a story in the sports section of the newspaper urged the local coaches to bring the squad "to see how football should not be played." When advertising the stunt, the name of the local High School was tied-in to identify the matinee.

The above is another gag for the football tickler, Round Tablers, and thanks to Frank Boucher for passing it along. We can always depend upon this member to share his ideas with others.

Telegraph Tie-Up

Lou Goldberg, in charge of Warner exploitation activities, recently effected a deal with one of the large telegraph companies whereby all offices in the Greater New York City area will carry window cards to plug "Blessed Event." A large photo of Lee Tracy and Mary Brian, with copy on picture and playdate at the Strand, dominates the card that advises, "When a Blessed Event arrives, send your congratulations via Postal." The same copy will be used for a sheet to be slipped under all message writing desks in telegraph offices.

Anna Bell Ward Active

Anna Bell Ward, to whom this department is indebted from time to time for gleanings of showbusiness and its ramifications down around Lexington, Ky., is the secretary-treasurer and general manager of the newly formed Somerset Amusement Company, incorporated during September by Lexington theatre interests. Other officers include John B. Elliott, president, and Nelson Ward, of Cincinnati, vice-president.

The company has taken over the Virginia and Kentucky theatres in Somerset. Miss Mabel Pratt will be transferred from Paris, Ky., as manager of the Virginia.

JONES TIED-UP ON LOCAL POLITICS IN A RECENT CAMPAIGN

With the political campaign at its height, Charles Jones of the Fox Criterion Theatre, Santa Monica, Calif., put on a stunt in connection with exploiting "The Wet Parade" that not only intensified interest in the picture and put his theatre in the spotlight, but gave two congressional candidates the most hectic night of their political careers.

With one of the candidates an enthusiastic "wet" and the other a belligerent "dry," Jones had an ideal set up for a natural bit of exploitation that tied in perfectly with the political aspect of the picture.

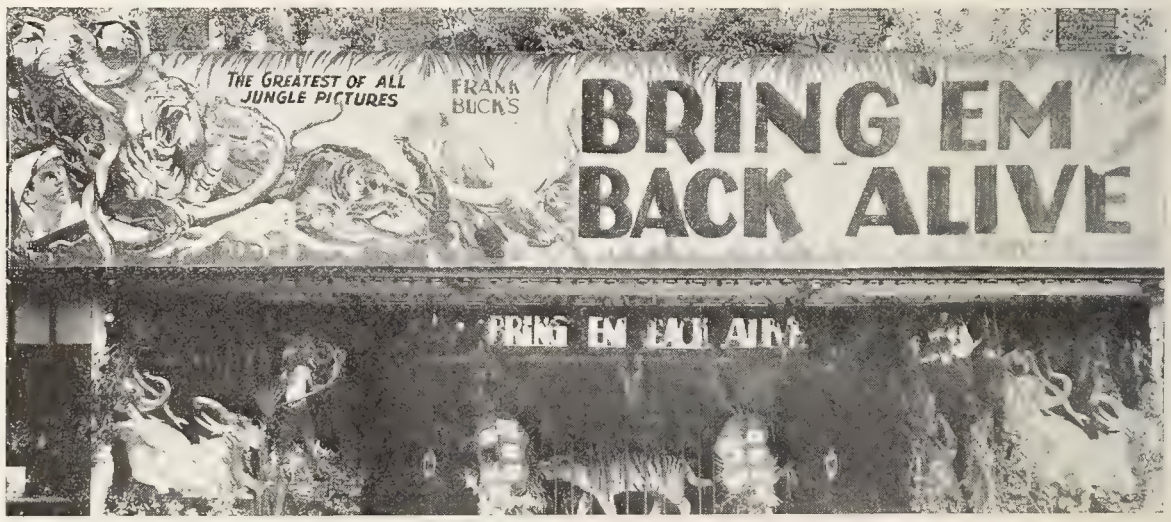
The "wet" readily saw the great advantages of tying in on a joint debate on the question and the "dry" boy, although a little harder to convince, was also enough of a showman to realize that a debate preceded by a parade would gather a mob of people.

In conjunction with the managers of the two candidates, Jones first sold the idea of the debate to the local newspaper which has been supporting the "dry" side of the question and through its publicity, they were able to line-up a parade of about 400 automobiles, which headed by a band and carrying much red fire and plenty of signs about both politicians, as well as about a score on "The Wet Parade" and the Criterion Theatre, which paraded all through Santa Monica and environs for an hour before the debate.

The debate was held in the Municipal Auditorium, which was packed to the rafters and featured a big sign bearing the picture title and theatre play dates on the rostrum. And both candidates, who had seen the picture, alluded to it constantly in their remarks.

Results for Jones and the Criterion were three days' business that more than exceeded his fondest anticipations and the bringing into the theatre of many patrons upon whom ordinary types of advertising and ballyhoo would have had no effect.

FRONT GAVE CALGARY A THRILL



Calgary, Canada, home of Pete Egan, and site of his Palace Theatre, received a thrill not long ago when Pete treated them to a sensational front on "Bring 'Em Back Alive." The city had never seen its equal before. "New York had nothing on it, and I don't mean maybe," reports this Round Tabler from the wheat field region, and we're offering the above photo as evidence of his claim, notwithstanding that this reproduction will scarcely do justice to the atmospheric display.

SUMMARIZING POSSIBILITIES OF SCHOOL AND COLLEGE ACTIVITY!

Floyd Fitzsimmons Analyzes the Many Fine Opportunities Available to Theatre Managers in This Profitable Field!

EVERY wide-awake theatre manager has in the past been cognizant of the value of soliciting student attendance through co-operation with the schools and pupils directly. If so, he undoubtedly is at this time cooking up some stunt whereby he can increase receipts on some week night or a Saturday morning matinee. If not, the following suggestions may be of help in calling to his attention a few of the unlimited possibilities along these lines.

The ideas contained herein are not new. However, they may serve to refresh your memory and with some changes serve a definite purpose in your annual campaign for student attendance.

That familiar old word *contest,* reliable standby of all theatre managers, plays an important part here as in most no-cost theatre business-building campaigns or stunts. But, before getting down to specific contests, let's consider the proper angle or approach for such school activities. To begin with, read the box on this page which appeared in the editorial columns of the New York Herald-Tribune a few months ago. It may stimulate confidence where approaching the faculty is necessary for the success of an idea.

Primarily the editorial applies to elementary and junior high school pupils.

Don't let it stop you from a tie-up because there doesn't happen to be a book out on the picture you are playing. Obviously, it would help. Likewise, it is evident that, as mentioned in an earlier article, appropriateness to the subject is essential where the contest pertains directly to the picture. It is not probable that you would solicit elementary school patronage through contests or otherwise while playing a picture the type of "Red Headed Woman," for example. Limitations would be less strict where college students were concerned. For an interesting connotation of this, let me refer you to "School and Screen," an article (and a service as well) by Rita C. McGoldrick in the September 10th issue of MOTION PICTURE HERALD. If you haven't already read this, I earnestly suggest that you do.

Essay Contests

This comes first on the list because you are all familiar with its common usage and simplicity of arrangement. Hundreds of subjects are adaptable to essay contests. "How" and "Why" queries being the two most frequently used.

You can plan essay contests in co-operation with the local school faculty as regular weekly material for thought on the part of pupils.

Where possible, use subjects which pertain to coming attractions. Look through press books for such material as will be within scope of the pupils. A question can be augmented by either a descriptive paragraph or a few pertinent facts. If your bookings offer scant material for school compositions and essays there are always current topics which may appropriately fill the bill. At the moment, politics suggest unlimited dissection into essay material for high school and college students. Give the youngsters less hostile subjects to work upon.

Make it necessary for essays to be turned in regularly to the judges. The English teacher, the Principal and yourself can act as judges. The number of winners selected each week is left to your discretion. You might be successful in arranging to have the winning essays published in a local newspaper.

Announcement of the contests should be made from school bulletin boards and the Principal or English class teachers. The success of this idea will depend upon the manner in which you present it. The motive of course...Guest Tickets to the winning essay writers.

Neighborhoods necessitating co-operation with two or more schools can arrange for winners to be selected by judges named from each school. In this case it would be advisable to pick one winner from each school each week.

THE CHILD, THE BOOKS AND THE "MOVIE"

(From New York Herald-Tribune)

That you can lead a child to books but cannot make him read seems to be the chief discovery of the committee on children's reading which grew out of President Hoover's White House Conference on Child Health and Protection, as reported in a booklet, "Children's Reading," issued by the Century Company. "The average child usually prefers a literary diet somewhat and often startlingly different from that handed out to him by those who direct his reading," the committee blandly reports.

"The demand for children's librarians still exceeds the supply," the committee notes. "Only 7.3 per cent of the 12,000 members of the American Library Association in 1930 were children's librarians. In some cities children's librarians are reponsible for one-third to one-half of the total book circulation." More and better childen's librarians seem to be the answer. Give a child half a chance at good books, and he needs no one standing at his shoulder to make him read.

The comment on reading and the "Movies" is startlingly sensible. "Children . . . prefer attendance of the 'movies' to all other recreational activities. But the local showing of a film based on a book or related to books frequently sends children to the libraries, sometimes on their way home from the 'movie' theatre. Because of this, many librarians co-operate with local exhibitors in giving publicity to any good film based on a good book. It is the belief of many students of adolescent reading that methods of elevating the reading tastes of junior high school and elementary school pupils will be more effective if the attempt is made first to direct interest in motion pictures. Careful experimental work by Professor Herbert Blumer indicates that better results are obtained when the child is told what to look for in the 'movie' than when attempts are made to censor the films he sees."

Suggestions Herein Have Been Tried With Amazing Results in Attendance and Goodwill, Use Them for This Season!

Amateur Critics

Everyone likes the chance now and then to criticize the other fellow's work, favorably or otherwise. Assisted by the newspaper's willingness to publish picture reviews by pupils, contact the faculty head with the idea of starting a Critics Club at school. Student members of this club are entitled to write reviews of current pictures at your theatre with the idea of winning Guest Tickets in addition to having their work published in the local paper. Guest Tickets can be made good for some coming attraction.

Judges should be chosen from the school, newspaper and theatre.

Your co-operating newspaper should be generous with publicity on a stunt of this sort. An advance story each week on the picture to be reviewed by the Critics Club of Blank High School or College should be definitely agreed upon. If your running time for one attraction is a week, it might possibly be arranged to publish the three best reviews during that time. Where change is daily or three times a week, select the most appropriate picture for the students to see and write about.

Ad Writing Contest

Here is another entree to the classroom. Schools and colleges everywhere are stressing advertising courses these days in lieu of old unnecessary and unprofitable pursuits.

Contact the proper school authorities on allowing the pupils to participate in an ad writing contest. This can be arranged as a regular feature or simply a plug for one picture.

Materials for pupils to work with can be furnished through press sheets. Specifications and limitations as to size to be determined by the amount of space you are accustomed to using.

This ad writing stunt has been proven a valuable means of creating advance publicity on any coming attraction. The inducement is of course, Guest Tickets to the theatre. If the contest is a regular feature, you can undoubtedly arrange to present the student turning in the greatest number of accepted ads with either a cash present or some worthwhile gift. I suggest as a text for the pupils, you show them some of the Ken Long layouts which appeared recently in MOTION PICTURE HERALD.

An interesting supplement of this ad writing contest can be worked if the school has its own publication. The idea is this. Take one of the ads laid out by some mem-

(Continued on following page)

SCHOOL AND COLLEGE ACTIVITIES

(*Continued from preceding page*)

ber of the class which contains one or more errors...such as, leaving out the play dates ...sig. cut...or title...run it in the school paper offering Guest Tickets to the first (three) who correctly report all the errors to the manager of the theatre.

Geography Hounds

Maps fascinate most everyone. Try the pupils on familiarity with their own city. Perhaps the territory within the bounds of your noble city doesn't offer much in the way of fascination for local students. However, there is a possibility in the thought that to those pupils of Blank School who can best draw this familiar realm due credits will be given. That is, gifts or whatever you deem suitable.

Don't limit yourself to Blanktown. Should the picture which you are trying to ballyhoo be laid in Hawaii, it might be more to the point to have the boys and girls draw detailed maps of the Hawaiian Islands.

Town or city maps as suggested should contain all streets, rivers, important public buildings and the location of your theatre.

The idea is a map, no matter of what... town...county...state or country. The grade of pupils you turn this stunt loose to is left up to you.

Word Contest

Here is a stunt that offers an opportunity to plug shows and your theatre heavily. Contact your local newspaper with the suggestion that they sponsor this theatre-newspaper Word Contest. The stunt need not be limited to schools, unless you prefer.

A lengthy advance story in the paper gives details of the contest. It is simple, yet effective in its purpose. The idea is that contestants are to take the theatre's name...break up the letters and re-assemble them into as many words as possible... exclusive of proper nouns and two letter words, like "no," "an," etc. Arrange them in alphabetical order and send them into the Contest Editor of the paper. The first ten sending in the largest number of proper words will receive Guest Tickets to see the theatre's program. No words will be recognized unless they can be found in a standard dictionary or encyclopedia.

This same Word Contest can be worked with any single word picture title.

Song Writers

Another contest idea, but it has the faculty of drawing them no matter where it is run: It's called a Parody Contest. Following the same procedure as described in the Word Contest, co-operating with the local newspaper, folks are asked to try their hand at writing parodies. These parodies can be to any tune they desire...as long or short as they desire...only they must pertain to the local paper, your theatre or picture you are playing. At least some mention must be made in each one, to either of the above places. All contestants must send their efforts into the Contest Editor of the paper. Best ones selected by judges will be published.

If you have an organist at your theatre so much the better. He can add loads of fun to your program by singing the winning parodies.

Campus Personalities

Do they like this one! Those demure (oh yeah!) students of learning may be reticent about some things but scrambling to see whose picture is in the paper isn't one of them.

All of which gives us the idea that a sly cameraman might do wonders towards increasing the circulation of the local town "Blatter" and at the same time publicize your theatre and coming attractions.

Talk to your local paper about the idea. Here 'tis:

A cameraman from the newspaper or some student (en confido) unsuspectingly snaps pictures of students as they perambulate hither and yon 'round the campus. They may be in groups or alone. The photographs are published in the paper. Those recognizing themselves can, upon proof, secure a Guest Ticket to your theatre. If the snapshot is of a group, circle one of the heads as a means of identification.

This gag can be worked with the school paper should the local news turn you down. Needless to say, all stories pertaining to Photo Identification Contest, should carry ample copy regarding coming attractions, play dates, etc.

School and Class Nights

Build Business...wow the audience... that's what School and Class Nights can do for you. Opportunities for this sort of thing are too numerous to mention here... only a few will be touched, mainly to arouse interest.

If your town has two or more schools then School Nights are the thing. If only one school, then arrange to hold Class Nights.

School Nights can be made competitive or individual affairs. To start with, secure some popular boy or girl from each school to act as Master of Ceremonies on respective nights. If there is a school band get them down to play on the stage with the M. C. leading the audience in a chorus of high school songs.

On other School Nights arrange to have dramatic talent of the school put on one act plays. They will be glad of the opportunity of securing such practice.

If your town does not support two schools or colleges, Class Nights can be made into almost as interesting events. Suggest class leaders round up talent for stage entertainment. The idea is the same though generally handicapped by lack of numbers.

Reprints of this, as well as previous, Fitzsimmons' manuals are available to circuit division managers and independent exhibitors for distribution among their various theatres. Please do not request more than you actually need so that our limited supply will meet ordinary requirements.

NEXT WEEK

Floyd Fitzsimmons will give you the low-down on how to make HALLOWEEN a box office event for your theatre. Many sure-fire suggestions, too.

Where there are two school bands, there is generally keen rivalry. You may be able to arrange their meeting on the stage of your theatre to decide the "championship." The decision being given as a result of audience reaction. If properly handled this can be developed into an outstanding event.

The cheering squads of two local schools might like to try out-yelling each other. Here again is an opportunity of packing your house with students of both schools in an effort to determine the champion cheering team.

Further, in connection with School or Class Nights, you might arrange for students to hold a "silent" broadcast from the stage. That is, those taking part go through the regular procedure of any radio station in broadcasting of one of its programs only there is no radio hook-up—perhaps just a "mike" and an amplifier. As a suggestion students might select one of the popular national programs and imitate it from beginning to end, trying in every way to make it as much like the original as possible.

I honestly believe this idea could be worked into a regular box-office melon. It is certain to grab off a few lines of publicity in local papers in addition to getting students down to your theatre in droves.

Typing Contest

Boys and girls will both go for this. If your town or city has a business college or similar institution, you may be able to promote a limited course for the winner of a Typing Contest to be held on your stage. As another inducement, try promoting a portable typewriter for the winner. Either of these would make acceptable gifts at the same time insuring a maximum number of entrants.

You will no doubt be able to secure a number of typewriters for the occasion in exchange for credits. Contact a local representative of one of the various makes of typewriters. Should you be swamped with requests for entrance into the contest, plan to use a series of groups on different nights ...using as many in each group as you have machines for.

Copy to be written by contestants should pertain to some attraction which you wish to plug in advance. It need not be long. Obviously, there isn't much entertainment in watching a typing contest. Judges should be selected from the school faculty, newspaper and theatre. If you desire, you can ask the local paper to sponsor this Typing Contest in co-operation with the theatre, thereby insuring a maximum of free publicity on the stunt.

Designers

At the average high school designers are limited generally to girls though I believe the world's outstanding designers are men. Nevertheless, you might gain your point by presenting suitable gifts or Guest Tickets to the girls of Blank High School who can design the best dress for the star appearing in your next attraction.

Supply them with stills, letting them create the style of dress which they believe becoming to that star. Ask the drawing teacher at school, the local Fashion Editor and a local modiste to act as judges.

ATMOSPHERIC STUNTS USED BY McBRIDE TO SELL ESKIMO PICTURE

An atmospheric bally and use of a stunt made possible through a tie-up with a local merchant, rounded out a corking campaign made on "Igloo" by H. D. McBride, manager of the State Theatre, Spokane, Wash.

A noted explorer happened to be in the city in advance of the picture and McBride



made arrangements with him to use a real "mushing" sled and a bona fide team of huskie dogs to act as a bally. Driven around town wherever large crowds collected and stationed in front of the theatre, the outfit attracted a lot of attention.

The bally was also used for a tie-in with a local newspaper's circulation department. Youngsters were offered a free ride on the sled and free admission to the picture in return for a six months' subscription to the paper. McBride's end of the deal resulted in several large ads on the attraction and a front-page publicity story.

Another gag consisted of placing cakes of ice containing cut-out letters spelling the title of the picture in a leading downtown florist's window and inviting lookers-in to estimate the length of time it would take for the ice to melt. The usual guest ticket gag was used in connection with this stunt. "Igloo" sundaes were featured at leading soda fountains and a downtown stationer featured a window display of Eskimo relics and implements.

The accompanying illustration shows the team stationed in front of the theatre and will convey a fair idea of the large cut-out letters mounted against an aurora borealis effect background. Blue lights were used in the title to heighten the effect. "See" lines and enlarged stills were placed at either side of theatre entrance.

CARROLL USED STORY IN HERALD TO GRAB FREE SPACE IN PAPER

Reading his MOTION PICTURE HERALD from cover to cover is one of the things done regularly each week by L. W. Carroll, manager of the Flynn Theatre, Burlington, Vt., and a few weeks ago he struck a yarn up in the front portion of the book and turned it into some free space for his theatre and a current newsreel.

The HERALD article had to do with the taking of shots by Pathe of the recent eclipse of the sun by the moon. Carroll shaped it up for home consumption by boiling it a bit here and there and his newspaper gave the story a prominent head in the news section. All of which was quite an event, reports Carroll, as this particular newspaper consistently refuses to give any review or advance write-up on any picture, regardless of its importance.

So, the moral of the above tale seems to be Read Your Herald from cover to cover. Only a few weeks ago our attention was called to how one Club member took "Best Pictures of the Month" and made an interesting lobby display of the material. Surveys dealing with star's popularity may also be used to tie-in with the winners' appearance at the theatre in some picture. Many other featured stories will present exploitation ideas and, as Carroll did, we suggest keeping an eye on them.

A NEW USE FOR TRAILERS

A short time ago your Chairman had a talk with Hal Young of National Screen Service with a view of carrying from time to time seat selling copy gleaned from the text used in trailers. It is a well-known fact that some of the smartest brains in showbusiness contribute to the peppy, convincing catch-lines and phrases injected into good trailers. Why not capitalize on such material for other purposes, such as program copy, newspaper ad catch-lines, etc., etc.?

Only a few days ago L. W. McCuan of Moutain Grove, Mo., wrote us a most interesting letter about this same slant. He has been running through his trailers regularly with a view of grabbing off some good copy. No doubt many other live-wire showmen are doing likewise. But on the other hand the vast majority have probably never given it a thought.

So now you can watch your trailers whenever they are on the screen and keep a note book and pencil handy to jot down the material that can be used to good advantage elsewhere than on your screen. If it sells seats via one medium there is no reason why it should not be just as effective in other ways.

My Kingdom for a Horse!!!

(W. B. Ohio "Mouthpiece")

And the cry was heard. Glenn Nelson secured a big white stallion, a blanket made of chicken feathers, a cut-out of the Four Marx Bros. and seating the boys snugly upon the fiery steed placed the whole shebang out on the walk in front of his theatre, properly bannered, of course. How it helped him to mop up—Wow! Glenn turned in the biggest week of the past year.

SELLING "TOM BROWN"!



When the RKO Mayfair Theatre, New York City, launched its engagement of "Tom Brown of Culver," the highly decorative front pictured above was used as a selling argument. Giant-size cadets covered almost the entire facade of the Seventh Avenue side of the building, and over fifty strings of gaily colored pennants were strung from roof to marquee. Enlarged cutouts and stills were used for lobby displays.

DOG STAR DISPLAYS HELPED WEHRENBERG PUT OVER A SERIAL

If some of our Club members still have a Rin-Tin-Tin picture to play off they may be able to cash in on the following method used to exploit "Lightning Warrior" by Fred Wehrenberg, head of the South Side Amusement Company, St. Louis, Mo.



As soon as he read in the papers that the famous old shepherd had gone to the happy hunting grounds for dogs, he had made a large heart (see photo) with a cut out of Rin-Tin-Tin in the foreground. Copy on the heart stated that the dog had died and that it was the last chance to see the animal in the afore-mentioned serial, the final episode being current at that time. The display was placed in front of all Wehrenberg theatres and helped increase box office receipts over 25 per cent.

Additional activities on the Wehrenberg circuit, engineered by Billy Moore, exploitation manager, include a corking tie-up made with various flower shops in the neighborhoods on "Rebecca of Sunnybrook Farm." We have a print of a photograph taken of one of the windows and while it is too faint for clear reproduction, we can easily see that it was attractively arranged. A miniature log cabin, porcelain animals, etc., were placed amid an appropriate setting of flowers and ferns. The theatres ads occupied a prominent position in the window.

Another gag used by Moore to exploit "Stranger in Town" consisted of sending personal letters to independent store-keepers, stating that the picture's theme dealt with a fight against the chain store system by the operator of an independent grocery store. A sample of the many letters received from various merchants is indicative of their appreciation of the opportunity to witness the picture gratis by presenting the original letter at the box office.

We're obliged to Fred Wehrenberg for passing along the above suggestions and we're shooting them right out to the other members of this organization. This is the first peep we've had from the South Side in several weeks and it's good to have this enterprising showman and his associates again on the active list. We'll be looking for more news from St. Louis.

CARROLL ENGAGED SERVICE STAFF TO EXPLOIT PICTURES

Once again we are able to report that L. W. Carroll, manager of the Flynn Theatre, Burlington, Vermont, has been stepping along at his usual pace in the matter of interesting the public in his theatre's attractions.

When exploiting "Lady and Gent" he used the newspaper contest suggested in the press book, promoting a generous amount of space in return for a small award and ten guest tickets. This ran for six days prior to opening and some very elaborate solutions were received.

For the month of August, instead of holding a "Greater Movie Season," he put over an exploitation contest among the theatre's service staff. Each member was assigned a picture to exploit (with exception of a couple of specials) and each man was allowed $5 for exploitation expenses, with an increase in the budget if the stunt met the approval of Carroll. Rating was given the men on the basis of business done the same weeks the past year and the man securing the largest increase was given a small cash prize at the end of the campaign.

For "Unashamed" the boys rigged up a miniature electric chair with a doll in it and attracted a lot of attention. On "Guilty As Hell" a window frame was displayed with a yellow window shade pulled about three-quarters the way down. A black ribbon was pinned on the shade and it carried the following copy: "This ribbon meant love and death in "Guilty As Hell" (cast). Shadows of a man and woman were painted on the shade and in the open space, where curtain was not pulled down, real cloth trousers and dress extended below window frame.

On "Make Me a Star" one of the stunts published a short time ago in this department was picked up. This consisted of a set of four throw-aways with one word of the title on each. Copy on the reverse side stated that the papers "were all over town" and instructed finders to present a complete set of the title words at the box office and receive a guest ticket to the picture. The ones who succeeded in rounding up a complete set, including the throw-away with a Red star, became also entitled to take the girl-friend to a well-known local restaurant for a bite to eat.

We're mighty glad to hear from Carroll again and note that his firm is still getting out the interesting little theatre paper called the "Flynn and Majestic Theatre News." His newspaper advertising, according to some tear sheets at hand, continues to occupy prominent spots on the amusement page. His fellow Club members will be interested in hearing more about what's doing in show-business over his way.

Colonel Waugh Returns

Howard Waugh, manager of Warner's ace house in Memphis, Tenn., prior to a pooling arrangement formed between his concern and Loew in that city, and recently located at a Philadelphia house, is back again on his old job. As we write these lines the "Old Colonel from Dixie" is probably still making the rounds, shaking hands and renewing acquaintance with his old Memphis cronies. Congratulations, Howard, and don't forget that you were once an active contributor to this department.

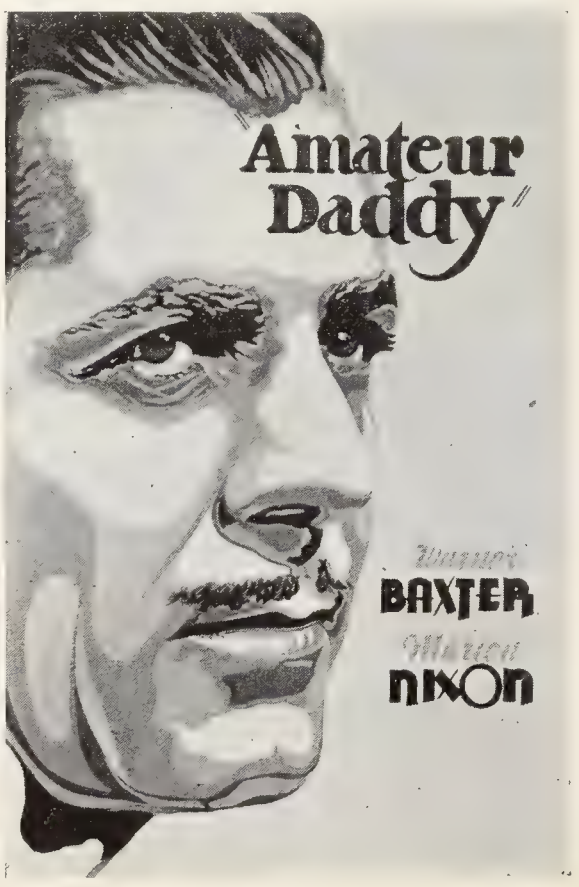
POSTER ART WORK FOR THE THEATRE!



Once again we present two fine examples of the poster art from the efficient pen and brush of Arthur Halliwell of the Warner Theatres in Torrington, Conn. And incidentally, seeing as how he is from that particular town serves as a reminder that all good poster men are not located in the large cities.

Arthur shows two separate and distinct types of work in these two posters. One, a sort of line arrangement, while the other is an above average high-light piece.

Both, however, are typical of this fine artist's work. We shall be looking forward to many more for the series.



ORLOVE ON HIS NEW JOB AS MANAGER OF TIVOLI, MILWAUKEE

In the closing paragraph of the last article this department carried on the activities of Louis Orlove, former manager of the Uptown Theatre, Milwaukee, we announced that we had just received word of his transfer to the Tivoli, another Midwesco house some distance away from his old stand. Due to some changes effected by the city management, he was elected to leave a neighborhood where he had been exceptionally successful in the building up a large amount of good will and patronage.

However, we note that Louis was somewhat familiar with his new neighborhood, knew just about what to hand the patrons, and forthwith went into action on arrival. He held a Family Night a few weeks ago, which included a double feature program and Rube Tronson and His Cowboy Band on the stage. Louis also has the habit of handing out short letters mimeographed in his own handwriting, setting forth his idea of what is in store for patrons at forthcoming shows. He is also using giveaways, such as "Barrel of Fun," etc., to bolster up attendance.

With his past record of achievement in our mind, there's no reason to think that Orlove will do otherwise than put the Tivoli where his concern wants it—that is, if it's humanly possible to do so. Maybe then he'll return to the Uptown, where the entire community must miss their poular manager. In the meantime, we'll be on the lookout for further news concerning show-selling at his new location.

ARNOLD GATES DOING GOOD WORK MANAGING GRANADA, CLEVELAND

Space grabbing in newspapers, a post card gag and a novel street bally figured in recent exploitation activities engineered by Arnold Gates, manager of the Granada Theatre, Cleveland, Ohio. We are indebted to H. M. Addison, manager of the division, for calling these to our attention.

Just a lucid explanation of how a cooling system really functioned secured for Gates a corking story on the subject in his local paper. He escorted some newspapermen through his "weather factory," as it is termed in the story, and explained that it was humidity control, not the fact that it was so much cooler, that kept the house so comfortable for patrons. This was "news" to the fellows on the paper and they came through with a good yarn.

Another story in the paper described how people could get themselves guest tickets by writing as many times as possible the title "Man About Town" on a penny post card and mailing same to the theatre. One meticulous handwriter topped them all with 611 times, but there were few better than 500.

His bally consisted of a three-wheeled auto bannered with the catchline, "The Two-Mile-a-Minute Sensation," which proved to be quite an attraction when driven through the streets and about local swimming beaches. It was the novelty of the vehicle that caught the public eye.

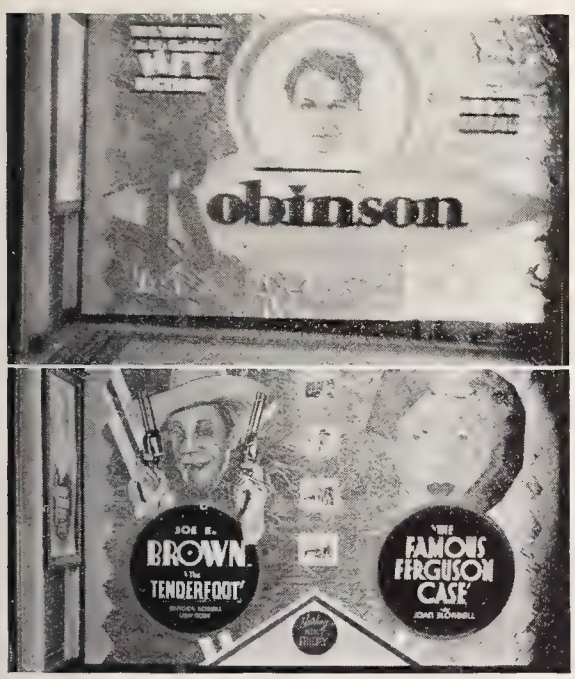
As Addison observes, the above is just a little data on what can be done at a neighborhood theatre when there's an up-and-doing manager in charge. We hope Gates will send along further information.

LYNCH AND CARROLL STILL CARRYING ON AT BRIDGEPORT, CONN.

After a long period of silence on part of the skippers of the Cameo Theatre, Bridgeport, Conn., we are able to report that Manager Lynch and Assistant Manager M. J. Carroll are still pursuing their favorite occupation of vending picture entertainment.



For instance, take the occasion of "Dark Horse," a picture they ballied with a parade that made the town sit up and take notice. Led by the American Legion band, the procession marched down the main street of the city and other prominent thoroughfares in the business section and helped sell many an extra admission at the box office. Autos



were supplied by the local Ford dealer, while theatre ushers and a number of press boys filled in as sign carriers. Another usher and a friend attracted much attention with impersonations of characters in the film. One of the accompanying photos shows a good shot of the line-up of the parade.

Numerous tie-ups among merchants for excellent window displays were also made by Lynch and Carroll during the past season, among which was a corking deal engineered with a Men's Shop for the give-away of twenty-five Cagney shirts on one of Jimmie's pictures. The throw-aways were distributed over the city by the merchant.

The other illustration shows samples of the foyer displays these two showmen have been turning out of late to plug forthcoming attractions. One side of the inner lobby is used for this purpose and the work is generally posted one week in advance. If Lynch will send us some larger photos, showing the work in detail, we'll gladly see that it is reproduced.

We're glad to hear from these two tardy contributors again and hope they'll both do better, as far as contributions are concerned, in the future. In the meantime, we know they will keep up the good work.

NATIONAL EDUCATION WEEK! November 7th to 13th

Each year the committee in charge of National Education Week select a subject for each day. The purpose is to emphasize certain important educational and historical facts and bring them home to children in particular and everybody in general.

The schedule for this year's observation of Educational Week is as follows:

Mon. Nov. 7th—"Homes and the Pioneers."
Tues. Nov. 8th—"The Schools of the Pioneers."
Wed Nov. 9th—"Two Centuries of Progress in New World Schools."
Thurs. Nov. 10th—"The Schools and Equality of Opportunity."
Fri. Nov. 11th—"The Schools and American Ideals."
Sat. Nov. 12th—"The Schools and a Progressive Living."
Sun. Nov. 13th—"The Schools and the Things of the Spirit."

Education is of course the keynote of this entire week set aside each year. It affords intelligent showmen a glorious opportunity of taking an active part in their own community's observance and benefit through theatre cooperation and otherwise. To those who know how to grasp opportunities we need say no more. They will find ways and means of making this week mean something to their theatres.

OLD FASHIONED BAR HELPED BOB ANTHONY EXPLOIT A PICTURE

A lobby display of an old fashioned bar and all the paraphernalia that goes with it, such as brass rail, large mirror, pretzel jar, brass cuspidors, etc., and even a bona fide bartender, was inexpensively assembled by Robert Anthony, manager of the Temple Theatre, Cortland, N. Y., and helped bring most gratifying returns to the box office on "Speakeasily."

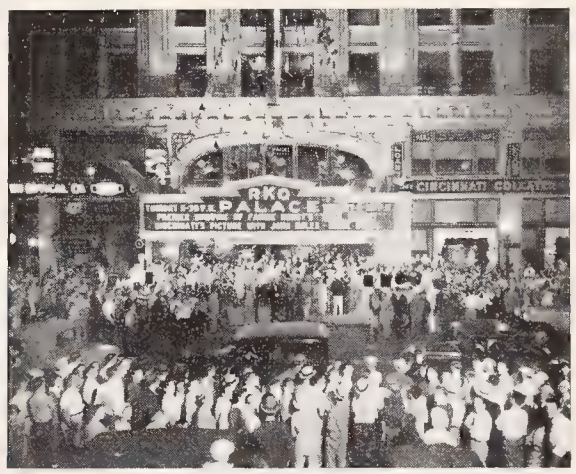
None of the accessories of the time-honored institution described above were omitted from the ensemble, not even liquid refreshment and appetizing free lunch promoted from local concerns. Hy Gordon, a sign artist recently acquired by the Schine Circuit's Cortland organization, was responsible for the excellent art work done on this well patronized bar.

We have a snapshot of the bar at hand but it's altogether too faint for reproduction. However, from the original, we can make out that it was a most attractive display.

NAT HOLT, CLEM POPE AND SHURE PUT ON A HOLLYWOOD SHOW

All the spectacular trimmings ever accorded an old-fashioned Hollywood picture premiere heralded the opening of "Back Street" in Cincinnati, Ohio, on its day and date showing with the RKO Mayfair, New York City.

Society turned out en masse; sun arcs whitened the theatre front with brilliant rays; dozens of gay pennants decorated the front of the theatre building and marquee; traffic was tied-up by crowds of people storming the theatre doors—all because Fannie Hurst, author of the picture's story, is considered a Cincinnati girl. She really hails from Hamilton, a matter of twenty



miles distant, but later moved to the city which instantly adopted her as its own. Many of her relatives, prominent city officials, civic leaders and other representative men of the city were on hand for the gala opening. The accompanying photo speaks for itself.

Major share of the credit for giving Cincinnati one of its biggest nights in amusement history must perforce go to Division Manager Nat Holt, City Manager Clem Pope and Manager Manny Shure of the Palace Theatre. Everyone concerned with the premiere did excellent work and not only contributed to making the affair an outstanding one in amusement circles but proved that the good old cash register could be made to sing its old, comforting refrain. A live outfit—that Cincinnati bunch of showmen. You've heard a lot about them and, if we have anything to do with the matter, you'll hear more, and we are rarely mistaken in our predictions about this remarkably fine aggregation of showmen.

YOU CAN'T SINK A FLEET WITH ONE BROADSIDE!

If there is any branch of business where determination, pertinacity and plain every day stick-to-it-iveness is needed, it is advertising.

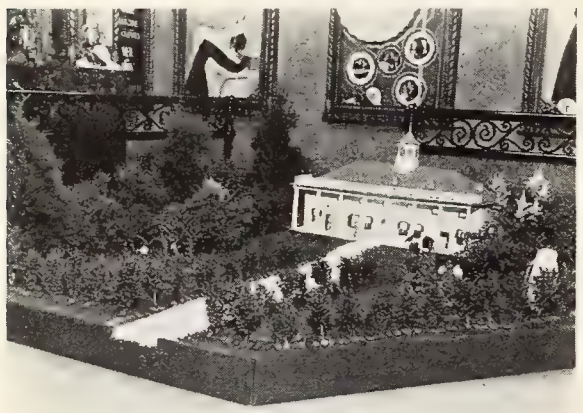
The business man who goes into advertising with intentions of firing a salvo and returning to port is all mixed up in his battle plans. It takes more than one broadside to sink a fleet.

Advertising, to be successful and profitable, should be prudently planned, designed to fit the business, backed by good merchandise and service, and the whole carried out faithfully and continuously—Fame.

MORE ABOUT FLORAL DISPLAYS IN LOBBY BY J. M. BLANCHARD

In line with an article on floral display for the lobby recently published in this department under the by-line of H. M. Addison, we would like to call attention to further effort in this direction by J. M. Blanchard, city manager for Publix in Sunbury, Pa. Blanchard favors a tie-up with a retail instead of a wholesale florist for reason that he considers the former more anxious to place his wares directly before the public.

When preparing a bed for the display he first covers the floor with waterproof paper, covering that with ashes or cinders and a top dressing of good, rich soil. With an artificial light he claims that most anything



can be grown, and by using grass seed that grows in shade, it's possible to have a good lawn around the shrubbery in a week's time. However, care should be taken not to keep the soil too wet as it will turn sour. Letting it dry out well and a liberal sprinkling will keep the grass and plants green indefinitely.

There's about $200 worth of shrubbery in the bed represented in the "Mt. Vernon" reproduction shown in the photo on this page, with lawns and flower beds in full bloom. Blanchard has had a number of rock gardens, etc., but this one caused more attention than any lobby display ever made for his theatre. The photo is too small to do any kind of justice at all to this handsome display, but readers will at least get some idea of the arrangement.

The small run-around cut shows the emphasis put on the "Cool" idea, that big electric sign atop the building standing out like a black eye. The idea was also further carried out in the lobby, where the cooling sign portrayed a girl standing on the beach, dressed in white silk gown. The gown was animated by an electric fan.



Another gag recently used by Blanchard consisted of a tie-up with the local Chamber of Commerce for publication of a folder containing interesting historical notes on the city and other statistics. A footnote at the bottom of each page stated, "Make the Strand Your Meeting Place." The back page read, "Compliments of the Strand Theatre."

Getting back to the subject of floral displays not for the lobby, it appears that both Blanchard and Addison arranged fine displays for their theatres for a most reasonable outlay of money. It is also reasonable to believe, as Blanchard states, that the retailer should prove a more interested prospect for a tie-up of this sort than a concern interested only in selling retailers. However, in Addison's case it was necessary to tie-up with the nursery man to secure the large trees.

At any rate, we know that these displays will interest many of our members and will, undoubtedly, furnish inspiration for the construction of others in due season. It's too bad a couple of photos showing Blanchard's rock gardens are done in color, for that prohibits reproduction.

SID DAVIDSON TOOK FULL ADVANTAGE OF MAX FLEISCHER TOUR

Full advantage of the widespread popularity of Max Fleischer as the creator of animated movie cartoons, was recently taken by Sid Davidson, manager of the Earle Theatre, Philadelphia, when the originator of "Betty Boop" and other cartoon characters paid a week-end visit to the city. Fleischer accepted Davidson's invitation to participate in a cartoon tie-up and also appeared at the theatre.

The tie-up involved the following angles: a one week advantage of several hundred originals from the Fleischer studios; display of a special cartoon machine; exhibition of the original glass top table used to sketch the first Fleischer cartoon; personal appearance of Fleischer and Miss Mae Questal, the "voice" of "Betty Boop"; personal appearance of "Cookie" Bowers, who creates the "noises"; appearance of Fleischer at Gimbel's, which led to an ad break in the paper, and a radio broadcast by the Fleischer party.

ED HIEHLE LEFT IT TO FANS TO ADJUDGE STAR'S POPULARITY

Building around the idea that John Gilbert sought for two years a talkie vehicle worthy of effort before appearing in "Downstairs," Ed. H. Hiehle, manager of the Midland Theatre, Newark, Ohio, arranged a reviewing contest among patrons to decide on merit of the picture.

It was announced via newspaper readers that one, two, three and four star ratings were to be given the picture in all answers submitted by letters from patrons. The letters were sent to the newspaper office by virtue of a pre-arranged tie-up. Fifty guest tickets good for future attractions were awarded. The newspaper came through with some excellent breaks on photos and readers, Hiehle taking advantage of Gilbert's recent marriage to get away with an extra two-column cut and caption.

Finding it impossible to arrange positive schedules for a greater period than ten days to two weeks in advance on account of showing pictures so close to release date, Hiehle recently issued a bulletin card advising patrons of the circumstances. He did this to get across some extra plugging for Greater Movie Season and at the same time deliver his message. It was a neatly gotten up card, listing attractions and referring readers to daily newspaper ads for the remainder of August dates.

It's good to hear from Round Tabler Ed. Hiehle again and we'd be interested to learn how his poll on the popularity of Gilbert panned out. Certainly, it was an effective method of promoting interest in the attraction.

By the way, Ed, how are the boys who used to attend those Gus Sun conventions? Are they still in showbusiness?

AN UNUSUAL LOBBY DISPLAY!



The above photo shows a no-cost lobby display promoted for "Rebecca of Sunnybrook Farm" by Thomas P. Ronant, manager of the Madison Theatre, Peoria, Ill. A local florist supplied the necessary trimmings, etc., and the balance of the work was done in the theatre workshop. A similar display was used by Louis Labine, manager of the Strand Theatre, New Britain, Conn.



SAN FRANCISCO, CAL.



LOS ANGELES, CAL.

HERE ARE SOME MORE NEWSPAPER ADVERTISING SUGGESTIONS FROM DIFFERENT KEY CITIES.



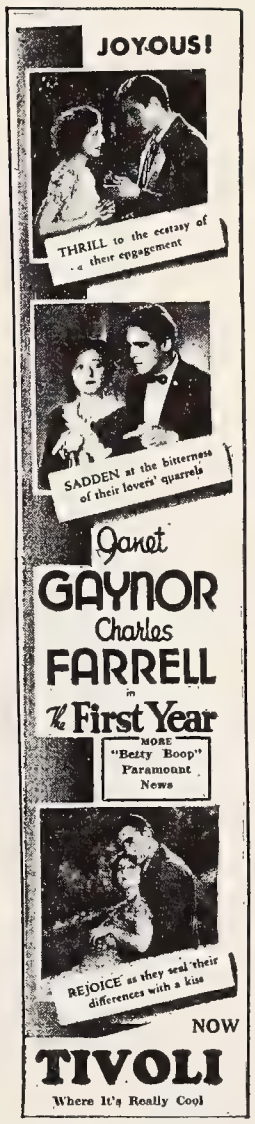
CONCORD, N.H.



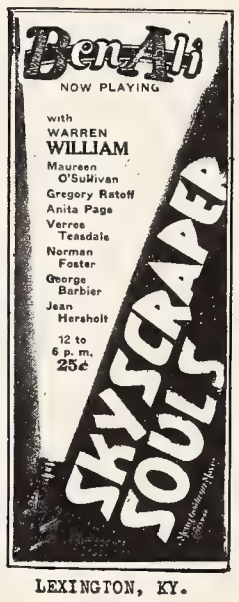
MILWAUKEE, WIS.



SAN FRANCISCO, CAL.



CHATTANOOGA, TENN.



LEXINGTON, KY.



ATLANTA, GA.



KANSAS CITY, MO.



NEW YORK CITY, N.Y.

STEIN'S MERCHANDISING!

Diversified Activity Proving Effective for This Indiana Showman With Many Fine Ideas

THE last time the Club heard from L. S. Stein he was advertising manager for Warner Brothers Theatres in Indiana. He subsequently became assistant to the Chicago director, in addition to handling the Indiana job, and then, in order to keep in extra good training, took on management of the Shakespeare Theatre in Chicago. A short time ago he was appointed manager of the Parthenon Theatre, Hammond, Ind., where he is now at home and still taking care of Indiana advertising for the Warner houses. Theatre routine has been turned over to his assistant, William Cole, a former RKO man, and Stein is devoting his time to exploitation. Following is a resume of what has taken place since he took over the helm of the Parthenon:

Mailing Campaign!

Individual letters played important parts in campaigns made on "Symphony of Six Million" and "Mouthpiece," about six hundred Jewish families receiving one form while a hundred or so of another kind were sent out to the medical profession. Lawyers were circularized on the latter picture.

A real old-fashioned bar with all the proper trimmings was promoted for "Wet Parade" and beer was served to all patrons, the only cost to theatre being 40 cents for ice. A "wet" barrel and a "dry" barrel, along with a vote barometer, were placed in front of the theatre a week in advance to record the results of a prohibition poll and a big parade was staged on the Saturday night before opening. Police escort, trucks, and automobiles with wet and dry banners, made an effective ballyhoo. The Aimee McPherson-Walter Huston debate picture was also booked for the occasion.

"Rich Are Always With Us" was the next picture in line, for which he staged a special Ruth Chatterton matinee. Lady patrons were invited to play bridge in the mezzanine and coffee and cakes were promoted for this occasion. A street bally consisting of a luxurious new Cadillac sedan, driven by a uniformed chauffeur and carrying an usher dressed in formal attire, also played an effective part.

Street Ballyhoo!

When he played "Huddle" he secured an excellent break on a street bally because of a Shriner's parade and convention in town at that time. The night before the picture opened three-foot cut-out letters were all ready for several boys to carry when they crashed the parade, scrambling up the letters and going through manoeuvres until they spelled out the title of the picture, playdates, etc.

"As You Desire Me" was the next offering and for that Stein tied-up with a beauty parlor to stand the cost of his opening day ad, which, incidentally, is now a weekly feature. Penny post cards were also mailed out to all Women's Clubs in Hammond.

Regulation ballyhoo, consisting of street net, window cards and an elaborate advance lobby display opened "Letty Lynton" to smash trade, and this situation was taken advantage of to plug a Carnival Show, the advance bally for "Freaks." A huge clown head with flashing green eyes was hooked-up on the railing above the entrance to the main foyer. Two large arms, suspended from the head and the body, in the form of a big shield, carried the selling copy. The extended arms held a trapeze on which a good-looking girl in tights swung to and fro while handing out pluggers to advertise the Carnival.

Ties With Twin Stunt!

For two and one-half weeks in advance of the Carnival the newspapers had been plugging a Twin Contest and Stein decided to stage the event in conjunction with the



former. Seventy-five sets of twins were entered and 65 of them actually made their appearance on the theatre stage. Awards in the form of five all-expense trips to Niagara Falls and Washington, D. C., were promoted from the Greyhound Bus Lines, which, incidentally, were later arranged for each of the 28 theatres on the local Warner circuit. The night before opening a parade was held, consisting of police escort, uniformed major domo leading a horse ridden by the trapeze lady and followed by a caliope and a dancing bear. Other features of the parade included a beautiful little girl dressed in white ballet dancer's costume, standing in a small chariot drawn by two Shetland ponies; a stilt walker, and a $7,000 sound wagon loaned by a Chicago baking concern. This truck is claimed to be one of the most elaborate affairs of its kind in the country. Spotted throughout the parade and raising Cain generally were 30 youngsters dressed in clown suits. Every one of the 2,250 seats was occupied during the first show, giving the house one of the best Thursdays in the year.

An especially built circuit front further carried out the Carnival idea and ushers and cashiers were dressed in clown costumes. Four regular Midway games ran in the lobby, the "hoop-la" game being sold to a local hosiery shop. Several gross of novelties and kewpie dolls were given away at very slight cost. Loaves of bread were also given to every one who entered the theatre and other awards consisted of passes and promoted merchandise.

Following "Freaks" came "Night Court," which was plugged during the run of the Carnival show by use of a regular judge's bench with lights on each end and usher dressed in black robe presiding and pounding a gavel. He sentenced each passerby to attend the picture.

For "Tenderfoot" Stein had constructed a hugh laughing head of Joe E. Brown, which was placed against a background of red underwear, babies' bibs, scissors, burlap bag, etc., and surrounded by a rocking chair, hobby horse and a fire extinguisher. Appropriate comedy cards explained the several articles. Patrons were invited to throw darts at Joe's head and they did so with much zest.

Smart Advertising!

Copy of the ad reproduced here is in tune with many of the stunts described above and represents a cross-section of Stein's activities. Note at the upper portion the department store ad, which, we believe, paid the cost of the entire ad. It also brings out the Carnival show angle, mentions the Twin Contest and finishes up with display copy for "Freaks."

In conclusion we can only state that such a live member of our Club should be a more consistent contributor and now that he's back at his home stand again maybe he will let us hear from him more often. Managing one house and directing advertising and exploitation for a score of others is a man's size job and a darn good alibi for not having time to set down a lengthy account of show-selling activities. However, we will hope that there will be a let-up now and then which will permit Stein to find the necessary time to pass a lot of good selling stunts along to his fellow Round Tablers.

Changes in RKO Ranks

The following changes have been made in RKO theatres in several cities:

Thomas Meehan has taken Harvey Watkins' place as manager of the RKO Albee Theatre, Providence, R. I.; Harry Rice is the new manager of the Riverside Theatre, Milwaukee, succeeding Harry Bailey, who has been transferred to the Hillcrest, Los Angeles. Jack Hare has been named assistant manager and publicity man for the Mainstreet, Kansas City, under Lawrence Lehman, and supplants Marvin Park, transferred to the Orpheum at Omaha. H. J. Cavanaugh is the new assistant manager of the Orpheum, Des Moines, with George Tucker handling publicity.

FRANK HILL'S NOVEL ADVERTISING STYLE ATTRACTS ATTENTION

Always noted for his distinctive newspaper advertising, Frank B. Hill, manager of the Liberty Theatre, Walla Walla, Wash., recently inaugurated a series of ads that appear to strike a different note as far as general scheme of layout, etc., is concerned. The accompanying reproduction of one will serve to get across the idea.

He takes, for instance, a box like the one in the upper right hand corner of the ad, and secures, presumably from newspaper mat service, some little gag to catch the eye. This may or may not have some bearing on the current attraction; in the case illustrated it doesn't mean a thing except as an attention-getter. The line "Do You Inhale" has been nationally advertised and is familiar to most everyone who reads the newspapers or listens in on the radio.

The funny sketch of a groom kissing a bride may or may not illustrate a form of inhaling—and who cares—as copy in the ad points out; when it caught the eye for further perusal of copy, it did its work.

We could show you other examples, such as one with a gag-box of a man striding along naked except for a barrel draped around his mid-section, and headed "No Sir!" with further copy reading: "Even a Barrel Won't Conceal Your Enthusiasm



After You See" so-and-so in such-and-such a picture, but think the illustration will convey a fair idea of Hill's style. He doesn't claim any originality for the idea, admitting that other showmen have at times used something similar and even calls attention to the M-G-M ads that have appeare in motion picture trade papers from time to time as a model for anyone to follow if interested in this type of advertising.

Since the ads appeared Hill has received many very favorable comments from different people around town who are interested in advertising, which, in itself, is proof that the ads received attention. One thing appears necessary, as far as his style is concerned for general use—enough space to make mats and copy stand out. We've noted that Frank generally has plenty of this at his disposal and we're not in a position to state whether this is due to liberal policy on part of Inland Theatres or local advertising rates. However, space he has, and it's used to advantage, as you can see.

The above is the first report we've had on Hill for several weeks and we're glad to be able to pass along this information to the rest of the gang. He secured excellent results through use of this type ad and wants to share his good luck with others.

A LOW COST FRONT BY CURDTS!



A MOST inexpensive display, which created a lot of enthusiastic comment among theatre patrons, was recently made for "Man Called Back," by Ed. C. Curdts, partner and one of the managers of the Bijou Theatre, Greenville, S. C. Not only did the lobby please the good old customers, but they liked ehe picture, too, so everything was 100 per cent, reports Curdts.

For the cost of about one dollar for gas to operate the car used to get cane from a local patch of canebrake and work done by the display man, he built the attractive display pictured in the accompanying photo. Note that stalks of cane, entwined with cane cross-members and foliage, were placed across the entire entrance, except directly in from the box office, where space was left for patrons to enter and leave. Posters and stills decorated both cane and side panels.

Curdts believes that if fellow Round Tablers are able to secure cane or some substitute for use on this picture they will be pleased with both comments from patrons and a resultant increase in receipts. At least he and his partner, Vardy "Turk" McBee, found this to be the case, and they are passing along the tip for other members.

HAMILTON HELD BIG KIDDIES PARADE UP AT NORWICH THEATRE

It took B. B. Hamilton, manager of the Palace Theatre, Norwich, Conn., to stage the biggest kiddie parade ever put over in his city. The occasion, while a good will stunt to all appearances, was utilized to plug "Dark Horse."

Approximately 2,000 boys and girls lined up at the city playgrounds and paraded through the main streets en route to the theatre. A drum corps added a lively touch to the affair. The program at the theatre opened at 10 o'clock with a concert by the Rotary Band. Hamilton welcomed the horde of kiddies and his brief talk was followed by speeches from several city officials.

We have a photo of the gathering at hand but its proportions scarcely permit reproduction. However, we can make out the banners and signs that were made up to advertise the current attraction, the band, etc. The local newspaper came through with a four column cut and story, all of which did not do B. B. and his theatre a bit of harm. Now that Hamilton is back from his vacation and has tackled the new season, we'll expect a lot more news concerning the Palace.

LAMM MADE A DEAL WITH BARBERS UNION FOR A NOVEL STUNT

There's always some new stunt cropping up to interest the kiddies in theatre-going and this time we'll have to pin one of the Club medals for practical showmanship on the breast of Julius Lamm, manager of the Variety Theatre, Cleveland, Ohio.

The picture really tells the story, but just in case the ensemble baffles you a bit, let us state that the scene is the Variety amid the festivities of a Saturday morning matinee, on which occasion a deal was made with



the local Barbers' Union to hand out haircuts. It was a good-will stunt more than anything else and didn't set the house back a nickel. The union consented to do the job just to get across an organization message.

The above bears all the earmarks of originality as far as we are concerned, and that's the way it will go unless some one contests Julius' claim.

CLIMB ABOARD THE BAND WAGON!

JEAN ARMAND sends his application for membership in the Round Table Club from Nogales, Ariz., where he manages the Fox-Nogales Theatre for F. W-C. He's located right alongside of the border; believes his theatre represents an American outpost; plays both American and Spanish films on certain days, and his cashier knows how to change either an American or Mexican dollar. Prior to taking his present position, Armand was the managing editor of "Inside Facts of Stage and Screen." He has followed this department of the Herald for some time and admits that it helped him with his work. We believe we can count on him to help keep the old ball rolling along.

———*Wear Your Club Pin! ! !*———

M. M. SWANK is the Swank of Swank & Dryden, proprietors of the Nova Theatre, Stockton, Kan., and we are taking this opportunity to acknowledge his application for membership in this organization. He's not only a newcomer among the ranks of his fellow Round Tablers but is, comparatively, a tyro in this old Spanish art of showmanship. He and his partner Dryden took over the Nova the early part of this past summer, are now located in a new building and look forward to a prosperous season. Swank tells us the Herald has been invaluable in getting under way and promises to make some contributions under his own name in the near future. We hope he will keep in touch with his Club and want him to know that we stand ready to serve him to the best of our ability.

———*Wear Your Club Pin! ! !*———

HOBART H. GATES takes exception to a recent statement made by C. W. Wheeler, who, a few weeks ago, uniquely described himself as a one-man theatre staff. Hobart operates the Garlock Theatre out in the Black Hills of Custer, South Dakota, and not only owns his house but acts as manager, signs contracts, does the booking, takes care of all equipment, operates sound and projection and keeps the books. During his spare moments he 'phones the wife, telling her that he hopes to spend the Xmas holiday with her and the kiddies; so, according to all this, he really can be considered a competitor of Wheeler's for the distinction of one-man theatre management. Oh, yes; we forgot to add that he fires the boiler in cold weather and finds a few moments to eat a bite now and then. However, despite all these handicaps, we'll hope to hear what Gates is doing to take in gold, groceries or whatever his patrons happen to bring to the box office. What say, Hobart?

———*Wear Your Club Pin! ! !*———

JAMES G. JONES is in charge of the Rialto Theatre, Bushnell, Ill., and a cordial welcome is also extended this new member of our Club. Jones has been following this department's activities for some time and now proposes to help the good work along by sending along some accounts of what he's doing to sell shows. Let's have them, James, and you may count on Club headquarters to shoot the word along to your many fellow Round Tablers.

———*Wear Your Club Pin! ! !*———

C. A. CUNNINGHAM manages the Strand Theatre over in Somerville, Mass., and he's another recruit for this great army of showmen. We state that Cunningham is a manager, but, for all we know, he may be the owner and operator of the Strand, for definite information is lacking on his application card. Regardless of this, however, we're happy to have him with us and hope he'll become an active contributor to these columns. Let us know what you're doing, C. A., to sell the Somervillians.

GEORGE LINDSEY is located 'way out in Eureka, Utah, where he either owns, operates or manages the Star Theatre. His application card for membership in the Round Table Club does not state just what his official capacity is and until we hear differently we will credit him with the title of owner-manager. At any rate, he's in the army now and ready to be introduced to his fellow Club members. Give him a big hand, fellows, and tell him you want to hear about what's going on out his way.

———*Wear Your Club Pin! ! !*———

PAUL W. KRAUS is the manager of the Happy Hour Theatre in the town of Fulton, N. Y., and we're also taking this opportunity to acknowledge his Club membership application. Fulton, pronounced Full-ton up in his neck of the state, is a live little burg and there's no reason why we shouldn't expect some good, snappy show-selling tips from this newly elected Round Tabler. Shoot along your ideas, Kraus, so the rest of the fellows will know what's going on in showbusiness up your way.

———*Wear Your Club Pin! ! !*———

EDWARD C. JOHNSON is another assistant-manager to join this outfit and we've posted his name among the many other potential theatre bosses on the Club roster. With the day-to-day coaching he's getting, we predict it won't be long before we'll be announcing his promotion to the next rung up the ladder and, until then, will be on the lookout for news of what's doing around the Ready from both him and his boss.

———*Wear Your Club Pin! ! !*———

TOMAS B. ESTACIO is the business-secretary of the Cine Y. M. C. A. attached to Fort McKinley in the city of Rizal, Phillipine Islands, and, consequently, the boss of what goes on in showbusiness in this far-away section of the world. His application, which we are now acknowledging before his host of fellow showmen, further indicates the international scope of this ever-growing organization. It will be interesting to get a slant on show-selling activities in the Phillipines and we'll count upon Estacio to keep his Club informed.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

SHELTON DOANE manages the Boulevard Theatre, Ocean and Shirley avenues, Revere, Mass., and we're also in receipt of his application for Club membership. Welcome to this great army of showmen, Shelton, and take your place in the line. It's a pleasure to have you with us and we sincerely hope you will find it convenient to contribute some of the ideas which have helped the box office of the Boulevard. Shoot them along regularly and we'll see that your tips are passed along to the rest of the fellows in this outfit. Can we count on you?

———*Wear Your Club Pin! ! !*———

ALBERT HENDERSON hails from out in Clearbrook, Minn., where he manages the Community Theatre, which is just what its name indicates — community-owned. Henderson is another man in line for introduction to this big army of managers and we want him to know that we're glad to acknowledge his application for membership. We believe he has found this department helpful in the past and now wants to do his share of the good work.

———*Wear Your Club Pin! ! !*———

M. F. ZALESNY is located down along the Rio Grande and manages the theatre by that name in Las Cruces, New Mexico, for Fox-West Coast. We also have his application for Round Table membership at hand and this is the time to have him meet the rest of the fellows in this organization. Welcome to the gang, Zalesny, and please see that you do your part toward keeping this department full of constructive ideas each week. Jot down an account of that last stunt that brought in extra business for your house and shoot it in to Club headquarters. We'll do the rest.

———*Wear Your Club Pin! ! !*———

ARTHUR D. RABE is the skipper of the Mosholu Theatre, one of Lee Och's houses up in the Bronx section of New York City. According to the dope we have at hand, this new member of our Club has dabbled considerably in show-business during the portion of his thirty-three years he spent in it. Not only has he been in charge of a number of well known theatres in the Metropolitan district, but he's taken cracks at other branches of the game, including a job as critic on the old "Dramatic Mirror"; press representative for Shubert and RKO, and special representative for Al Jolson, Ted Healy, Belle Baker, Harry Richman and a number of other headliners. We're glad to have him with us and if Rabe can't supply this department with a lot of good ideas, we're 'way off our guess.

———*Wear Your Club Pin! ! !*———

DAVIS E. GANTZ has the job of assisting J. A. Yovim with management of the Liberty Theatre, Tacony, Philadelphia, Pa., and we're chalking up on the Club roster the name of another man whom we predict will soon be bossing a house of his own. At any rate, with the excellent rating given him by Yovim, he'll be ready when the chance comes along and we'll be standing by to make the announcement. Give your boss our best regards, Gantz, and tell him we'd like to know what's going on at the Liberty.

———*Wear Your Club Pin! ! !*———

DOMINIC REDA is another owner-manager to join our organization and he is located down in Vicco, Ky., where he operates the Pastime Theatre. At this writing you are a full-fledged member of the Round Table Club, Dominic, so see that you do your share toward carrying on the good work of this department. Every member contributes his bit, so we'll be on the lookout for some news concerning show-selling at the Pastime.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

The Big Broadcast

(Paramount)

Comedy Drama

The glamour of noted radio broadcasting personalties is the outstanding feature of "The Big Broadcast" and regardless of everything else is the peg on which every smart showman will hang his exploitation campaign. The radio stars should mean busy box-offices, inasmuch as they have been ballyhooed over the air, particularly if you build a live campaign around them.

The picture is so much like an elaborated vaudeville show that the underlying plot doesn't mean much. It really is a number of episodes put together, some comic, others romantic, and one or two tragic, but through them all there is a line of comedy that should bring plenty of laughs.

Here's how it goes. After a novel introduction, wherein the radio stars step out of a big placard and do their stuff, Bing Crosby is pronounced the star of a radio hour. He's always late and the sponsor, Mr. Clapsdale, wants him fired. He's the studio's only bet, but the manager defers to the wishes of his client and airs Bing. Drowning his sorrows in an elaborate speakeasy, while Burns and Allen put on a lot of comedy back in the office, Bing meets Stuart Irwin. Both get keyed up and go to Crosby's apartment. Because they have lost their sweethearts, they decide there is nothing more to live for. Before they can pass out, they are saved and the upshot is that Irwin buys the broadcasting station. Bing is set to be the star performer. But Sharon Lynne, his old flame, returns (she's very good) and Bing goes back to his old lackadaisical habits. When Irwin tries to take him to the station, he feigns drunkenness and there is a load of comedy as Irwin scurries all over town trying to buy a Bing Crosby record. Arriving at the studio with it eventually, he leans it up against a cigar lighter and it melts.

"The Big Broadcast" is on. All the performers have appeared (and they certainly delighted the preview audience). Irwin tries to mimic Bing's singing and is making a mess of it, when Bing arrives and puts his number over. Then, of course, success for everyone, with the sweethearts picking up the broken threads again.

The picture has an unlimited number of advertising and exploitation possibilities. It seems logical that the radio names should dominate everything else, inasmuch as they are the personalities that permit the creation of much new interest. Tieups with local radio stations, as well as chain stations that feature the performers nightly, are surely in order. Likewise the broadcasting of records made by them, over loudspeaker systems, should attract plenty of attention. If you have a remote control layout in your theatre, here's one opportunity to use it to the limit, and start using it far enough in advance.

You have enough entertainment values in this picture to appeal to both adults and youngsters. With a certain novelty of idea, comedy, romance, a little bit of drama, good music and the spectacle of famous personalities, all that is necessary to put over "The Big Broadcast" to good business is a snappy, well developed, complete advance campaign. Plan to get full houses in to see your first shows and you can depend on them to do enough favorable talking to take care of subsequent performances.

Produced and distributed by Paramount. Based on the play "Wild Waves" by William F. Manley. Screen play by George Marion, Jr. Directed by Frank Tuttle. Music by Ralph Rainger. Lyrics by Leo Robin. Photographed by George Folsey. Release date, some time after Oct. 14. Running time, 80 minutes.

CAST

Leslie McWhinney	Stuart Irwin
Bing Crosby	Bing Crosby
Anita Rogers	Leila Hyams
Mona Lowe	Sharen Lynne
Mr. Clapsdale	George Barbier

RADIO STARS

Burns and Allen	Don Novis
Kate Smith	Vincent Lopez and Orchestra.
Four Mills Brothers	
Boswell Sisters	Gab Calloway and Orchestra.
Arthur Tracy	

Air Mail

(Universal)

Drama and Comedy

This is a spectacular story of the men who pilot the air mail planes, a story that graphically illustrates the human and natural hazards the boys must overcome in order to make good that famous slogan, "Come rain or snow (etc.) the mail must go."

It has thrills enough to satisfy the most rabid thrill seekers, with legitimate stunt flying. There is drama, comedy, suspense, action and human interest.

The story is centered in a desert airport. Mike is the superintendent. His fliers love him, for he never sends them out on a run that he wouldn't take himself. When one flier, brother of his sweetheart, Ruth, crashes in attempting a landing in a fog, Mike takes the mail on to the next relay. One man short, on account of the accident, Duke makes his entry into the setting after giving everybody the jitters with his flying. Sneering, wise cracking Duke can land a plane on a dime and take off on a nickel. But he and Mike are old enemies. When Duke aspires to the wife of Dizzy, Mike tries to warn him, but when Dizzy crashes, Duke and Irene go away together.

Mike sets out to finish Dizzy's run and crashes in the mountains. Although he is found, there is no possibility of reaching him for days and the chances are that he will perish in the storms. Duke reads about the crash, also hears the radio reports. He sneers at the idea that no one can land a plane where Mike has crashed. Stealing a plane, he does the trick, gets Mike out and with the plane falling to pieces flies to safety. As it breaks up, he tries to argue Mike into parachuting and finally tumbles him out. Duke crashes, but with the luck of fools, he is practically uninjured and just as cocky and smart as ever.

Because the picture is dedicated to the Airmail Service, there is naturally a tieup possibility with the postoffice department. But that isn't the limit of its showmanship possibilities. "Airmail" can and should be circused to the limit. There's an airport, with stunt fliers, in almost every town with whom it should be easy to work out all sorts of aerial ballyhoos. Specially decorated lobbies, featuring cracked-up planes, pictures of famous crashes, displays of famous stamps that local collectors may have as mementoes of famous flights—all are strictly in order.

Smash action advertising, featuring striking art and punchy catchlines together with pictures and names of the cast, and using more space than usual, should create the impression that "Air Mail" is far more important than an ordinary aviation picture. Because it contains so much entertainment for adult men and women as well as thrills to keep the youngsters cheering, it's the kind of picture on which you can well afford to spend a little extra exploitation money.—McCarthy, Hollywood.

Produced and distributed by Universal. Story and screen play by Dale Van Every and Frank Wead. Directed by John Ford. Photographed by Karl Freund. Release date, Nov. 3, 1932. Running time, 83 minutes.

CAST

Mike	Ralph Bellamy
Duke	Pat O'Brien
Dizzy	Russell Hopton
Slim	Slim Summerville
Ruth	Gloria Stewart
Irene	Lilian Bond
Tex	William Daly
Tommy	Frank Albertson
Tony	Leslie Fenton
Sleepy	Tom Carrigan
Heinie	Hans Fuerberg
Radio Operator	David Landau

Wild Girl

(Fox)

Melodrama

Despite its ultra-modern title, "Wild Girl" is really good old fashioned hokum melodrama that smacks of the 10-20-30 cent legitimate stage days. In fact, the picture comes out of a plush bound album and if you can get your patrons in the mood wherein they will not be inclined to take it seriously and are set for a lot of new kind of laughs, it should prove to be more than satisfactory.

The introduction to the picture is a tip-off on what is to follow. The title is on the plush covered cover. The pages turn and the actors step out of photographs and announce themselves in voices and action that identify their roles. Audiences will know the hero and villain, the "gal" and all the rest of the characters. Additionally, all through the picture, instead of dissolves, the pages keep turning to indicate changes in the story.

The story is centered in the Sierra Mountains. The time is shortly after the close of the Civil War. Joan Bennett is the beautiful moun-

A Column of Successful Showmen!

FRANK SPEROS
Marquette Theatre
St. Louis



"Your pictures last year came through a whole lot better than any other distributor and I am sure your 1932-1933 product will be even better. Columbia was one of my first contracts this year because I did not feel as though I was taking any gamble with your product."

•

FREDERIC ULLMAN
Circle Theatre, Buffalo, N. Y.

"I would like to compliment you on your product and want to express my appreciation of our pleasant relationship with your corporation."

•

I. M. ENGLE
Capitol Theatre
Harrisburg, Pa.



Books everything Columbia releases. Day in and day out the returns are more than satisfactory. "Prosper with Columbia?" You can bet on it!

•

S. EISENSTEIN
Star Theatre
Annapolis, Md.



Shows Columbia features—all of them. One reason why he's a successful exhibitor. Columbia pictures make many friends for the exhibitors.

"One of the Gems of the Season."
Hollywood Reporter
WASHINGTON MERRY-GO-ROUND

tain "gal." The mayor of the town, Irving Pichel, the villain, and Ralph Bellamy, a clever gambler, are in love with her. She despises Pichel but sort of likes Bellamy, with all the gusto of the oldtime kerosene oil circuit heroine. Into this settlement comes a mysterious stranger, Charles Farrell, still clinging to his Confederate uniform. He's the hero, bent on revenge, and he kills Pichel because he had wronged his sister years ago.

But the forces of law and order are beginning to make their presence felt and the Vigilantes are all set to string up Farrell when he makes an audacious escape. Somehow or other Joan's sympathies are for him and she hides him in her father's cabin. Making another escape, he kills a man who is gunning for Joan's father. And when Bellamy and Pallette find out how much Joan loves this mysterious stranger they help both him and her to get away to another county and the "Hearts and Flowers" ending.

Although this picture is based on one of Bret Harte's stories, "Salomy Jane's Kiss," its development is anything but a historical romance or drama. It's about an hour and a quarter of clever entertainment that has all the hokum that the stage possessed a generation or so ago. In view of this, it does not seem advisable to play up the Bret Harte classic angle too strongly. For comparison just recall some of Paramount's older "Screen Souvenirs" and several of the shorts that have been made by the Masquer's Club and you'll get a pretty good idea of the style of "Wild Girl." It's such an unusual blending of old standby theatricals with modern presentation treatment that it should be received equally favorably in the big city houses and in the small town and country houses.

There are plenty of names to sell and the cast is strong enough and good enough for any house. With Farrell, Bellamy and Joan Bennett playing the leads, the support is right up to their standard. The story should appeal to adults and juveniles. If you haven't gone in for a specially decorated lobby for a long time, here is a picture that almost demands that you do something unusual. It will be necessary to overcome the impression from the title that it is a jazz-mad, modern story, but if you transfer your lobby into a replica of an oldtime mountain log cabin, using logs and lots of heavy foliage and filling it up with old fashioned furniture, albums, tintypes, and so on, it should be easily possible to intrigue curiosity. The use of oldfashioned showmanship, with your own ingenuity as the only limit, should bring you much better returns.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Raoul Walsh. Screen play by Doris Anderson and Edwin Justus Mayer. Based on Paul Armstrong's dramatization of Bret Harte's story, "Salomy Jane's Kiss." Chief cameraman, Norbert Brodin. Sound engineer, George Leverette. Assistant directors, Horace Hough and George Walsh. Settings by Joseph Wright. Costumes by Earl Luick. Release date, Oct. 2, 1932. Running time, 74 minutes.

CAST

The Stranger	Charles Farrell
Salomy Jane	Joan Bennett
Jack Marbury	Ralph Bellamy
Yuba Bill	Eugene Pallette
Rufe Waters	Irving Pichel
Minna	Minna Gombell
Lize	Sarah Padden
Red Pete	Willard Robertson
Colonel Starbottle	Ferdinand Munier
Phineas Baldwin	Morgan Wallace
Madison Clay	James Durkin
Larrabee	Murdock MacQuarrie
Mammy	Louise Beavers
Sheriff	Alphonz Ethier
Anna May	Marilyn Harris
Mary Ann	Carmencita Johnson
Willie	Delmar Watson

Night After Night

(Paramount)

Comedy-Drama

"Night After Night" is a smart comedy-drama. It is a smooth flowing fast moving story of a young "pug" who becomes the owner of a swanky speakeasy located in an aristocratic old mansion, and of the people who frequent it. It sparkles with clever dialogue and is so much in tune with the tempo of modern life that there is hardly any reason why it shouldn't become one of the most popular pictures of the current Paramount crop. It has drama, romance, suspense, comedy, spectacle in sufficient quantities to hold the interest of any audience and is so put together that it should be pleasing entertainment for both adults and juveniles.

But there is one thing to consider in selling "Night After Night." With a standout cast, nevertheless there is no "great" star, no name that you can slap up in your marquee with the thought that there lies the only thing necessary to make the patrons flock in. Although George Raft has been muchly ballyhooed, he hasn't arrived yet. Good performances in "Scarface" and "Madame Racketeer" have given him a certain prestige, and even though critical reviewers undoubtedly will hand him many bouquets for his part in this picture, it might be well to think of "Night After Night" as the picture that will zoom him to wide popular favor and create a demand for more of him in subsequent pictures. The same line applies to Constance Cummings, Wynne Gibson, Mae West, Alison Skipworth and Roscoe Karns. In short, the cast, keeping up the good work it displays in this picture, means the creation of a whole group of new stars. Although Raft is the headliner, all the others have an opportunity to occupy the spotlight and they all contribute plenty to the glamour and comedy of the picture.

Because "Night After Night" is so refreshingly modern, it might be a good idea to see the picture before you play it. That will give you a better idea of its entertainment values than columns of descriptive copy. This is particularly true of the dialogue, which is full of snappy wisecracks and smart conversation that will make excellent catchlines.

In advertising the picture, give plenty of prominence to the names and pictures of the names mentioned, following them up with the catchlines that will be especially effective with the tastes of your own patrons. Although "Night After Night" continually fringes on the menace of gangsterism, that angle is so cleverly handled that while it is always played down, other than for comedy purposes, it never enters into the picture as a big factor. Consequently, stay away from it in your advertising and publicity.

You probably will get the best results from "Night After Night" by putting your personal endorsement on it—guaranteeing it as a picture that is full of smart, clever entertainment, ringing in the line that its cast boasts half a dozen laughs, a few thrills, a lot of excitement and the kind of clean, wholesome romance that leaves a pleasant after effect.—McCarthy, Hollywood.

Produced and distributed by Paramount. Original story by Louis Bromfield. Directed by Archie Mayo. Screen play by Vincent Lawrence and Kathryn Scola. Photographed by Ernest Haller. Release date, Oct. 14, 1932. Running time, 70 minutes.

CAST

Joe Anton	George Raft
Miss Healy	Constance Cummings
Iris Dawn	Wynne Gibson
Maudie	Miss West
Mabel Jellyman	Alison Skipworth
Leo	Roscoe Karns
Dick Madden	Louis Calhern
Frankie Guard	Bradley Page

Pride of the Legion

(Mascot)

Melodrama

Although this picture leans very definitely toward the gangster type, its story is so constructed that a heroic "cop," who loses his nerve after a sensational battle with a pair of yeggs, is the center of interest. His fight to get out of the "yellow" class gives it a vein of human interest, which, properly played up, should enable exhibitors to sell it as something more than another gangster yarn.

Going "yellow" after a battle with bandits, in which he is severely wounded, Brewster quits the force and is saved from sucide by Tully. He gets a job as a waiter in a cafe frequented by gangsters and policemen. The gangsters hate him because he was a "cop" and continually rag him. Living in Tully's little tenement, he finds romance with his daughter

Martha and becomes a pal of Tommy. One of the gangsters takes a liking to Tommy's girl, Peggy, and they frame Tommy into driving a booze truck.

The police are tipped off and one of them is killed as the truck is wrecked. A dog (Rin-Tin-Tin, Jr.) is left in it and that's the clue. Tommy is set for the chair, when Brewster realizes that he is more than a waiter and goes out and cleans up on the gang. Then, of course, restoration to duty and happiness all around.

A number of good angles can be used. The main line should be to build interest around the comeback fight made by a man who has lost his nerve. While the menace of gangsterism is always there, it can be used to build up suspense. At the same time, the quaint, homely humor of Lucien Littlefield, even when he is being third-degreed, will provide laughs. Lines should get over the idea that the picture is exciting and novel.

The inclusion of Rin-Tin-Tin, Jr., duplicating the exploits of his famous sire as a hero and as a resourceful friend of the down and outers, should be an angle to appeal to the youngsters. And as the picture is a rather neat tribute to the courage and honesty of police personnel in the face of tremendous temptations, there should be an open sesame for some nice contacts with police departments.

"Pride of the Legion" undoubtedly has enough entertainment value to catch audience fancy, particularly in neighborhood and smaller community houses. Careful preparation of advance advertising and publicity that plays down the gangster angle looks to be the medium that will sell it to the best results.—McCarthy, Hollywood.

Distributed by Mascot. Directed by Ford Beebe. Story by Peter B. Kyne. Screen play and adaptation by Ford Beebe. Photographed by Ernie Miller and F. W. Brown. Release date, Oct. 10, 1932. Running time, 70 minutes.

CAST

Dad Tully.....Lucien Littlefield
Klafkie.....Ralph Ince
Peggy.....Sally Blane
Martha.....Barbara Kent
Cavanaugh.....Matt Moore
Brewster.....Victor Jory
Tommy.....Glenn Tryon
Carnes.....Tom Dugan
The Dog.....Rin-Tin-Tin, Jr.

The Cowboy Counsellor

(Allied)

Farce Comedy

There is enough entertainment in "The Cowboy Counsellor" to suit not only the Hoot Gibson fans, but also to hold the interest of other patrons who enjoy an hour's clean fun. With a Western background, the story deals with the troubles of a smart talking book agent, whose boasts force him in turn to become a lawyer, a bandit, a scared lover and a victim of his own wits.

Probably the feature that will appeal to that class not so keen for straight Westerns is the fact that this one is really a comedy farce. With just enough outdoor atmosphere to maintain the Gibson identity, his roles call for him to put across a lot of comedy in both sequences and dialogue and Hoot as a comedian is more than apt to prove a pleasant surprise.

The picture is more than man and boy entertainment; in the comedy and romantic interest there is much to intrigue the women folk. The presence of young Bobby Nelson in one of the important parts makes it rather easy to offer this to the youngsters as a special feature of their own, but in catering to them, don't overlook the adults.

Beside the name of Gibson, the title offers some good leads for catchy advertising and exploitation. It may help some to gag lines up around the old saying, "necessity knows no law," for that was Gibson's case exactly, but when it was necessary to help out a boy who was falsely accused, as well as get himself out of a pinch, he had the common sense that outsmarted judges, lawyers and juries. There are possibilities for contacts and tieups with local legal associations, which can be furthered by addressing cleverly written ad-questions to judges and lawyers, asking them what they would do if they found such a "charlatan" as Gibson in their courts. In fact the more comedy you can get into your advertising approach, the more new interest you will create.

Inasmuch as the picture is clean and wholesome throughout, it can be shown to any type audience and in all ages.—McCarthy, Hollywood.

Distributed by Allied. Story and screen play by Jack Natteford. Directed by George Melford. Photographed by Tom Galligan and Harry Neumann. Produced by M. H. Hoffman, Jr. Running time, 63 minutes.

CAST

Dan Alton.....Hoot Gibson
Ruth Avery.....Sheila Manners
Deputy Lafe Walters.....Skeeter Bill Robbins
Bobby Avery.....Bobby Nelson
Luke Avery.....Fred Gilman
Bill Clary.....Jack Rutherford
Sheriff Matt Verity.....Al Bridge
The Judge.....William Humphrys
State's Attorney.....Gordon DeMaine
Prisoner.....William McCormack
Hotel Keeper.....Sam Allen

Madison Square Garden

(Paramount)

Comedy-Drama

With an intriguing title, plus a topical sport story, "Madison Square Garden" is a picture that should hold great interest for the men and boys among your patrons, yet because of those facts and because the romantic angle is comparatively insignificant, it is also a picture that will require better than usual showmanship to stimulate the curiosity of most of the women folk.

The story is built around New York's famous new Madison Square Garden, showing it as the goal of every aspiring fighter and wrestler. It is full of the color of the garden, picturing some of the great events that take place there—fights, wrestling matches, six-day bicycle races, hockey games—also those who hang around there—promotors, pugs, managers, chiselers, and those who attend the events. Also it tells the story of a manager (Collier), his fighter (Oakie) and his wrestler (Hymer). They land in New York seeking matches, but right away run up against the chiselers. Collier is a smart oldtimer, but Oakie and Hymer are a dumb pair. They are hot to indulge in some of the big city's gay life, but in scenes that are smartly comic, Collier holds them to the straight and narrow path of training. Collier's ambition is to be the Garden's matchmaker. When he gets the job his two proteges go over to the Roarke-Sloan gang. A match is arranged between Oakie and another contender for the championship—both under the same "management." Oakie's opponent's gloves are loaded and Jack is taking a terrific beating, until Collier, regardless of his position as matchmaker, jumps into his boy's corner and coaches him to a last round knockout victory. This is climaxed by a wild free-for-all melee in Roarke's apartment as Collier, aided by a gang of oldtime celebrities, clean up the chiselers.

Secondary to the sports angle, comedy is the highlight. Oakie and Hymar take good care of that, with Zasu Pitts figuring a little here and there. The little romance interest in the picture is provided by mutual admiration between Oakie and Marion Nixon.

As it is essentially a man's picture, selling it to men should not prove a too difficult job. The theme of the story, sport and the glamour of the Garden, should appeal to them. Additionally, the cast names, plus the appearance of such oldtime stalwarts in the sport world as Mike Donlin, Zybysko, Tod Sloane, Billy Papke, Tommy Ryan and Jack Johnson, should stimulate their interest.

While a certain number of the feminine contingent are sports followers and can be lured in by the same lines used for the men, the others will have to be attracted by a different sort of appeal. There the names of Marion Nixon and Zasu Pitts should figure prominently.

The picture offers several good angles for exploitation and publicity, such as tieups with athletic clubs in your town and the chances of cracking theatre news on the sport pages. It might be a good idea to pick up the old gag of changing the name of your theatre to "Madison

(Continued on page 96)

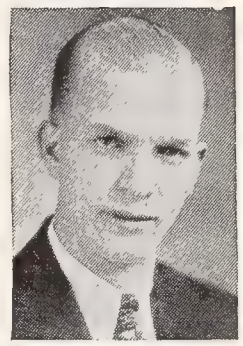
A Column of Successful Showmen!

•

T. L. DEAN

Lilfred Theatre

Union Springs, Ala.



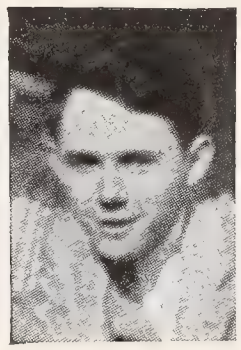
"Every exhibitor should be proud of the new Columbia line-up. I did twice the business on 'American Madness' that I have done on any picture since I have been in business. The 1931-1932 product was way above average and from what I've seen and read of the new product, Columbia can certainly make its bow for having done a job well."

•

HARMON ALLISON

Ritz Theatre

Mooresville, Ind.



Booked solid for Columbia 1932-1933. Mr. Allison knows that good product is the only 4 car, concrete highway to prosperity.

•

FRANCIS N. ANDARY

Colonial Theatre

Sault Ste. Marie, Mich.



Booked solid on Columbia 1932-1933 features. From now on write it $ault $te. Marie.

"Good Spell-binding Stuff."
Baltimore Sun
WASHINGTON MERRY-GO-ROUND

WABASH AVENUE

CHICAGO

A chip off the old block is Harvey Judell, 17-year-old son of Ben Judell. In his campaign for the presidency of the high school which he attends young Harvey has introduced an innovation that has the neighborhood taking notice. He is employing modern showmanship in the form of a special trailer, which he has induced a half dozen neighborhood theatres to present in his behalf.

▽

New offices of Exhibitors Screen Service are cleared and ready for action. George West, central district supervisor, who has charge of twelve Middlewest states, is in the new quarters at 806 South Wabash avenue. A complete library has been installed and additions are being made to the sales staff. Eddie Hafferkamp recently has joined the organization.

▽

Jack Miller refuses to be particularly concerned over the get-together of Allied and MPTOA directors at the recent meeting here. Jack wasn't a party to the final cementing of relations between the two organizations—deliberately, it is understood. He is going right along handling the manifold problems of the Exhibitors Association.

▽

Cause of delay of southbound traffic on the Drive has been discovered. It's a new car just acquired by Irving Mack which is getting its "bearings" in easy stages.

▽

Charles Lester, who has been selling for National Screen Service in Atlanta, has been assigned to the Michigan territory. Oscar Florine is now representing National in Wisconsin while Frank Eisenberg is with the firm in Minneapolis.

▽

Ben Edelman is now managing the Logan Square Theatre.

▽

John Szahta has the New Main theatre in Evanston all ready for opening.

▽

Sam Schaefer of Illinois Theatre Equipment Company complains that this column has failed to note his new address—which it identifies herewith as being 1014 S. Michigan Avenue.

HOLQUIST

Completes Five Shorts

Imperial Distributing Corporation has completed five short subjects in the "Port o' Call" series at the Atlas Recording Studios, New York. Nathan Braunstein directed the group.

Display Firm in Cleveland

Charles L. Casanave, Midwest franchise holder for American Display Corporation of New York, makers of lobby displays, has opened an office in Cleveland, the first of a group he plans in fourteen states. Lew C. Thompson is manager of the office. Theatre displays are rented to exhibitors on a weekly service plan.

Named Educational Manager

Frank Harris, formerly associated with the B. F. Shearer Theatre Supply Company in Seattle, has been appointed northwest division manager for Educational-World Wide, succeeding Wally Rucker.

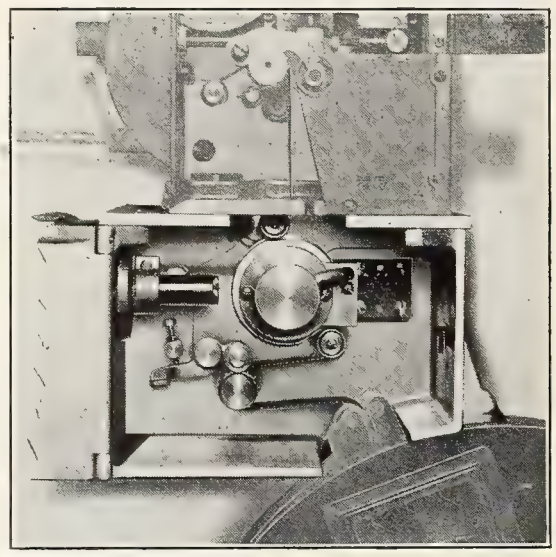
Hal Roach Plant Completes More Than Half of Schedule

The Hal Roach studio on the Coast has completed more than 50 per cent of its current season's production schedule. "The First Mistake," with Laurel and Hardy, and "Fallen Arches," the sixth with Charley Chase have most recently been completed.

The Our Gang group has completed four comedies, the Taxi Boys five, Pitts-Todd three. Ben Blue, appearing in the Taxi Boys series, is being prepared for starring comedy roles.

Equipment Firm Moves

Amusement Supply Company, New York theatre equipment manufacturers, has removed to larger quarters at 341 West 44th street.



DON'T GAMBLE
SYNCROFILM
Guarantees Satisfaction or Your Money Back

When Syncrofilm goes to work for you it works right from the start—the bugs are all taken out. That is why we can guarantee satisfaction or your money back.

Syncrofilm gives its delightfully natural reproduction because of its exclusive feature. It projects four times the light through the sound track. Each little variation in voice and music is reproduced. Nothing is slurred or blurred. This perfection brings new patronage and holds the old. That's how you get the satisfaction guaranteed you.

Try Syncrofilm. You can't lose, for you get your money back if Syncrofilm fails to satisfy. Tell us what projection machines you use so we can quote.

WEBER MACHINE CORP.
59 RUTTER STREET, ROCHESTER, N. Y.
Export Office: 15 Laight St., New York City
Cable Address: "Romos", New York
Distributors throughout the United States and Canada

NEWS PICTURES

FOX MOVIETONE NEWS—No. 3—California cheers Roosevelt—Civil War vets meet at Springfield, Ill.—Hoover lays corner-stone—Football season begins—Society sees steeplechase at Old Westbury, N. J.—NBC exposes a few radio secrets.

FOX MOVIETONE NEWS—No. 4—Yanks take first series game—Liquor haul destroyed in N. J.—Hollywood hails Roosevelt—British premier's daughter weds in England—Show rehearsals renewed in New York—Sax Rohmer visits U. S.

HEARST METROTONE NEWS—No. 202—Yanks win first series game—Joan MacDonald marries—Judge's home in Worcester bombed—Earhart enters politics—Fashion authority presents newest modes—Hollywood stages pageant for Roosevelt.

HEARST METROTONE NEWS—No. 203—Yankees make clean sweep of series—Rookies graduate from New York police school—Golf crown won by Miss Van Wie at Peabody, Mass.—Town criers at Lime Regis hold calling meet—Daredevil at Los Angeles tries some necking—Hutchinson family returns to New York—Football season opens at Sing Sing.

PARAMOUNT NEWS—No. 17—Yanks take series opener—Basket race held in London—Bomb judge's house in Worcester—Il Duce and King unveil statue in Rome—Ex-Bombay mayor presses India's fight here—Roosevelt received in Hollywood.

PARAMOUNT NEWS—No. 18—Miss Van Wie takes women's national golf title at Peabody, Mass.—Roosevelt talks on family life at Omaha—Sir Wilfred Grenfell goes back—Hurricane ravages Puerto Rico—Hutchinsons back in New York—Yanks baseball champions.

PATHE NEWS—No. 18—G. A. R. parades at Springfield, Ill.—Building in Rockefeller Center nearing completion—House in Solon, Ohio, made of steel—Tells why Gandhi fasted—Turkeys at Longmont, Colo., fattened for Thanksgiving—Dempsey trains in New York—Unemployed camps in empty New York reservoir—Son of Sultan visits Zoo in Paris—New football helmet invented—Parachute jumpers practice in New York.

PATHE NEWS—No. 19—Filmland greets Roosevelt—How are you going to vote?—Hurricane sweeps Puerto Rico—Premier's daughter weds in England—Baby steer worth $1,848—Explosion wrecks judge's home in Worcester—Millinery show held in New York—New York fans ready for series.

UNIVERSAL NEWSPAPER NEWSREEL—No. 80—Puerto Rico swept by hurricane—New "water-bug" boat invented at Milford, Conn.—Royal doings in today's news—Blast wrecks home of judge in Worcester—Yanks beat Cubs in series opener.

UNIVERSAL NEWSPAPER NEWSREEL—No. 81—Sailor at Portland, Ore., "confesses" in Mooney bombing—Jews hail New Year—Federal agents destroy liquor in Newark—Temporary money used at Raymond, Wash.—Tide Turns (part 10)—Committee reports on far east conflict—Yanks win world series.

$25,561,641 Estate Left by Eastman

The estate left by George Eastman, film pioneer and head of Eastman Kodak Company, who took his own life on March 14, had an actual value of $25,561,641, filing of the tax transfer affidavit recently at Rochester showed. Personal property totaled $24,403,748, including $8,300,000 in cash on deposit in the Lincoln-Alliance Bank and Trust Company and the Security Trust Company of Rochester and the Bankers Trust Company and the Guarantee Trust Company in New York City.

Debts amounted to $3,674,574, with $3,000,000 of it in unpaid gifts to European dental dispensaries.

Only $585,321 of the total estate was taxable, the remainder having been left to educational and charitable institutions, including $19,287,145 to the University of Rochester and $1,028,438 to the Rochester Dental Dispensary.

Corby Forms Producing Firm

Francis Corby, short subject producer, has incorporated under the name Francis Corby Productions, Inc., and will produce shorts and features in association with Hal Lyons and Mac Reader. In production is a series of two-reelers on aviation, and in preparation is the first of a series of Westerns for the state rights market.

TECHNOLOGICAL

PROJECTION PRACTICE COMMITTEE MEETS

By F. H. RICHARDSON

Pursuant to call of Harry Rubin, the Projection Practice Committee of the SMPE met in its first fall session at the Paramount Building in New York City, on the evening of September 26. The following were present: Harry Rubin, chairman; Jessie Hopkins, secretary; Dr. A. N. Goldsmith, president of the SMPE; Sylvan Harris, general manager; William Kunzmann of the Board of Governors, SMPE; George Edwards, J. M. Goldberg, J. J. Finn, Rudy Mehling, Herbert Griffin, P. A. McGuire, J. O. Baker, Sam Galuber, and myself.

Many matters of large interest were considered. First there was the projector optical train, which it was unanimously conceded was not what it should and might be. The general opinion expressed was that means may and should be provided so that projectionists will be enabled to get the entire beam of light from the aperture into the projection lens under any condition met within projection. The matter was referred back to the sub-committee, having it in charge, with instructions to make report, and if possible, recommendations at the next meeting. As chairman of this sub-committee, I would welcome suggestions of practical nature from projectionists.

Screen illumination, that hoary old bugaboo, came in for its share of discussion. I remarked that in theatres the screen illumination of which had been measured and found to be essentially equal, I had found a very large difference in the matter of eye strain. I expressed the opinion that a portion of this variation was due directly to differences in the tone of the projection light, or at least to some sort of difference in light quality.

Kunzman advised the committee that the National Carbon Company had experimented very widely with light for projection (which I know to be fact) and had found what is now being used to be best. He also made the statement that it was impossible, or impractical to tone high intensity light, with which latter I took issue—on the broad ground that aside from getting a projectionist past the Guardian of the Pearly Gates, almost anything may be done nowadays, if only we make sufficient effort. Moreover there most certainly is a wide difference in quality or tone of screen light in various theatres.

President Goldsmith rather startled us by saying he believed the character of the auditorium had much to do with the matter. He said he had done some experimenting along the lines of auditorium lighting, using various colors. He had found that a flame-colored illumination, high enough to light the auditorium much better than is now the general practise, did not in the least affect the visibility of the screen image, but was very easy on the eyes of those viewing the screen. He said he had found flame-colored light to be best, with peach color next, insofar as has to do with the colors experimented with.

The committee members were impressed, but voiced opinion that it would be very difficult to get managers and exhibitors to experiment with the matter in any adequate way.

It seems to me that this might be got around if the committee could accumulate enough flame-colored incandescent lamps to light an auditorium of goodly size. Surely it would be possible to induce managers to permit their installation for trial, and the same lights would of course serve for a sufficient number of theatres to make conclusive test of the matter.

The relative merits of waxed and processed film came in for extended discussion, without definite decision, except for the fact that whereas there were no evil effects cited with relation to processing, all agreed that wax in any amount was invariably the source of trouble.

The matter of some method of enabling the projectionist to have a better view of the screen was again discussed. Mention was made of a new screen viewing device consisting of a single bi-convex lens. It is, however, very evident that such a lens must, in the very nature of things, have spherical aberration, or it could have no large value for judging fineness of definition.

The committee expects to accomplish much valuable work this coming winter. I have no doubt but that the expectation will be fulfilled. The officers of the committee are to complimented upon the excellent manner in which the work is carried on. President Goldsmith makes evident his interest in the work of the committee by attending almost all of its sessions, at which his advice and counsel have always been found to be good.

In fact the committee is composed of live-wire men, all of whom have been and are trying hard to make its activities effective.

THEATRE EXPLOITATION SOLVES CIVIC PROBLEM

The application of the show-selling methods of the motion picture to the problem of collecting back taxes from delinquent citizens of a community has proved remarkably successful in the city of Newark, N. J. Commissioner Egan had requested the assistance of Joseph Bernard, general manager of Warner Theatres, in an effort to collect $25,000,000 in back taxes. Mr. Bernard farmed out Dave Weshner, theatre executive, to Newark to persuade the population that it should come across, pronto. Mr. Weshner, incidentally, is aide-de-camp to Governor Harry A. Moore of New Jersey.

Mr. Weshner, with his methods, appears on the way to success, since in five days it is reported he succeeded in collecting several hundreds of thousands of dollars for the city treasury.

In addition to securing the cooperation of the press, he created a 24-sheet for special posting, dispatched a plane with loudspeaker attachment so that the speaker's voice could be heard over the city from any altitude, an auto-giro which drew a tax slogan trailer, folders in telegrams, a film short of Mayor Congleton and Commissioner Howe to be used on the screens of all circuit and independent theatres, milk bottle tags going into all homes.

Warner Circuit Plans Use Of Billboards Over Country

Warner-First National plans the extensive use of national poster campaigns on all major features to be released up to January 1, 1933, on the Warner circuit. The satisfactory results of the splash on "Doctor X" have led to the decision. More than 3,000 24-sheets were used in that campaign. "Life Begins," "Tiger Shark" and "Silver Dollar" will be among those receiving billboard treatment.

RKO has signed with Alfred E. Fiegel to handle an outdoor advertising campaign. Loew and Publix are laying a certain amount of stress on the billboard selling in various situations.

Army Man Studies Production

Captain Melvin E. Gillette, in charge of the Signal Corps pictorial service in the Second Army Corps Area, New York, has been ordered to Hollywood, where he will study motion picture production technique under the auspices of the Academy of Motion Picture Arts and Sciences. His training will be utilized in the production of army instructional films.

New Supply Company Formed

International Theatre Accessories Corporation, a new theatre supply company, has been organized with offices at 1600 Broadway, New York. Alexander Kroll has been named director of sales. The organization plans a clearing house for used equipment.

Square Garden" during the run of the picture. That is always good for plenty of free publicity.

Also because of the type of the picture, it might be a good idea to surround it with short subjects and news reels that feature a sporting tinge and label your play dates as an "All-Sport" event.—McCarthy, Hollywood.

A Charles R. Rogers Production, distributed by Paramount. Directed by Harry Joe Brown. Original story by Thomson Burtus. Screen play by P. J. Wolfson and Allen Rivkin. Photographed by Henry Sharp. Release date, Oct. 7, 1932. Running time, 74 minutes.

CAST

Eddie Burke ..... Jack Oakie
Carley ..... Thomas Meighan
Bee ..... Martin Nixon
Brassy ..... Warren Hymer
Doc Williams ..... William Collier, Sr.
Florrie ..... Zasu Pitts
Sloan ..... William Boyd
Roarke ..... Lew Cody

The Crusader

(Majestic)

Drama

An independent production, this picture compares very favorably with the output of any of the larger studios. The exhibitor has the advantage of salable names of long standing, a well handled and meaty dramatic situation, good performances and a title which can be made dramatic with the proper punch lines.

The crusader in this case is a hard-hitting district attorney lacking armor but faced with plenty of opposition in his efforts to clean up his city. His chief opposition comes from a tabloid newspaper and a scandal-thirsty, dirt-digging reporter. Here are the two best performances in the film, with H. B. Warner, always dependable, as the district attorney, and Ned Sparks, sharp tongued and bitter, in a rich characterization as the reporter.

Evelyn Brent plays the wife of Warner, and the dirt Sparks digs up about her past as the sweetheart of a night club operator, played by Lew Cody, forms the ax which Sparks urges upon his paper as the means of decapitating Warner. When Warner's sister becomes involved with Walter Byron, a crook, Miss Brent attempts to save her, and when the sister kills Byron at the night club, Cody shields them both by confessing to a crime he did not commit. Warner is faced with that highly dramatic situation, with the truth coming out and the sister, played by Marceline Day, going to trial and winning acquittal.

The work of Sparks is responsible directly for most of the dramatic force in the film, but he is ably assisted all the way down the line. Evelyn Brent and H. B. Warner are the best marquee names, but Sparks should be featured very near the top, where he will amply justify the position.

The story is developed cleanly, forcefully, with no waste motion and enough comedy, chiefly in dialogue, to impart a slight change of pace now and again, where it does the most good. Sell this as a good piece of straightforward screen drama. There are several working angles. The crusading district attorney, who is willing to sacrifice his own reputation to see justice done is one line. The idea of the woman, Miss Brent, who is ready to give up everything for the man she loves, is another. The newspaper slant, with the scandal sheet and its reporter failing in its design of intimidating and whipping the district attorney, is a natural for advertising lines.

This is definitely adult screen fare, with nothing to appeal to children.—Aaronson, New York.

Produced and distributed by Majestic Pictures. Directed by Frank Strayer. From the play by Wilson Collison. Screen story by Edward T. Lowe. Editor, Otis Garrett. Photography by Ira Morgan. Sound, Earl Crain. Release date, October 1, 1932. Running time, 72 minutes.

CAST

Evelyn Brent ..... Tess Brandon
H. B. Warner ..... Phillip Brandon
Lew Cody ..... Jimmy Dale
Ned Sparks ..... Eddie Crane
Walter Byron ..... Joe Carson
Marceline Day ..... Marcia Brandon
John St. Polis ..... Robert Henley
Arthur Hoyt ..... Oscar Shane
Ara Haswell ..... Madge
Joseph Girard ..... Corrigan

Le Bal

(Protex Trading)

Comedy Drama

This newest importation from the Parisian studios of Marcel Vandac and Charles Delac is entertaining enough, but because it is all-French, without any English explanation of the dialogue, the selling of "Le Bal" must depend almost entirely on an appeal directed to French people, to students, and to those who have traveled to Paris or are otherwise familiar with the country and its language. True, there is no difficulty in following the action, which is explained in English in advance, but much of the delightful humor, merry jesting and delightful banter is lost to those who do not understand the language.

Director William Thiele deftly brings out the natural charm of the simple but happy life of a small middleclass family around which the story is woven. Their life is depicted in easy-going style and obviously Mr. Thiele gave more thought to the gentle caricature than he did to the technical aspects of production. As a result, lighting and staging in the earlier sequences are rather spotty, but when father, mother and young daughter suddenly find themselves devastatingly rich and their simple life is transplanted to a grand home, full of servants and elegance, the director reveals a skillful hand in the use of elaborate settings, masterly staging and unrestrained elegance.

Alfred, a tradesman, his wife Jeanne and their daughter, Antoinette, all of provincial tastes and homely virtues, are thoroughly happy with one another until a heap of worthless paper suddenly becomes extremely valuable and they are wealthy beyond their wildest dreams. A palatial home and life in grand style follows. But the homeliness of their earlier devotion is lost in the struggle to reach a new and higher social plane. Disillusionment brings an awakening to the folly of their new life and once again they are found united.

Especially commendable are the characterizations of Alfred, Antoinette and the daughter's music teacher, Aunt Isabelle. They work effectively and convincingly to bring out the sheer honesty of the amusing burlesque on what happens when suddenly rich find themselves far removed from the unostentatious surroundings to which they had long been accustomed.

Charming filmfare and delightful entertainment within its field.—Cunningham, New York.

Produced by Marcel Vandal and Charles Delac. Distributed by Protex Trading Corp. Directed by William Thiele. Story from the novel by Irene Nemirovsky. Adaptation by S. Fodor and S. Siodmak. Music by W. R. Heymann. Running time, 80 minutes.

CAST

Alfred ..... Andre Lefaur
Jeanne, his wife ..... Germaine Dermoz
Antoinette, their daughter ..... Danielle Darrieux
Aunt Isabelle ..... Marguerite Pierry
Betty ..... Wanda Greville
Marcel de Brecourt ..... Pierre De Guingand

An Oriental Cocktail

(Vitaphone)

Interesting

There is wide appeal and should be general interest in this motion picture excursion, which touches the shores of practically all the Oriental countries under the able guidance of E. M. Newman, travel talk concocter for Vitaphone. His accompanying verbal descriptions are clear, straightforward and interesting. China, Japan, the Philippines, Bali and other sections are in turn visited briefly.—Rnnning time, 10 minutes.

Mickey's Nightmare

(United Artists)

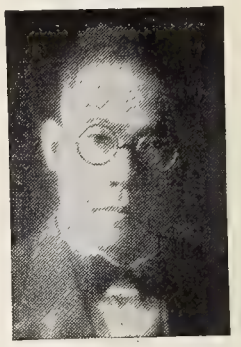
Amusing

Mickey Mouse continues to demonstrate his right to a place as one of the screen's starring figures—animated or otherwise. In this instance, he dreams of marrying Minnie, and being afflicted with innumerable animated youngsters. Their destructive antics in the house are diverting, highly amusing.—Running time, 7 minutes.

A Column of Successful Showmen!

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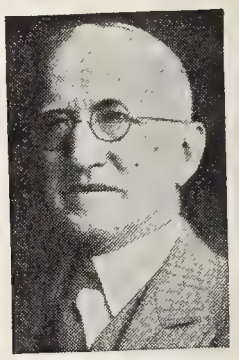
H. S. HAYASHINO
Lincoln Theatre Company
Stockton, Calif.



"Columbia's product is always 100% good for our house and our motto is 'Always with Columbia.' I have been using Columbia pictures for many years. I recommend them."

•

A. M. BEARE
The Gem Theatre
Chester, Ill.



"I am now in my twenty-fourth year as an exhibitor. I have used Columbia pictures ever since they have been on the market. I find that Columbia gives me as good a product as any of the big companies."

•

M. G. LEE
Lee Theatres
Georgia



Mr. Lee, a fine successful South Georgia exhibitor, has just signed up 100% Columbia product for all three of his theatres in Cuthbert, Dawson and Eufaula. He is one of thousands of exhibitors who "Prosper with Columbia."

•

"A Sure Dough-getter."
Film Daily
WASHINGTON
MERRY-GO-ROUND

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marian Shilling	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson Helen Foster		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1,'32	77	Sept. 17,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H.B.Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar. '32	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina
Beyond the Law
Boots of Destiny — Hoot Gibson
Cowboy Counsellor — Hoot Gibson-Sheila Manners
Davy Jones' Locker
Intruder, The — Monte Blue
Iron Master, The — Lila Lee-Reginald Denny
Midnight Alarm
Nestors, The — Monte Blue
Officer 13
Red Kisses
Slightly Used
Three Castles
Valley of Adventure, The — Monte Blue

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	65	
Night Rider, The	Harry Carey	June ,'32	63	
They Never Come Back	Regis Toomey-Doris Sebastian	May '32	63	June 11,'32

Coming Feature Attractions

Across the Line — Harry Carey
Double Sixes — Harry Carey
Horsehoofs — Harry Carey
Hurricane Rider, The — Harry Carey

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15,'32	76	July 9,'32
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21,'32	68	June 4,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'32
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32	64	
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Hello Trouble	Buck Jones-Lina Basquette	July 15,'32	67	
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25,'32	69	Aug. 20,'32
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31,'32	71	Sept. 24,'32
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26,'32	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27,'32	68	Sept. 3,'32
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19,'32		
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32	68	
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32	60	
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15,'32	67	
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32	57	
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25,'32	77	Aug. 20,'32
White Eagle	Buck Jones-Barbara Weeks	Oct. 7,'32	67	Oct. 1,'32

Coming Feature Attractions

Air Hostess
Bitter Tea of General Yen — B. Stanwyck-Nils Asther
Brief Moment — Barbara Stanwyck
Child of Manhattan
Cornered — Tim McCoy
Daring Danger — Tim McCoy
Destroyer, The
Double, The — Leo Carrillo-Barbara Weeks-Nat Pendleton
Fighting for Justice — Tim McCoy-Joyce Compton
Forbidden Trail — Buck Jones-Barbara Weeks — Nov. 18,'32
Mike
No More Orchids — Carole Lombard-Lyle Talbot
Obey the Law — Wm. Collier, Jr.-Joan Marsh
Plainclothes Man — Jack Holt-Lillian Miles

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Man	Tim McCoy			
Sundown Rider, The	Buck Jones-Barbara Weeks			
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh			
Vanity Street	C. Bickford-Helen Chandler			
Virtue	Carole Lombard-Pat-O'Brien			
Washington Merry Go Round	Lee Tracy-C. Cummings		78	Oct. 1,'32
Western Code, The	Tim McCoy-Nora Lane			
Wild Horse Stampede	Wm. Janney-Dorothy Appleby			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Cabin in the Cotton	Richard Barthelmess	Oct. 15,'32	78	Sept. 10,'32
Crash, The	Ruth Chatterton	Oct. 8,'32	58	Sept. 17,'32
Crooner	David Manners	Aug. 20,'32	68	Aug. 6,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	77	June 11,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Life Begins	Loretta Young-Eric Linden	Oct. 1,'32	72	Aug. 13,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Tiger Shark	Edward G. Robinson	Sept. 24,'32	80	Aug. 27,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Central Park	Joan Blondell	Dec. 17,'32		
Common Ground	Ruth Chatterton			
Employees Entrance	W.William-Loretta Young			
Lawyer Man	Wm. Powell-Joan Blondell			
Miracle, The	Loretta Young			
Silver Dollar	Edward G. Robinson	Dec. 3,'32		
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5,'32	74	Sept. 3,'32
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29,'32		Oct. 1,'32
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24,'32		
Wax Museum	Lionel Atwill-Fay Wray			
You Said a Mouthful	Joe E. Brown	Nov. 26,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marion Nixon	Mar. 13,'32	79	Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marion Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7,'32	72	July 16,'32
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18,'32	74	Sept. 17,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Down to Earth	Will Rogers-Irene Rich	Sept. 4,'32	73	July 23,'32
First Year, The	Gaynor-Farrell	July 31,'32	80	July 23,'32
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	55	June 25,'32
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21,'32	72	Aug. 13,'32
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14,'32	75	Sept. 3,'32
Rebecca of Sunnybrook Farm	Marion Nixon-R. Bellamy	July 3,'32	80	July 16,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32	67	
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Call Her Savage	Bow-Kirkland-Todd-Rowland	Nov. 13,'32		
Cross Pull	Onslow Stevens-Janet Chandler			
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30,'32		
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25,'32	64	Sept. 24,'32
Jubilo	Will Rogers-Marion Nixon	Dec. 11,'32		
Pier 13	Joan Bennett-Spencer Tracy	Dec. 4,'32		
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 16,'32		
Robber's Roost	George O'Brien-Maureen O'Sullivan			
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 20,'32		
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16,'32		
State Fair	Janet Gaynor-Will Rogers			
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 6,'32		
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	Nov. 27,'32		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 2,'32		

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Morehead	Oct. 7,'32		
Forty-Niners, The	Tom Tyler	Oct. 24,'32		
Gambling Sex, The	Ruth Hall-Grant Withers	Nov. 1,'32		
My Wandering Boy		Dec. 1,'32		
Roar of the Jungle		Nov. 14,'32		

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Betrayal, The	Greta Nissen-Skeets Gallagher	Nov.	15,'32	
Comeback, The	Benny Rubin			
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1,'32....72	
Gold	Jack Hoxie-Alice Day	Sept.	15,'32....53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1,'32....70	Sept. 24,'32
Law and Lawless	Jack Hoxie-Hilda Moreno	Oct.	30,'32	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1,'32....61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15,'32....70	Sept. 24,'32
Pony Express, The	Jack Hoxie-Marceline Day	Nov.	15,'32	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32	
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June	11,'32....66	Aug. 27,'32
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32....63	May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32....64	Aug. 6,'32
Love in High Gear	Alberta Vaughn-H. Ford	May	1,'32....65	May 7,'32
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1,'32....61	Aug. 13,'32
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15,'32....65	Sept. 17,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1,'32	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20,'32	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15,'32	
Widow in Scarlet	D. Revier-Kenneth Harlan	July	1,'32....58	July 23,'32

Coming Feature Attractions

Heart Punch	Marion Schilling-L. Hughes	Oct.	15,'32	
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1,'32	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32....76	Mar. 5,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32....71	June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32....90	Mar. 5,'32
Blondie of the Follies	Marion Davies-R.Montgomery	Aug.	20,'32....90	Sept. 10,'32
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32....82	Apr. 23,'32
Downstairs	John Gilbert	Aug.	6,'32....72	Aug. 6,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32....64	July 23,'32
Grand Hotel	Garbo-John Barrymore	Sept.	11,'32....115	Apr. 16,'32
Huddle	Joan Crawford-Montgomery	May	7,'32....86	May 7,'32
Jew Morals for Old	Robert Young-M. Perry	June	4,'32....76	July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	June	4,'32....95	June 4,'32
Pack Up Your Troubles	Laurel & Hardy	Sept.	17,'32....64	July 9,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32....74	Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32....70	Mar. 26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32....75	June 25,'32
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32....80	July 16,'32
Speak Easily	Buster Keaton	Aug.	13,'32....82	Aug. 27,'32
Strange Interlude	Shearer-Gable		112	Sept. 3,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32....101	Feb. 20,'32
Unashamed	Helen Twelvetrees	July	2,'32....77	July 23,'32
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9,'32....74	July 2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32....122	Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32....76	May 21,'32

Coming Feature Attractions

China Seas	Clark Gable			
Divorce In the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27,'32....78	Aug. 20,'32
Faithless	T.Bankhead-R.Montgomery			
Flesh	Wallace Beery			
Kongo	Walter Huston-Lupe Velez	Sept.	25,'32	
Let's Go	William Haines			
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro			
Mask of Fu Manchu, The	Boris Karloff	Oct.	23,'32	
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	2,'32....76	Sept. 24,'32
Prosperity	Dressler-Moran	Oct.	16,'32	
Rasputin	Ethel, John and Lionel Barrymore			
Red Dust	Clark Gable-Jean Harlow	Oct.	9,'32	
Reunion in Vienna	John and Lionel Barrymore			
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	18,'32....100	
Turn To The Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32....68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32....71	Apr. 30,'32
Flames	Johnny Mack Brown	May	30,'32....70	June 18,'32
From Broadway to Cheyenne	Rex Bell	Aug.	5,'32	
Girl from Calgary	Fifi D'Orsay	Aug.	20,'32	
Honor of the Mounted	Tom Tyler	June	20,'32....60	
Klondike	Thelma Todd-Frank Hawks	Aug.	30,'32....68	Sept. 24,'32
Law of the North	Bill Cody-Andy Shuford	May	30,'32....55	
Man from New Mexico	Tom Tyler	Apr.	1,'32....60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32....58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32....60	Apr. 9,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32....50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32....58	
Thirteenth Guest	Ginger Rogers	Aug.	10,'32....68	Aug. 13,'32
Vanishing Men	Tom Tyler	Apr.	15,'32....62	
Western Limited, The	Estelle Taylor	Aug.	5,'32	

Coming Features

Guilty or Not Guilty	Betty Compson-Tom Douglass	Oct.	20,'32....	7 reels
Hidden Valley	Bob Steele	Oct.	10,'32....	6 reels
Man From Arizona, The	Rex Bell	Oct.	10,'32....	6 reels
Wayne Murder Case	Regis Toomey-June Clyde	Oct.	10,'32....	7 reels

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	'32....68	July 9,'32
Blonde Venus	Marlene Dietrich	Sept.	16,'32....85	Sept. 10,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32....74	Apr. 2,'32
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32....70	Aug. 6,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32....65	June 11,'32
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32....80	July 30,'32
Horse Feathers	Four Marx Bros.	Aug.	19,'32....68	Aug. 6,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32....80	July 9,'32
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26,'32....104	Aug. 20,'32
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32....72	July 30,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32....68	June 18,'32
Man from Yesterday	C. Colbert-C. Brook	June	25,'32....70	June 25,'32
Merrily We Go to Hell	S. Sidney-Fredric March	June	10,'32....78	June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32....64	July 2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32....87	Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32....74	Apr. 16,'32
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23,'32....96	Sept. 24,'32
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23,'32....72	Sept. 17,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32....80	Apr. 2,'32
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Sept.	30,'32....78	Sept. 24,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32....71	May 28,'32
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2,'32....72	Aug. 20,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32....70	May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32....78	Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32....78	May 14,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32....82	Apr. 23,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32....69	June 25,'32
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32....70	July 23,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32....74	May 14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	'32	
Evenings for Sale	Herb. Marshall-Sari Maritza	Nov.	4,'32	
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	28,'32	
He Learned About Women	Alison Skipworth-Stuart Erwin	Nov.	11,'32	
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30,'32....59	
If I Had A Million	Frederic March-Sylvia Sidney-Gary Cooper-Wynne Gibson-Geo. Raft			
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28,'32	
Island of Lost Souls	Irving Pichel			
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7,'32	
Night After Night (Tent.)	Geo. Raft-C. Cummings	Oct.	14,'32	
No Man of Her Own	Clark Gable-Miriam Hopkins	Nov.	25,'32	
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Nov.	'32	
Trouble In Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21,'32	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25,'32	

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	15,'32....70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32....68	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32....71	May 7,'32
Her Strange Desire	Laurence Olivier	July	1,'32....60	Aug. 13,'32
Limping Man, The	Franklin Dyall	Sept.	1,'32....55	Aug. 27,'32
My Wife's Family	Gene Gerrard	Apr.	15,'32....62	Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32....68	Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32....70	
Woman Decides, The	Adrianne Allen-Owen Nares	Sept.	15,'32....72	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8,'32	
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32....54	
Saddle Buster, The	Tom Keene	Mar.	19,'32....60	
Westward Passage	Ann Harding	May	27,'32....73	June 11,'32
What Price Hollywood	Constance Bennett	June	24,'32....88	June 18,'32
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8,'32....76	Apr. 23,'32

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	19,'32....80	July 30,'32
Bill of Divorcement	John Barrymore-Billie Burke	Sept.	30,'32....76	Sept. 10,'32
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12,'32....80	June 25,'32
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32....70	June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32....75	Apr. 2,'32
Hell's Highway	Richard Dix	Sept.	23,'32....80	Aug. 20,'32
Held 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept.	16,'32....74	June 25,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32....66	June 11,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32....83	July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32....73	May 7,'32
Roar of the Dragon	Richard Dix-Gwill Andre	July	8,'32....76	July 9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32....79	May 14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32....94	May 28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kindem	Leslie Howard			
Come on Danger	Tom Keene	Sept. 23,'32		
Conquerors, The	Ann Harding-Richard Dix			
Goldie	Lily Damita-Chas. Morton			
Hell Bent for Election	Edna May Oliver			
Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden			
Man and Wife	Irene Dunne-Chas. Bickford			
Men Are Such Fools	Leo Carrillo-V. Osborne			
Men of America	Bill Boyd			
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov. 15,'32	52	Oct. 1,'32
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9,'32	78	July 30,'32
Penguin Pool Murder	Edna May Oliver			
Phantom Fame	Lee Tracy-Lupe Velez			
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene			
Rockabye	Constance Bennett - Paul Lukas-Phillips Holmes	Oct. 7,'32		
Secrets of the French Police	Gwili Andre-Frank Morgan			
Sport Page	Joel McCrea-Marian Marsh			
Strange Justice	Marian Marsh-R. Denny	Sept. 16,'32	74	Aug. 27,'32
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 2,'32	73	Sept. 3,'32

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Runing Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Cruiser Emden		World's Trade Exchange	Sept. 8,'32	85	Oct. 1,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
Fire In the Opera	G. Froehlich - J. Nowatna	Capital	July 12,'32	92	Aug. 6,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7,'32	70	Aug. 6,'32
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Goona Goona		First Division	Oct. '32	66	Aug. 27,'32
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3,'32
House of Death	N. P. Chmelioff	Amkino	Aug. 12,'32	76	Aug. 27,'32
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27,'32	60	Sept. 10,'32
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
Impassive Footman, The	Owen Nares	Asso. Radio-British		69	Aug. 13,'32
Insult	Elizabeth Allan	Para.-British		80	Aug. 27,'32
Isle of Paradise		Invincible	Aug. 15,'32	61	Sept. 24,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Peerless	Mar. 1,'32	61	
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Money Means Nothing	John Loder	Para.-British		67	Oct. 1,'32
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15,'32	68	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
1914		Capital	Sept. 3,'32	73	Sept. 24,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Reckoning, The	Jas. Murray-Sally Blane	Peerless	Feb. 15,'32	63	Apr. 9,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Sniper, The		Amkino	Aug. 25,'32	98	Sept. 3,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Speed Madness	Richard Talmadge-Naney Drexel	Mercury		62	July 30,'32
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27,'32
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27,'32	92	Apr. 9,'32
Thrill of Youth	June Clyde	Chesterfield	Aug. 15,'32	63	Sept. 10,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8,'32	80	Sept. 24,'32
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26,'32
Water Gypsies	Sari Maritza	Stanley		79	May 21,'32
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para.-British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Tarzan	Ken Maynard	Sept. 25,'32	61	
Dynamite Ranch	Ken Maynard	July 31,'32	59	
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21,'32	74	July 30,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	57	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11,'32	68	Sept. 17,'32
Whistlin Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16,'32	62	
Death Kiss, The		Dec. 4,'32		
False Faces	Lila Lee-Lowell Sherman	Oct. 16,'32		
Fargo Express	Ken Maynard	Nov. 20,'32		
Tombstone Canyon	Ken Maynard	Dec. 25,'32		
Uptown New York		Nov. 13,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28,'32
Mr. Robinson Crusoe	Douglas Fairbanks	Sept. 17,'32	72	Oct. 1,'32
Rain	Joan Crawford		85	Sept. 17,'32
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
White Zombie	Bela Lugosi	Aug. 4,'32	70	Aug. 6,'32

Coming Feature Attractions

Title	Star
Happy Ending	Mary Pickford
Happy Go Lucky	Al Jolson
I Have Been Faithful	Ronald Colman
Jade	(Made in Tibet and India)
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan
Perfect Understanding	Gloria Swanson

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American, The	Richard Arlen-Ralph Graves	Oct. 13,'32	78	Sept. 24,'32
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 24,'32	55	
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo	All Star	July 14,'32	58	July 16,'32
Law and Order	Walter Huston-Lois Marshall	Feb. 7,'32	73	Mar. 12,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Okay America!	Lew Ayres-Maureen O'Sullivan	Sept. 8,'32	78	Aug. 20,'32
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10,'32	75	Apr. 16,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32	60	
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Tent.)	Eric Linden-Sidney Fox (Reviewed under title "Merry Go Round")	Nov. 17,'32	76	Sept. 24,'32
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3,'32		
Fourth Horseman, The	Tom Mix	Sept. 29,'32		
Hidden Gold	Tom Mix	Nov. 3,'32		
Imhotep	Boris Karloff-Zita Johann			
Laughing Boy	Zita Johann			
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Nagana	Tala Birell-Melvyn Douglas			
Oh Promise Me	Tom Mix			
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22,'32	75	Aug. 27,'32
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20,'32	74	July 16,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18,'32	68	June 18,'32
Blessed Event	Lee Tracy-Mary Brian	Sept. 10,'32	84	Sept. 10,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27,'32	56	
Stranger in Town	Ann Dvorak-David Manners (Reviewed under the title "Without Consent")	Aug. 6,'32	66	June 18,'32
Street of Women	Kay Francis	June 11,'32	60	June 4,'32
Successful Calamity, A	George Arliss	Sept. 17,'32	72	Oct. 1,'32
Two Against the World	Constance Bennett	Sept. 3,'32	71	July 30,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adopted Father, The	George Arliss			
Big Stampede, The	John Wayne	Oct. 8,'32		
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent			
Haunted Gold	John Wayne-Sheila Terry			
Illegal	Ivor Barnard			
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19,'32		
Match King, The	Warren William-Lili Damita			
One Way Passage	Wm. Powell-Kay Francis	Oct. 22,'32	69	July 30,'32
Parachute	Douglas Fairbanks, Jr.			
Radio Girl	Bebe Daniels			
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12,'32		
Telegraph Trail, The	John Wayne	Dec. 17,'32		
Women in Prison	Barbara Stanwyck	Dec. 10,'32		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 18,'32	76	Aug. 20,'32
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Racetrack	Leo Carrillo	June 5,'32	78	
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
Sign of Four, The	Arthur Wontner	Aug. 14,'32	74	July 30,'32
Son of Oklahoma	Bob Steele	July 17,'32	55	
South of Sante Fe	Bob Steele	Jan. 8,'32	60	
Texas Buddies	Bob Steele	Aug. 28,'32	59	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breach of Promise	Chester Morris-Mae Clarke	Oct. 9,'32		
Hypnotized	Moran and Mack	Nov. 6,'32		
Tarnished Youth	Jetta Goudal	Dec. 18,'32		
Trailing the Killer	(Special)	Oct. 16,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr.	21,'32	1 reel
C 234	May	9,'32	1 reel
C 235	June	7,'32	1 reel
C 236	July	26,'32	1 reel
C 237	Sept.	1,'32	10 Sept. 24,'32
EDDIE BUZZELL SPECIALTIES			
Love, Honor and He Pays	Jan.	14,'32	9 Apr. 23,'32
Wolf in Cheap Clothing	Apr.	21,'32	1 reel
KRAZY KAT KARTOONS			
Birth of Jazz	Apr.	13,'32	
Hic-Cups, the Champ	May	28,'32	7 Sept. 24,'32
Hollywood Goes Krazy	Feb.	13,'32	
Lighthouse Keeping	Aug.	15,'32	
Love Krazy	Jan.	25,'32	6 Apr. 9,'32
Paperhanger	June	21,'32	
Piano Mover	Jan.	4,'32	
Prosperity Blues			
Ritzy Hotel	May	9,'32	
Seeing Stars			
Soldier Old Man	Apr.	2,'32	
What a Knight	Mar.	14,'32	
LAMBS GAMBOLS			
No Ladies Allowed			
Shave It With Music			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar.	2,'32	10 Apr. 30,'32
Laughing with Medbury in Wildwest			1 reel
Laughing with Medbury in Mandalay	May	31,'32	1 reel
Laughing with Medbury in Voodoo Land	Jan.	28,'32	1 reel
Laughing with Medbury in India			1 reel
Laughing with Medbury in Philippines			1 reel
MICKEY MOUSE			
Barnyard Olympics	Apr.	18,'32	7 May 21,'32
Duck Hunt	Jan.	28,'32	7 Apr. 23,'32
Grocery Boy, The	Feb.	3,'32	1 reel
Mad Dog, The	Mar.	5,'32	7 May 21,'32
Mickey Cuts Up	Dec.	2	1 reel
Mickey in Arabia	July	20,'32	
Mickey's Revue	May	27,'32	
Musical Farmer	July	11,'32	
SCRAPPY CARTOONS			
Battle of the Barn	May	31,'32	
Black Sheep			
Camping Out	Aug.	10,'32	
Chinatown Mystery	Jan.	4,'32	1 reel
Fare Play	July	2,'32	
Pet Shop, The	Apr.	28,'32	
Railroad Wretch	Mar.	23,'32	
Scrappy Minds the Baby	Nov.	16	7 Aug. 20,'32
Stepping Stones	May	17,'32	
Showing Off	Nov.	16	1 reel
SILLY SYMPHONIES			
Bird Store, The	Jan.	16,'32	7 May 21,'32
Busy Beavers, The			7
Fox Hunt, The	Nov.	18	1 reel
SUNRISE COMEDIES			
His Vacation	Sept.	8,'32	

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July	24,'32	19
Giddy Age, The	Sept.	25,'32	21½ June 4,'32
Boudoir Butler, The	May	28,'32	22
Heavens! My Husband!	Mar.	6,'32	30 Mar. 12,'32
His Royal Shyness	Aug.	28,'32	21 July 23,'32
Speed in the Gay Ninties	Apr.	3,'32	18 Mar. 26,'32
Sunkissed Sweeties	Oct.	30,'32	
BABY BURLESKS			
Glad Rags to Riches			10 Oct. 1,'32
Kid's Last Fight, The			
Pie-Covered Wagon	Oct.	30,'32	10 Aug. 6,'32
War Babies	Sept.	18,'32	10 Aug. 6,'32
BATTLE FOR LIFE			
Battle of the Centuries	Oct.	2,'32	
Killers			
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept.	11,'32	9
Our Bird Citizens	Oct.	9,'32	
CAMEO COMEDIES			
Anybody's Goat	Jan.	24,'32	10
Mother's Holiday	Mar.	20,'32	11
CAMERA ADVENTURES			
The Forgotten Island	Sept.	4,'32	10
The Iceless Arctic			
CANNIBALS OF THE DEEP			
Freaks of the Deep	May	29,'32	7
Man Eating Sharks	Apr.	10,'32	8½ June 11,'32
Playground of the Mammals	Jan.	10,'32	9 Mar. 26,'32
Sea Going Birds	July	3,'32	7
Wrestling Swordfish	Nov.	8	8
COLUMNIST NEWSREEL			
Broadway Gossip			11
DO YOU REMEMBER			
Old New York	Sept.	11,'32	10
GLEASONS' SPORT FEATURETTES			
Always Kickin'	Oct.	9,'32	
Off His Base	Sept.	18,'32	20
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct.	16,'32	18
Hypnotizing for Love	Aug.	21,'32	16 Sept. 17,'32
HODGE-PODGE			
All Around the Town	Feb.	21,'32	9
Bubble Blowers	Sept.	11,'32	10
Fury of the Storm	July	3,'32	9 July 30,'32
Prowlers, The	May	1,'32	9 May 7,'32
Women's Work	Sept.	25,'32	9
Wonder City, The	Oct.	23,'32	
IDEAL COMEDIES			
Hollywood Lights	May	8,'32	20 Apr. 30,'32
Hollywood Luck (Brooks-Flynn-Dean)	Mar.	13,'32	21 Mar. 5,'32
MACK SENNETT COMEDIES			
Alaska Love	July	17,'32	20
Candid Camera, The	June	19,'32	19 Aug. 13,'32
Diverce A La Mode	May	22,'32	22 May 21,'32
Flirty Sleepwalker (Stone-Granger)	Mar.	27,'32	19 Apr. 9,'32
Girl in the Tonneau	Jan.	31,'32	20
Line's Busy, The (Arthur Stone-D. Granger)	Apr.	24,'32	19
Neighbor Trouble	Aug.	14,'32	19
Young Onions (Harvey-Granger)	Sept.	18,'32	19 Sept. 10,'32
MACK SENNETT FEATURETTES			
Billboard Girl (Bing Crosby)	Mar.	20,'32	21 Mar. 26,'32
Hatta Marri (Harry Gribbon)	July	10,'32	20 July 2,'32
Spot on the Rug, The	June	19,'32	19 May 21,'32
MERMAID COMEDIES			
Big Flash, The			
It's a Cinch (Collins-Crane)	Mar.	27,'32	20 Apr. 9,'32
OPERALOGUES			
Idol of Seville	Aug.	28,'32	21 July 30,'32
Milady's Escapade	May	15,'32	21 Apr. 30,'32
Walpurgis Night	Oct.	30,'32	
ROMANTIC JOURNEYS			
Lost Race, The	Mar.	13,'32	
Mediterranean Blues	Apr.	17,'32	
Treasure Isles	Feb.	14,'32	9
SPIRIT OF THE CAMPUS			
Yale	Oct.	9,'32	
TERRY-TOONS			
Burlesque	Sept.	4,'32	6
Bluebeard's Brother	May	29,'32	6 July 9,'32
Bull-ero	Apr.	3,'32	6
Cocky Cock Roach	July	10,'32	6 July 16,'32
Farmer Al Falfa's Ape Girl	Aug.	7,'32	6
Farmer Al Falfa's Bedtime Story	June	12,'32	6 June 18,'32
Farmer Al Falfa's Birthday Party	Oct.	2,'32	6
Mad King, The	June	26,'32	6 July 23,'32
Play Ball	Mar.	6,'32	6
Radio Girl	Apr.	17,'32	6 Apr. 9,'32
Romance	May	15,'32	6 May 28,'32
Sherman Was Right	Aug.	21,'32	6
Southern Rhythm	Sept.	18,'32	6
Spider Talks, The	Feb.	7,'32	6
Spring Is Here	July	24,'32	6 Aug. 13,'32
Summer Time	Dec.	13	6
Villain's Curse, The	Jan.	10,'32	6
Woodland	May	1,'32	6
Ye Olde Songs	Mar.	20,'32	6 Mar. 12,'32
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept.	11,'32	12
TORCHY			
Torchy's Busy Day	Oct.	2,'32	
Torchy's Night Cap	Apr.	3,'32	20 Mar. 26,'32
Torchy Raises the Auntie	May	1,'32	19 Apr. 30,'32
Torchy's Two Toots	June	5,'32	20 May 14,'32
VANITY COMEDIES			
He's a Honey (Harry Barris)	Apr.	17,'32	21 Apr. 9,'32
Honeymoon Beach	Oct.	23,'32	
Now's the Time (Harry Barris)	June	12,'32	20 June 4,'32
Ship A-Hooey (Glenn Tryon)	Aug.	7,'32	22
That Rascal	Feb.	21,'32	21 Mar. 12,'32

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug.	28,'32	8
29 Manhattan Medley	Sept.	18,'32	10
30 By-Ways of France	Sept.	11,'32	9
31 Zanzibar	Oct.	9,'32	9
32 Incredible India	Aug.	21,'32	9
33 The Tom-Tom Trail	Sept.	4,'32	9
34 Over the Bounding Main			9
35 Belles of Bali	Oct.	16,'32	8
36 Fisherman's Fortune	Oct.	2,'32	9
37 Rhineland Memories	Sept.	25,'32	8
38 Pirate Isles	Nov.	27,'32	9
39 Sampans and Shadows			9
40 In the Clouds			9
41 Sailing a Square-Rigger	Oct.	23,'32	9
42 In the Guianas	Dec.	25,'32	9
43 Venetian Holiday	Oct.	30,'32	10
44 Havana Ho!	Nov.	6,'32	9
45 Paths in Palestine	Nov.	13,'32	8
46 The Lure of the Orient			9
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs	Dec.	11,'32	
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli	Dec.	18,'32	
53 Alpine Echoes	Aug.	14,'32	
54 Ricksha Rhythm	Nov.	20,'32	
55 From Kashmir to the Khyber	Dec.	4,'32	
56 Sicilian Sunshine			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Love Pains	Feb.	13,'32	21 Apr. 23,'32
Too Many Women	May	14,'32	19
You're Telling Me	Apr.	16,'32	19
Wild Babies			17
CHARLEY CHASE			
First in War	May	28,'32	20 Apr. 9,'32
Girl Grief	Oct.	8,'32	
In Walked Charley	Apr.	23,'32	21
Mr. Bride	Dec.	24,'32	
Now We'll Tell One	Nov.	19,'32	
Young Ironsides	Sept.	3,'32	
FISHERMAN'S PARADISE			
Color Scales			9 May 14,'32
Fisherman's Paradise	Aug.	15	10
Piscatorial Pleasures	Nov.	28	9
Sharks and Swordfish	Oct.	24	10
Trout Fishing			9
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept.	24,'32	9
Come Back to Erin			9 June 4,'32
Cradles of Creed	Feb.	6,'32	10
Home Sweet Home	Jan.	9,'32	
London, City of Tradition	Feb.	6,'32	10
Over the Seas to Borneo			9
Romantic Argentina	Aug.	27,'32	9
World Dances, The			9
FLIP, THE FROG			
Bully			7
Fire, Fire			6 Mar. 5,'32
Milkman, The	Feb.	20,'32	7
Puppy Love			7
School Days			7
Spooks	Dec.	21	7
What A Life	Mar.	26,'32	7 Apr. 23,'32
LAUREL & HARDY			
Chimp, The	May	21,'32	25 Apr. 9,'32
County Hospital	June	25,'32	20 Apr. 23,'32
Music Box	Apr.	16,'32	29 Mar. 12,'32
Scram	Sept.	10,'32	
ODDITIES			
Chili and Chills	Sept.	10,'32	
Sea Spiders	Aug.	13,'32	9
OUR GANG			
Big Ears	Aug.	29	21
Birthday Blues	Nov.	12,'32	
Choo Choo	May	7,'32	20 May 21,'32
Dogs Is Dogs	Nov.	21	21
Free Wheeling	Oct.	1,'32	
Hook and Ladder	Aug.	27,'32	
Pooch	June	4,'32	21 May 28,'32
Spanky	Mar.	26,'32	20 Apr. 9,'32
PITTS-TODD			
Alum and Eve	Sept.	24,'32	18 Aug. 13,'32
Old Bull	June	4,'32	20 May 7,'32
On the Loose	Dec.	26	20
Red Noses	Mar.	19,'32	21 Mar. 26,'32
Seal Skins	Feb.	6,'32	21
Show Business	Aug.	20,'32	
Soilers, The	Oct.	29,'32	
Strictly Unreliable	Apr.	30,'32	20
War Mamas	Nov.	14	21 May 7,'32
SPORT CHAMPIONS			
Athletic Daze	Mar.	26,'32	10 June 11,'32
Chalk Up	Dec.	10,'32	10
Desert Regatta	Sept.	17,'32	10
Flying Spikes	Apr.	16,'32	9
Lesson in Golf, A	Jan.	16,'32	10
Old Spanish Custom	Oct.	15,'32	10
Olympic Events	Mar.	5,'32	10 May 28,'32
Snow Birds	Aug.	20,'32	10
Splash	Oct.	3	10
Swing High	Nov.	12,'32	10
Timber Toppers	May	7,'32	9
Whippet Racing	Dec.	12	9
TAXI BOYS			
Hot Spot			18 Oct. 1,'32
Strange Innertube	Sept.	22,'32	
Thundering Taxis	Sept.	17,'32	
What Price Taxi	Aug.	13,'32	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug.	26,'32	10 Aug. 13,'32
No. 2	Sept.	23,'32	1 reel
No. 3	Oct.	21,'32	1 reel
ONE REEL ACTS			
Babbling Book, The (Burns and Allen)	Mar.	11,'32	10 May 7,'32
Backyard Follies (Haig Trio)	Dec.	12	
Beyond the Blue Horizon (Vincent Lopez)	Apr.	1,'32	
Breaking Even (Tom Howard)	Sept.	30,'32	
Bridge It Is (The Musketeers)	May	13,'32	
Bun Voyage (Lester Allen)	June	3,'32	
Cheaper to Rent (Willie West & McGinty)	Sept.	19	10 Apr. 23,'32
Close Harmony (Boswell Sisters)	Jan.	9,'32	
Coffee and Aspirin (Solly Ward)	Apr.	8,'32	
Hollywood Beauty Hints	July	15,'32	
Ireno (Ethel Merman)	July	1,'32	
Jazz Reporters (Charlie Davis & Gang)	Nov.	21	
Knowmore College (Rudy Vallee)	Apr.	15,'32	
Meet the Winner (Tom Howard)	May	6,'32	
Musical Doctor (Rudy Vallee)	Oct.	28,'32	10 Oct. 1,'32
Naughty Cal (Lillian Roth)	Feb.	19,'32	
Oh My Operation (Burns and Allen)	Jan.	16,'32	
Old Man Blues (Ethel Merman)	Mar.	18,'32	
Old Songs for New (Technicolor)	Mar.	4,'32	10 Feb. 20,'32
Out of Tune (Herb Williams)	Feb.	12,'32	
Patents Pending (Burns and Allen)	Aug.	5,'32	
Pro and Con (Tom Howard-Alan Brooks)	July	8,'32	
Quit Your Kickin' (Red Donahue)	Jan.	23,'32	
Rhapsody in Black & Blue (Louis Armstrong)	Sept.	2,'32	
Roaming (Ethel Merman)	Nov.	28	
Seat on the Curb, A (Hugh Cameron)	June	24,'32	7 Aug. 13,'32
Arthur Aylesworth			
Singapore Sue (Anna Chang)	June	10,'32	10 Aug. 13,'32
Switzerland (Lester Allen)	Apr.	29,'32	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Taxi Tangle	Dec.	19	
Jack Benny		10	Mar. 19,'32
Ten Dollars or Ten Days	July	22,'32	
Eddie Younger and His Mountaineers			
Those Blues	May	27,'32	
Vincent Lopez			
Your Hat	Nov.	25,'32	
Burns & Allen			
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32	1 reel
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32	1 reel
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32	1 reel
No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin	May	27,'32	1 reel
No. 11—Threads from the Past—An Ancient English Water Trail—Nuts in Your Loud Speaker	June	24,'32	1 reel
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32	1 reel
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,'32	1 reel
No. 2	Sept.	9,'32	1 reel
No. 3	Oct.	7,'32	1 reel
No. 4	Nov.	4,'32	1 reel
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June	17,'32	
Down Among the Sugar Cane	Aug.	26,'32	
Lillian Roth			
Just a Gigolo	Sept.	9,'32	
Irene Bordoni			
Just One More Chance	Apr.	1,'32	
Let Me Call You Sweetheart	May	20,'32	1 reel
Ethel Merman			
My Baby Just Cares for Me	Dec.	5	1 reel
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32	7...May 7,'32
Romantic Melodies	Oct.	21,'32	1 reel
The Street Singer			
Rudy Vallee Melodies	Aug.	5,'32	1 reel
Rudy Vallee			
Russian Lullaby	Dec.	26	1 reel
School Days	Sept.	30,'32	
Gus Edwards			
Shine On Harvest Moon	May	6,'32	1 reel
Alice Joy			
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
When It's Sleepy Time Down South	Nov.	11,'32	1 reel
Boswell Sisters			
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
You Try Somebody Else	July	29,'32	10...June 25,'32
Ethel Merman			
SCREEN SOUVENIRS			
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
No. 7—Old Time Novelty	Jan.	30,'32	1 reel
No. 8—Old Time Novelty	Feb.	26,'32	1 reel
No. 9—Old Time Novelty	Mar.	25,'32	10...Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32	1 reel
No. 11—Old Time Novelty	May	20,'32	1 reel
No. 12—Old Time Novelty	June	17,'32	1 reel
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug.	5,'32	1 reel
No. 2	Sept.	2,'32	1 reel
No. 3	Sept.	30,'32	1 reel
No. 4	Oct.	28,'32	1 reel
No. 5	Nov.	25,'32	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug.	19,'32	1 reel
Fighting Fins	Sept.	16,'32	1 reel
Water Jamboree	Oct.	14,'32	1 reel
TALKARTOONS			
Admission Free	June	10,'32	
A Hunting We Did Go	Apr.	29,'32	1 reel
Betty Boop's Bamboo Isle	Sept.	23,'32	
Betty Boop's Bizzy Bee	Aug.	19,'32	1 reel
Betty Boop's Blowout	Nov.	25,'32	1 reel
Betty Boop for President	Nov.	14,'32	7...Oct. 1,'32
Betty Boop Limited	July	1,'32	
Betty Boop, M.D.	Sept.	2,'32	
Betty Boop's Ups & Downs	Oct.	14,'32	1 reel
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.	4,'32	1 reel
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32	1 reel
Dancing Feet	Apr.	8,'32	1 reel
Hide and Seek	May	27,'32	7...Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk	Nov.	21	1 reel
Kidnapping (Tent.)	July	1,'32	1 reel
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher	Feb.	26,'32	1 reel
Cab Calloway	Sept.	26	1 reel
Minding the Baby			
Robot, The	Feb.	5,'32	1 reel
Stopping the Show	Aug.	12,'32	
Swim or Sink	Mar.	11,'32	7...Apr. 16,'32
TWO REEL COMEDIES			
All Sealed Up	Mar.	18,'32	
Al St. John			
Arabian Shrieks, The	Mar.	4,'32	22...Feb. 13,'32
Smith & Dale			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Jan.	17,'32	
Weismuller-Kruger			
Blue of the Night			Sept. 10,'32
Bing Crosby			
Bridge It Is	May	13,'32	
The Musketeers			
Door Knocker, The	May	27,'32	
Al St. John			
Dunker, The	Apr.	1,'32	19...May 7,'32
Billy House			
Harem Scarem	June	10,'32	
Al St. John			
Hawkins and Watkins, Inc.	July	8,'32	22...Sept. 3,'32
His Week End	May	13,'32	
Johnny Burke			18...Mar. 12,'32
Jimmy's New Yacht	June	3,'32	
Light House Love	May	6,'32	
Ma's Pride and Joy	Oct.	14,'32	18...Aug. 27,'32
Donald Novis			
Mlle. Irene The Great	Nov.	7	
Al St. John			
Meet the Senator	May	20,'32	
Mysterious Mystery, The	Feb.	12,'32	
Johnny Burke			
Pretty Puppies	Jan.	2,'32	
Ford Sterling			
Put Up Job, A	Jan.	23,'32	
Dane & Arthur			
Rookie, The	Apr.	29,'32	
Tom Howard			
Shove Off	Oct.	31	
Dane & Arthur			
Singing Plumber	Sept.	23,'32	
Donald Novis			
Summer Daze	Apr.	15,'32	20...May 14,'32
Dane-Arthur			
Twenty Horses	Apr.	29,'32	
Ford Sterling			
Unemployed Ghost, The	Dec.	19	
Tom Howard			
Up Popped The Ghost	July	22,'32	
What Price Air	June	24,'32	20...June 18,'32
Tom Howard			
Where East Meets Vest	Nov.	28	
Smith & Dale			

POWERS PICTURES, INC

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Oct.	15,'32	9
Dual Control	Sept.	1,'32	12
(Capt. James A. Mollison-Amy Johnson)			
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 9,'32
Light of Love	Sept.	15,'32	9
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30,'32	5½ Sept. 3,'32
Cat's Canary, The	Mar.	26,'32	7
Chinese Jinks	July	23,'32	7
Circus Romance	June	25,'32	7
Farmerette	June	11,'32	6
Fly Frolic	Mar.	5,'32	7
Happy Pole	May	14,'32	
In Dutch	Nov.	9	7
Last Dance, The	Nov.	23	8
Magic Art	Apr.	25,'32	7
Nursery Scandal	Aug.	26,'32	7
Romeo Monk, A	Feb.	20,'32	7
Spring Antics	May	21,'32	7...May 21,'32
Stone Age Error	July	9,'32	7½
Wild Goose Chase, The	Aug.	12,'32	7...Aug. 6,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	19
CHARLIE CHAPLIN			
Cure, The	Aug.	19,'32	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	19
Extra, Extra	Apr.	4,'32	20...May 7,'32
News Hound, The	Jan.	25,'32	20
Pete Burke, Reporter	June	13,'32	20
Promoter, The	May	30,'32	17...June 4,'32
GAY GIRL COMEDIES			
Gigolettes	May	23,'32	18
Niagara Falls	July	18,'32	19...Apr. 23,'32
Only Men Wanted	Feb.	8,'32	20
Riders of Riley	Oct.	26	
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32	9
Ducks and Drakes	Dec.	14	10
Flying Leather	Feb.	27,'32	8
Pack and Saddle	Oct.	19	11
Slim Figuring	Feb.	6,'32	10
Take Your Pick	Mar.	26,'32	10...Apr. 9,'32
Uncrowned Champion	Nov.	30	10
MASQUERS COMEDIES			
Iron Minnie	July	4,'32	
Rule 'Em and Weep	May	2,'32	19...May 21,'32
Wide Open Spaces	Dec	28	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June	28,'32	20...May 21,'32
Golf Chump, The	Aug.	5,'32	20...Aug. 13,'32
Mother-In-Law's Day	Apr.	25,'32	20
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	18
Doomed to Win	Dec.	21	10
Stealing Home	May	9,'32	19...Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11,'32	17...July 2,'32
Perfect 36	June	20,'32	17
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June	18,'32	9
Empire of the Sun	Apr.	25,'32	
Fallen Empire	July	27	10
Second Paradise	Mar.	19,'32	9
Shanghai	May	23,'32	
Singapore	Aug.	5,'32	9
Wild New Guinea	July	23,'32	9

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Hurry Call, A	Mar.	12,'32	16
Many a Slip	Dec.	19	19
Slip at the Switch, A	Apr.	16,'32	18...May 7,'32
HARRY SWEET COMEDIES			
Iceman's Ball, The	Aug.	12,'32	20...Aug. 13,'32
HEADLINER SERIES			
House Dick, The	Oct.	17	18
Jimmy Savo			
Jitters, the Butler		22	Aug. 20,'32
Clark and McCullough			
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32	11...Apr. 30,'32
Double Decoy	Dec.	16	11
Endurance Flight	Feb.	13,'32	20
Ether Talks	Dec.	12	11
Secretary Preferred	Mar.	26,'32	11...May 14,'32
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	16	21
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21,'32	
Mickey's Busy Day	Sept.	2,'32	18...Aug. 6,'32
Mickey's Golden Rule	June	4,'32	19
Mickey's Helping Hand	Dec.	19	18
Mickey's Holiday	Mar.	5,'32	19
Mickey's Sideline	Dec.	26	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Travels	Feb.	20,'32	20
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
When Summons Comes	Feb.	20,'32	18
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C	Oct.	31	21
Swift Justice	Jan.	2,'32	21
Self Condemned	Feb.	27,'32	20...Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32	20
Use Your Noodle	Oct.	31	20
TOM AND JERRY SERIES			
In the Bag	Mar.	26,'32	7
Joint Wipers	Apr.	23,'32	
Jolly Fish	Aug.	19,'32	
Jungle Jam	Nov.	14	8
Plane Dumb	June	25,'32	7
Pets and Pans	May	14,'32	8
Rabid Hunters	Feb.	27,'32	7
Redskin Blues	July	23,'32	7
Rocketeers	Jan.	30,'32	7
Swiss Trick, A	Dec.	19	7
Tuba Tooter, The	June	4,'32	7...May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Isle of Isolation		10	July 30,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
IDEAL			
Evolution		28	Sept. 3,'32
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Cock-Eyed Animal World		35	July 23,'32
Get That Lion		29	Aug. 27,'32
Killing the Killer		11	July 30,'32
Mexico		43	June 11,'32
Isle of Peril		32	July 16,'32
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
Mickey's Nightmare	Aug.	5,'32	7½
Mickey's Revue		7	Oct. 1,'32
Trader Mickey	Aug.	26,'32	7
SILLY SYMPHONIES			
Bears and Bees	July	15,'32	6½
Bugs In Love	Oct.	7,'32	7
Flowers and Trees	Sept.	9,'32	8
Just Dogs	Aug.	12,'32	7
King Neptune		7	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar.	28,'32	7...Apr. 23,'32
Busy Barber	Sept.	12,'32	1 reel
Carnival Capers	Oct.	10,'32	1 reel
Catnipped	May	23,'32	7...June 25,'32
Clown, The	Dec.	21	6...Jan. 16,'32
Day Nurse	Aug.	1,'32	1 reel

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Fisherman, The	Dec.	7	7...Jan. 9,'32
Foiled	Apr.	25,'32	
Grandma's Pet	Jan.	18,'32	8...June 4,'32
Great Guns	Feb.	29,'32	1 reel
In Wonderland	Jan.	4,'32	6...Dec. 5
Jungle Jumble, A	July	4,'32	1 reel
Let's Eat	Apr.	25,'32	7...Apr. 30,'32
Making Good	Apr.	11,'32	7...July 23,'32
Mechanical Cow	Jan	4,'32	Jan. 30,'32
Mechanical Man	Feb.	15,'32	1 reel
Oh, Teacher	Feb.	1,'32	1 reel
To the Rescue	May	23,'32	
Wet Knight, A	June	20,'32	1 reel
Wild and Wooly	Nov.	7,'32	1 reel
Winged Horse	May	9,'32	1 reel
Wins Out	Mar.	14,'32	
POOCH CARTOONS			
Athlete, The	Aug.	29,'32	8...Sept. 10,'32
Butcher Boy, The	Sept.	26,'32	7...Sept. 17,'32
Crowd Snores, The	Oct.	24,'32	1 reel
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec.	16	16...Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	18...Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 2 Dec Meanwell	Dec.	28	1 reel
Basket Ball Reel No. 3 Doc Meanwell	Jan.	4,'32	1 reel
Notre Dame Football			
Developing a Football Team Pop Warner Football	Nov.	2	10
Fancy Curves Babe Ruth No. 4	Mar.	7,'32	1 reel
Just Pals Babe Ruth No. 2	Feb.	22,'32	1 reel
Over the Fence Babe Ruth No. 5	Mar.	14,'32	1 reel
Perfect Control Babe Ruth No. 3	Feb.	29,'32	9...May 14,'32
Running with Paddock Chas. Paddock	Apr.	11,'32	10...Apr. 23,'32
Slide, Babe, Slide Babe Ruth No. 1	Feb.	15,'32	1 reel
Victory Plays Tilden Tennis Reel	May	2,'32	9...May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb.	22,'32	9...Mar. 26,'32
No. 18—Novelty	Apr.	18,'32	9...May 14,'32
No. 19—Novelty	May	16,'32	1 reel
No. 20—Novelty	July	18,'32	1 reel
No. 21—Novelty	Aug.	22,'32	1 reel
No. 22—Novelty	Sept.	19,'32	1 reel
No. 23—Novelty	Oct.	17,'32	1 reel
UNIVERSAL BREVITIES			
Dr. Jekyll's Hide	Sept.	26,'32	9...Oct. 1,'32
Greeks Had No Words for Them, The	Oct.	24,'32	1 reel
Runt Page, The	Apr.	11,'32	1 reel
Unshod Maiden, The	Apr.	18,'32	1 reel
UNIVERSAL COMEDIES			
(1931-32 SEASON)			
Around the Equator on Roller Skates	July	28,'32	2 reels
Around the World In 18 Minutes	June	15,'32	18
Dancing Daddies E. Lambert			17...May 21,'32
Doctor's Orders	June	29,'32	2 reels
Hollywood Kids	July	13,'32	2 reels
Finishing Touch Skeets Gallagher June Clyde	Oct.	19,'32	2 reels
Foiled Again	June	1,'32	2 reels
Hollywood Handicap, A	Aug.	10,'32	2 reels
In the Bag	Apr.	5,'32	21...Mar. 26,'32
Eyes Have It, The Slim Summerville	Mar.	9,'32	2 reels
Marriage Wow, The Bert Roach	Apr.	20,'32	16...Mar. 26,'32
Meet the Princess Slim Summerville	May	4,'32	17...Apr. 16,'32
Monkeyshines Daphne Pollard	Mar.	23,'32	2 reels
Officer, Save My Child Slim Sumerville	Nov.	2,'32	2 reels
Robinson Crusoe & Son Lloyd Hamilton	Feb.	24,'32	2 reels
Running Hollywood	Jan.	27,'32	19...Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction Daphne Pollard	Jan.	13,'32	18...Jan. 9,'32
(1932-33 SEASON)			
Kid Glove Kisses Slim Summerville	Sept.	21,'32	
Union Wages Louise Fazenda	Aug.	31,'32	20...Sept. 17,'32
Who, Me. Frank Albertson	Sept.	7,'32	2 reels
Yoo Hoo! James Gleason	Oct.	5,'32	21...Sept. 3,'32

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suiter Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	18...May 28,'32
No. 9—The Toreador Joe Penner		17	17...May 7,'32
No. 10—On Edge Wm. and Joe Mandel		19	19...May 7,'32
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			

Title	Rel. Date	Running Time Minutes	Reviewed
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	Mar. 5,'32
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23,'32
No. 10—A Mail Bride Ruth Etting		18	June 4,'32
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25,'32
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES			
oN. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
MELODY MASTERS			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic		8	
Benny Meroff and His Band		1 reel	
No. 6—Up on the Farm Henry Santrey and His Band		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird Eubie Blake and Band-Nina Mae McKinney		9	June 25,'32
No. 8—Music to My Ears			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denney and Band			
No. 2—Municipal Band Wagon			
No. 3—Small's Paradise Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was In the Parlor		7	July 23,'32
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30,'32
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor More			
Bitter Half, The Ann Codde		9	Feb. 13,'32
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Second Childhood		7	Dec. 26
Strong Arm, The Harrington-O'Nelli			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	

Title	Rel. Date	Running Time Minutes	Reviewed
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23,'32
PEPPER POT (NEW SERIES)			
No. 1—Love Thy Neighbor			
No. 2—Nickelette			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—You're Killing Me			
No. 6—Around the World in 8 Minutes		8	Aug. 20,'32
No. 7—Contact			
No. 8—If I'm Elected			
No. 9—King Salmon			
No. 10—Babe O'Mine			
SPORTSLANT SERIES—TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder In the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10,'32
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee For Two			
No. 3—Hey! Hey! Westerner			
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17,'32
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hopper			June 6
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Politics George Jessel		18	Jan. 30,'32
Regular Trouper, A Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30,'32
No. 11—Dear Old London		1 reel	
No. 12—When In Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportation of the World		1 reel	
No. 3—An Oriental Cocktail		1 reel	
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem To Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10,'32
No. 7—Streets of the World		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier Creighton Chaney	Sept.	2,'32	

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar.	28,'32 (each)	18...Apr. 16,'32
Detective Lloyd Jack Lloyd	Jan.	4,'32	Jan. 16,'32
Heroes of the West Neah Berry, Jr.	June	20,'32 (each)	18...June 18,'32
Jungle Mystery Tom Tyler	Sept.	12,'32	
Lost Special Frank Albertson	Dec.	5,'32	

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

Everett Sanderson (3)
Detroit Hollywood

This is an interminable concoction of song, dance, comedy and instrumental novelty. The act contains much of merit, but there are enough mediocre bits in it to detract from the whole impression. Considerable editing would improve it. Sanderson's best stock in trade is musical versatility. He plays trumpet, banjo, saxophone, clarinets (two and three at a time), bagpipes, accordion and piano. He works with a very attractive girl and a clown of the burlesque show type. The clown seems to be an unnecessary fixture. The girl is especially good in a reminescence skit that trails off into fast song and dance. There is one bit, with the scene the entrance to a women's rest room, that should be yanked out by the roots. The act closes with Sanderson chanting German dialect to the accompaniment of his accordion, while the girl and the clown dance and spin lariats. This is good entertainment if you don't take all of it.

Doc Baker's Revue
New Orleans Orpheum

Doc Baker, quick change artist and excellent showman, brought about as flashy a show to New Orleans as has been seen there in some time and did not forget the need of comedy added to eye appeal, and the audience applauded for more. He opens with his park bench scene, bemoaning his past greatness. His one wish, to be on the stage once more, is granted and he is transformed from a bum to the dress of a dandy while an eye-filling chorus comes on. Charles and Helen Stone fill in with clever stepping; Baker comes back for his saloon bit, which allows him to do more quick changing, and the finale is a scene in which the girls do changes as quickly as Baker.

Benny Davis (21)
New York Capitol

The Benny Davis Revue, held over for a second week, due to Davis' fine showmanship and the hard work of his "future stars," clicks again. Several new faces appear in the act. Benny's medley of his popular song hits proves an effective finale for a fine act.—E. D.

Wesley Eddy
Buffalo Century

Eddy, one of the most popular masters of ceremonies Buffalo ever has had during his four-months' reign in the Great Lakes, is back at the Century, heading his own revue each week. "Home" was used as his welcoming song. Eddy introduced his new stage band, all Buffalo boys, who also got a hand. Besides introducing the acts and leading the band, he also took a microphone for imitations of radio stars.

Nan Halperin
Baltimore Hippodrome

Three character monologues, "The Girl From Kentucky," "The New Cook" and "Scarlet Sister Sadie," are offered, the third getting the best reception.

"HUMAN MUSIC" AND THE FILM THEATRE

The Times-Picayune, New Orleans daily newspaper, had this to say one day last week concerning motion picture theatres and the reduction of "human" music:

"The public would regret any disagreement that led to the reduction of 'human' music in New Orleans theatres. With the perfection of mechanical devices, orchestral music has become less and less available to amusement patrons, and with the close of the park band concert season there will be far too few places where we can see as well as hear harmony in the making. Picture show audiences may seem indifferent to the blending of cornet and violin, but they will feel that something gay and inspiriting has been taken out of their lives if they are deprived of it."

SINGERS

Hall Johnson Negro Choir (31)
New York Paramount

Opening with a colorful levee scene, a chorus of 30 voices, 16 men and 14 women, sing "River, Stay Way From My Door," with an effective interpolation of "Ole Man River." Mr. Johnson then makes his entrance to lead the ensemble in "St. Louis Blues," in which a girl took the lead in a fine voice, the others offering an accompaniment in chorus. The group then presents two real old-fashioned Negro spirituels, "The Li'l Black Train Is A-comin'," proving an effective finale. The act is different and pleased this audience.—H. P.

Belle Baker
New York Paramount

Miss Baker's opening applause proves that she still is a favorite. She proceeds to click with "Lawd You Made the Night Too Long," and a novelty comedy in dialect. Her best bet is the rendition of "My Mom," in which she interpolates "Yiddisha Mamma," following with a few stories that customers liked.—H. P.

Jack Smith
Philadelphia Fox

Whispering Jack Smith can whisper into the "mike" and be heard across the Continent. Sentimental songs have an added touch of romance when he whispers them and his "Oceans of Love by the Beautiful Sea" and "Only a Shanty in Shantytown" demonstrate just why he is popular on both the radio and the stage.

INSTRUMENTAL

Benny Meroff and Orchestra
New York State

Opening with a torrid arrangement of "Tiger Rag," played effectively by the band, Meroff makes his entrance as a juggler, clowning during his solo bit. Florence Gast, a very easy-to-look-at young lady, offers a graceful tap dance routine accompanied by the Playboys, who supply a pleasant bit of rhythmical vocal harmony with fine results. The band then plays a pleasing symphonic arrangement of "Sweet Sue," while in the next few numbers Meroff shows his musical ability by playing almost every instrument on the set. Meroff also clicks strongly with his impersonation of Ted Lewis and his comical interpretation of Pat Rooney. An outstanding bit of entertainment.—E. D.

Duke Ellington (16)
New York Capitol

A fast aud furious opening with "Tiger Rag" is followed by a pleasing dance specialty by Worthy and Thompson. Duke then announces his own original "Black and Blue Fantasy," after which Miss Ida Anderson offers several rhythmic vocals. The "Bit of Harlem" is well liked.—H. P.

Rudy Vallee and His Connecticut Yankees
Baltimore Hippodrome

Vallee and his orchestra received an excellent reception. He went into his various novelties in a manner that pleased, received excellent applause and encores. His imitations of Chevalier singing "Just One Girl," and Bing Crosby doing a number needed no explanations. The musical novelty of having imitations of Boy Scouts, Salvation Army and Guards' bands playing a number went over well and for an encore he sang Berlin's latest, "Say It Isn't So."

Horace Heidt's Californians
San Francisco Golden Gate

This organization continues to headline and its offerings seem to improve. This week's program is in the nature of a Drinking Song Revue, and songs of pre-volstead days are presented in a lively manner. A novelty number is played on liquor containers of various sizes and shapes, with surprising effects. Richard Morgan, the banjoist, does a "Boopa-Doop" number and the drummer gets a great hand for his skating dance. The classical selection is Ravel's "Bolero."

Hollywood Merrymakers (10)
Detroit Hollywood

Herman Kaplan has returned with his ten-piece novelty band to fill the spaces between stage acts. His featured bit of the week is "Gofus," with a vocal interpolation by the second saxophone player.

(*Continued on next page, column* 1)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

INSTRUMENTAL

Borah Minnevitch (12)
New York Paramount

Borah's ragamuffins open with a bit of roughhouse comedy and with the appearance of Minnevitch offer a fine arrangement of "The Peanut Vender," the comical antics of the conductor being sure-fire for laughs. Borah plays a solo of "St. Louis Blues," and then exhibits the individual talents of his "kids." During the entire proceedings Shorty, a member of the troupe, provides continuous comedy aided by Minnevitch, the act proving a sensation.—H. P.

Charles Bennington and His Newsboy Band
New Orleans Orpheum

This is a clever harmonica band act with Bennington getting the most out of it in both music and comedy. A clever youth stands out as really a master of the harmonica and a dwarf provides the comic element that went over big. The boys center most of their musical efforts around Gershwin's "Rhapsody in Blue," with "The Man I Love" interpolated, then the soloist does "Nola," after Bennington explains the difficulty of this feat. Bennington does his one-leg tumble and the closer is a levee scene with special lighting. This number combines singing, dancing and comedy. Newsboys were admitted free of charge to the balcony and they did not want to let the band leave.

ACROBATICS

Lucky Boys (6)
New York Capitol

The collegiate-dressed sextet go through a routine of pyramid-acrobatic flips and sizzly work which is chock full of difficult feats. The boys keep up a rapid bit of comedy chatter during their act, some of the gags clicking. An excellent opening act.—H. P.

Joe and Pete Michon
Philadelphia Fox

These two boys dressed as gobs come in with a laugh and a joke that are a passport to the approval of the audience. Taking Duval as the butt of their humor, they cleverly burlesque his entire act, winning more applause than the magician himself. With all their burlesque they do some clever balancing.

Travers and Gray
San Francisco Golden Gate

This pair combines tumbling with comedy and the combination proves a winner. One moment the audience is amazed by a difficult stunt and the next moment is laughing at a comedy turn.

Three LaMoures
New Orleans Orpheum

Two husky men and a woman do equilibristic stunts that are well presented. The big flash comes when one of the men does a spring over the piano on to the shoulders of another.

Vitaphone Signs Lyman Band

Abe Lyman and his orchestra, Broadway entertainers, have been signed for the Vitaphone "Melody Masters" series of short subjects.

SPOTS & SHOTS ON BROADWAY

Now that school has reopened and the w. k. report card is awaited with mingled emotions (mine were mangled) the Paramount theatre has inaugurated a weekly report on the work of its ushers. His fortunate uniformed worthiness with the highest mark for the week finds an extra two dollars in his pay envelope. A good idea, we think.

▽

Billy Barry, the song writer who at present is recuperating from a leg injury, writes in and says: "In these times even 'Gentlemen defer blondes'—and brunettes, too."

▽

Val Lewton of the MGM publicity staff and author of "No Bed of Her Own," has been signed to write the radio script for Hecker Flour, the program to be broadcast three times weekly over station **WOR.** The story, entitled "Luck of Jean Christopher," will be heard in serial form. The deal was consummated through **Warren-Cross,** literary agents.

▽

Daphne Pollard's vaudeville attire is a replica of her Mother's best dress.

▽

"Yeh—and the moon would have just as much trouble getting **Kate Smith** over the mountain," snaps Sid Weiss, who, by the way, denies that he is engaged to Carol Deis, beautiful winner of the Atwater-Kent radio contest.

▽

Did you know that **Billie Burke,** widow of **Florenz Zeigfeld,** was born in America, although many believe that England is her birthplace? She made her stage debut in an English musical entitled "The School Girl," and her first American appearance was opposite **John Drew** in "My Wife."

▽

Joe Hoffman, the energetic p.a., writes in to let us know that the latest radio luminaries to grace the vaudeville stage are the **Funnyboners,** of **WABC,** who are **Gordon Graham, Bunny Coughlin** and **Dave Grant.**

▽

It's too bad that **Neil Golden** didn't learn the lyrics of "A Pretty Girl Is Just Like a Melody," which he sang for **Eddie Dowling** at the Palace, in tribute to the memory of **Ziegfeld. Dowling's** prompting was easily discernible from the audience and took away from the effectiveness of the song.

▽

A banzai and two huzzahs for **Jack Durant's** fine imitation of **Harry Richman** at the Paramount this week. Incidentally, the team of **Mitchell** and **Durant** has been rebooked here in three weeks.

▽

Broadway; where they believe "that all the world is a stage," but that the entrance is the Palace theatre.

HERMAN PINCUS

Resumes Stage Shows

Stage shows have been resumed at the Paramount, Montgomery, Ala., with Ray Teal's orchestra featured.

DANCERS

Mitzie Mayfair
New York Roxy

The beauteous Mitzie appears in the "Pirates' Cove" and "Treasure Chest" scenes of the artistic Cambria presentation. In the first scene Miss Mayfair presents a spectacular eccentric rhythm tap routine that fairly sparkles and draws one of the finest hands of the show. Mitzie is attired in a pink "pirate" costume that amply sets off her beauty. In the finale, the "Treasure Chest" scene, Mitzie appears as the leading lady and in the most prominent spot. Dressed in a pure white evening gown, she offers a graceful waltz routine for her bit in this spectacular scene. She is surrounded by the entire cast in a finale that is most outstanding.—E. D.

Mills, Kirk & Martin (4)
New York Capitol

Taking advantage of a fine build-up introduction by Benny Rubin, this trio immediately proceed to clown their way to a spontaneous outburst of applause. The timing of their knockabout comedy is a succession of laughs. Harry Martin earns a nice hand for his ability with the uke, following which the trio offers a rhythm tap dance which is the cue for a comical stooge running across the stage. A sure-fire novelty turn.—H.P.

Benny Rubin
New York Capitol

Acting as m. c. for the show, this dialectician tells a few anecdotes, clowns with the other acts, features himself in several funny sketches and in the finale goes through a tap dance to Duke Ellington's music. He succeeds in making those out front enjoy his every appearance.—H. P.

Kendall Capps
Detroit Michigan

This lad's forte is acrobatic dancing in a nonchalant manner that particularly suits production numbers.

Whitehead and Carveth
Detroit Hollywood

If these two would find one or two more dance routines to substitute for the very unsatisfactory comedy with which they introduce their act, they might do well. Their challenge tap routines and a rhumba are worth watching.

Merna Fortune
San Francisco Fox

This charming little miss dances her way through the stage offering of "Veils" and wins special approval with her acrobatic numbers, which are marked by a sureness that is refreshing.

DeMarest Sisters
Buffalo Century

This comely and attractively costumed duo presents precision tap and acrobatic numbers. The act is fast.

Sloppy Wallace
Detroit Michigan

This dusky dancing ace, with clever feet and a breathless falsetto laugh, is allowed only three minutes and that's not enough.

STAGE ATTRACTIONS

ORGAN SOLOS

BETTYE LEE TAYLOR (Niagara Falls Strand), recently introduced to the audience here started right out to win them with her delightful voice and pleasing novelties, and already has them singing until the rafters vibrate. Miss Taylor's program included "Auf Weidersehen," "Through With Love," "Fall in Love" and a special for married men, "I Wish I Were Single Again." This last number had the audience in an uproar.

WILD OSCAR (New York 175th) introduces his "School of Broadcasting" in a new and novel manner this week. He still features singing, but his clever oral introductions are outstanding. The song program this week is composed of "Night Shall Be Filled With Music," "Some of These Days," "Zwei Herzen," "Devil and the Deep Blue Sea," "Serenade" from "The Student Prince," "Crazy People," "Sweet Sue," "All God's Chillun Got Wings," "Forever and Ever," "Just Another Dream," and a final chorus of "Chloe." Above the voices of the audience, Oscar's fine voice is heard in two of the numbers. A whistling chorus of the "Dream" number offered variety. All in all, the solo went over well.

KENNETH LEA (Elyria Capitol) recently presented, in conjunction with the theatre's "Fall Festival of Shows," an interesting organ presentation entitled "Fall Festival of Song Hits." For this Lea offered the new season's songs. He used the "mike" for continuity, comparing the advantages of the free song festival to the expense of new fall styles. Songs used were: "Just Couldn't Say Goodby," "Here's Hoping," "Never Be the Same" and a finale of "Big Bunch of You." The solo went over well.

FRANKLIN BENTEL (Beaver Falls Rialto) presented in connection with his second anniversary an organlogue entitled "Memories From Musical Comedy." Opening with special lyrics to the tune of "Strike Up the Band," the following songs were presented against a background of blue, flashed upon the screen: "Tea for Two," "You're the Cream in My Coffee," "Button Up Your Overcoat," "Ten Cents a Dance" and finally "Lover Come Back to Me." Each number was well sung by the audience and applause at the finish proves that Bentel still continues to please them.

MAURICE (Providence State) calls one of his most recent solos "Songs For Sale," and the jovial Maurice had no difficulty in "selling" these numbers to an appreciative audience. The opening song, "Nightfall," apparently was a little new for the patrons, who were slow to start singing. The remainder of the program was lustily sung. Maurice, who possesses an appealing intimacy in his voice, introduced each number with a clever bit of sales talk. The rest of the program, "Couldn't Say Goodby," "Never Be the Same," "Clouds Will Soon Roll By," "Smilin' Through," and "Call Me Sweetheart," balanced the presentation very well, and helped to gain him a good reception.

ARSENE SIEGEL (Detroit Fisher) tells his audience that "Now's the Time to Be Happy," and, as expressions of bliss, offers "Hold My Hand," "The Night When Love Was Born," "We Just Couldn't Say Goodby," "A Shanty in Old Shanty Town" and "Lullaby of the Leaves." The audience goes heartily after the challenge he makes with a tongue twister to the tune of "Jennie Lee," an alliteration of b's about a bookblack. A moderately filled house gave him fair response and good applause.

UP AND DOWN THE ALLEY

In the good old era of the nickelodeon when a motion picture was advertised—"It's a Novelty—Bring the Children"—Frank Cambria stole away from the famous scenic studios of Ernest Gros, where he was learning the art of stage designing, to watch the flickering shades flit across a canvas sheet. . . . When abandoned lofts and ramshackle buildings housed the adolescent efforts of picture producers, **Frank Cambria** was studying architecture, painting and sculpture, always with the idea of some day utilizing these seemingly antipodal forms of art in connection with the screen. . . . Later he abandoned engineering to become a student at the National Academy of Design, where he was awarded a number of prizes. . . .

The name Frank Cambria first became ineffaceably inscribed in motion picture annals in 1918 when, as director of art and production for the Balaban and Katz theatres, he inaugurated many stage show innovations. . . . Later as the chief of Paramount Publix theatre presentations, his unconventional ideas enhanced the beauty of both theatres and productions. . . . Many scene change improvements as well as lighting novelties created by Cambria helped make elaborate stage productions in picture houses a reality instead of ambition and now, at the Roxy, the stage craftsman is applying in new directions the lessons of his years of varied experience.

▽

Good news from "the windy city" this week. . . . **Louis Lipstone,** in charge of musicians for B & K, has assigned the following organists to positions in the deluxers of the circuit; **Preston Sellers,** at the Marbro; **Edna Sellers,** Granada; **Eddie House,** Southtown; **Eddie Meikel,** Harding; **Henri A. Keates,** the Gateway. . . . **Stuart Barrie** continues rotating at the downtown deluxers. . . . Mr. Lipstone also announced that additional organists would be reemployed in other B & K houses next week. . . .

▽

Joe Jordan, one of the first musical conductors on the Loew Circuit and a director who has opened most of the Loew theatres in the metropolitan district, is now directing the orchestra at the Jersey theatre, in Jersey City, his home town. . . . Joe was born and reared in the town at the other end of the Holland tunnel. . . . It was a great assignment for the genial Joe, because all the hometowners are packing in to watch one of their own boys work. . . .

▽

If anyone is in doubt about the value of an organist to a theatre, may I take this opportunity to cite the case of **Ted Meyn,** who has just returned to Loew's Jersey, Jersey City. . . . Ted was transferred to Cleveland some months ago, but so insistent were the demands of patrons in letters received by **Mr. George Dumond,** managing director, that Ted was brought back.

ED DAWSON

To Publish Warner Score

M. Witmark & Son, Warner music publishing subsidiary, will publish the score of "42nd Street," Warner feature. Al Dubin and Harry Warren, who wrote the score, also appear in the picture.

OVERTURES

DAVID ROSS (New York Roxy) each week is gaining in popularity, with his understanding of music, his showmanly way of "selling" it, and his good taste in arranging highly entertaining programs. This week he offers a concoction of musical divertisements, arranged to bring out the maximum ability of the 70 odd musicians and to give the audience the most in the way of entertainment. David Ross rates and gets more appreciative applause than anything else on the entire program.

LOU FORBES (Detroit Michigan), true to form, is novel with an overture entitled "The Evolution of Music." He opens with a primitive, unscored arrangement which he calls "Jungle Rhythm." This is followed by Beethoven's "Minuet in G," "Blue Danube Waltz," "Grand March" from Aida, "Alexander's Ragtime Band," "Tiger Rag," "Song of India," "Vagabond Lover" and "I Got Rhythm." In the latter number, Lee Mason gets an opportunity to exercise his popular young voice. The overtures ends with Forbes' expressed preference, "Overture Sollenelle" from the finale of the "Symphony of 1812." The 14-piece orchestra is aided no little by the organ and an enormous brass bell.

DAVE RUBINOFF (New York Paramount) offers a medley of Victor Herbert's melodies, opening with a blare chorus of "March," followed with a violin ensemble of "Kiss in the Dark" and "Italian Street Song." "Falling in Love" then is played with a flute taking the lead accompanied by the violin section, the flute again leading for "Gypsy Love Song." The brass plays "Fortune Teller" in staccato, followed by a violin solo of "Kiss Me Again" by Rubinoff. A lively rendition of "March of the Toys," ensemble, proves an effective finale.

EMIL HOLLANDER (Asbury Park Paramount) and his 11 piece orchestra, installed here two weeks ago by Edward Paul of the Paramount, New York, offers as his overture "Friml Melodies," one of Rubinoff's own arrangements of the popular composer's compositions. The theatre is two years old and this is the first time "live" talent has been seen here. The consensus is that vaudeville, overtures and so on are here to stay, in the light of applause accorded the artists.

SAM JACK KAUFMAN (Brooklyn Fox) and his 21-piece orchestra offer the prologue from the opera "I Pagliacci" featuring the popular Barre Hill, baritone, who from the stage sings the popular aria. The orchestra proves its entertainment value by injecting comedy into the last part of the overture, together with a hot rendition of "Tiger Rag", for closing.

SAMUEL BENAVIE (Detroit Fisher) presents a diversified overture which includes a Schubert Medley, a featured popular number sung by a crooner, and a fresh slant on "St. Louis Blues." Lee Mason is the crooner, for the past two or three weeks featured with Forbes at the Michigan, who sings "Say It Isn't So." The "St. Louis Blues" are offered in dank and haunting tones. The entire program was well received.

Replaces Orchestra Leader

James Innes has succeeded Glenn Welty as director of the Wisconsin theatre orchestra, Fox-Midwesco's key house in Milwaukee. Innes was director of the local Merrill theatres' orchestra in 1923.

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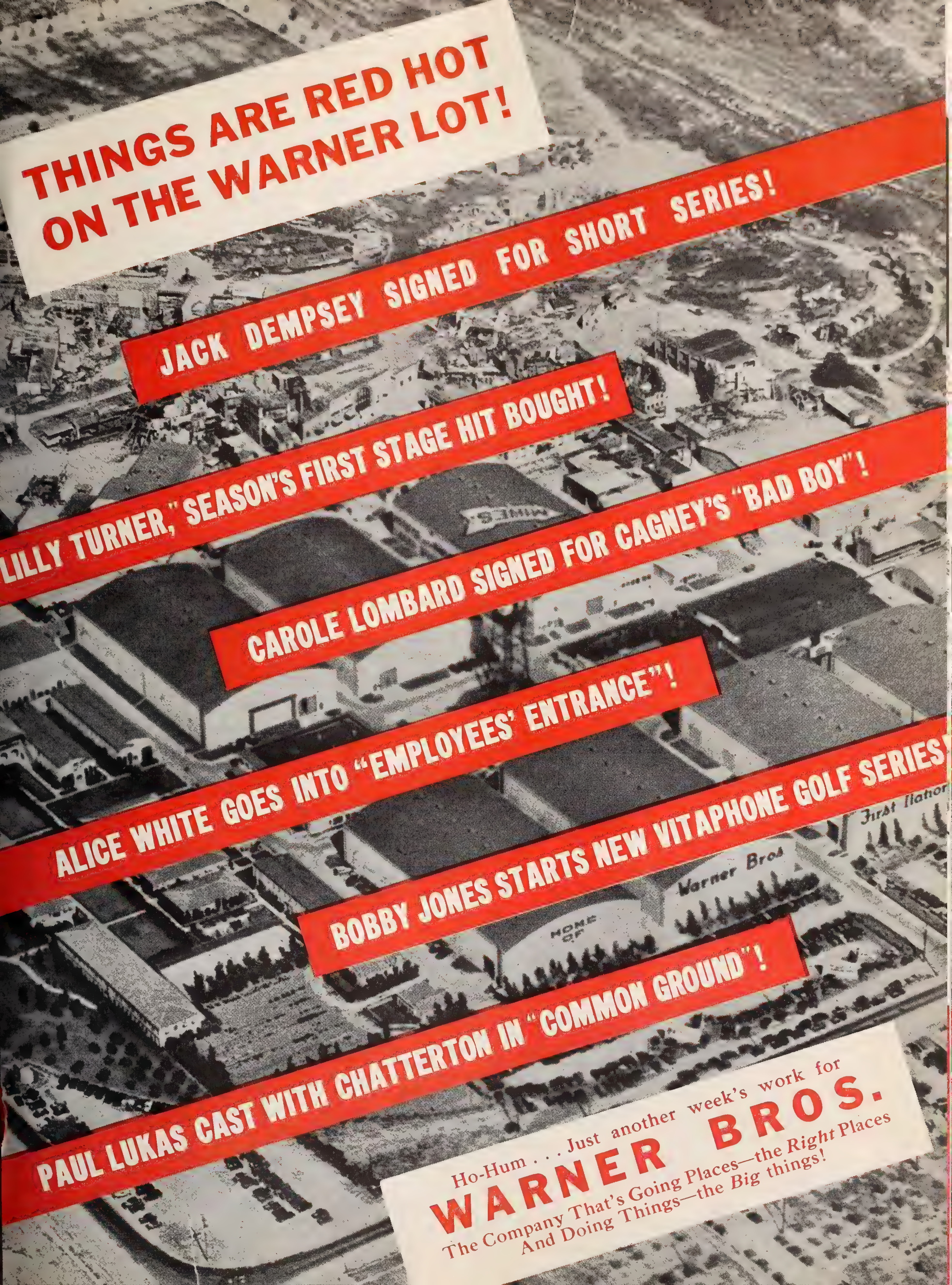
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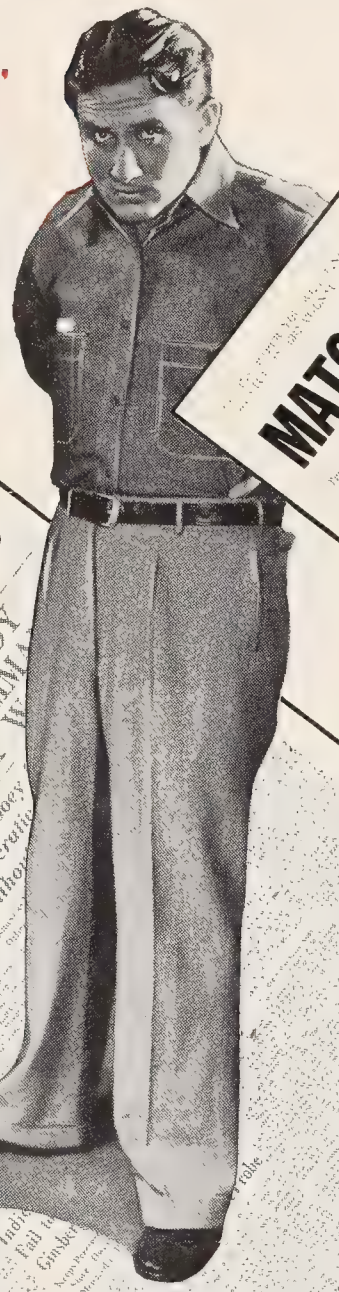
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MOTION PICTURE HERALD

Vol. 109, No. 3 October 15, 1932

ADVERTISING'S DAY

THE state of mind of the buying public is made up on the basis of what it sees and hears. Since the more aggressive leaders of industry have quit crying over spilled milk and started to work, there has been a growing emphasis on the values of advertising and printed words addressed to that public.

The dawning era in American business promises to become outstandingly the advertising man's era. In New York City the cheerful outlook and merry adventuresome spirit of one man, Kenneth Collins, has changed the entire complexion of the advertising pages of the daily journals and has extended its coloration over into periodicals, where day by day the influences of the gay "New Yorker" and the pithily eccentric "Time" are in evidence. All these forces of influence operate directly on the copywriters.

In our own arena of the motion picture a new consciousness of opportunity, a new daring, a better showmanship in that it is not bound by the mossy traditions of old show copy, is appearing this autumn. Copy in the pages of MOTION PICTURE HERALD these days is less and less being written by rote and rule o'thumb, less and less to please the foibles of executives not entitled to an advertising opinion, and more and more accurately is addressing itself to the command of interested attention for the merchandise offered.

We have been moved to some of these reflections by a speech made by Mr. William H. Hodge of Chicago, division chairman of the American Gas Association, before an Atlantic City gathering this week. Mr. Hodge found that for the gas industry the costs of advertising and publicity had declined only ten per cent from the peak budgets of 1930, which he decided was well indeed. "It is recommended," said Mr. Hodge, "that more complete utilization of advertising experts and publicity specialists at our headquarters be made and more coordination be given by individual members. . . . If we are to expect copywriters, artists and typographers, who do the real work, to continue to advance in efficiency and give sales value to white paper, we must not deprive them of incentive to progress."

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HERE'S a prosperity note from one of the motion picture's cousins, or maybe it's a second cousin. Anyway, the Westinghouse Electric & Manufacturing Company admits and announces that it has placed orders for four million pounds of copper. Westinghouse is the 40 in the 60–40 participation with General Electric in the Radio Corporation of America and related enterprises. Four million pounds of copper will make a lot of electrical gadgets which Westinghouse anticipates someone will buy. Mr. F. A. Merrick, Westinghouse president, thinks "business has turned the corner." A lot of salesmen are waiting around the corner, too.

BEAUTIFUL AND INNOCENT

THE first frosts of the Connecticut lowlands have set the maples aflame and gilded the poplars. The ebony-purple of the latest flower of autumn, the Gentian Andrewsi—known as the bottle gentian before Volstead—lurks as a dark poetic secret in the swampy shaded meadow borders. The rounded heaths of the Shinnecock hills of Long Island are symphonies of rust and red and scarlet under azure skies that blend into cold blue seas fringed with snowy surf and gleaming dune. This is news, annual news, and more important far than the newsreels' annual classics of Venice bathing beauty contests, the standard hot day picture from Coney Island and the annual recrudescence of maternal bad taste and exhibitionism expressed in the Asbury Park baby parade. Also the screen has the technology, the color and the skill to record this yearly miracle of autumn. But autumn, alas, has only beauty, no sex appeal, no press agents. No dirty story was ever told about autumn and Mr. Winchell never mentions it. So, we hear of it only as the time when the seasonal grosses go up.

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JUST FIGURES

NOW that the figures are passing in review under the adding machine it is discovered in Washington that the admission taxes are falling far short of bringing in the increased revenues estimated by the expert estimators when the bill was under consideration. According to the report of the further estimate of the estimators, revenues for the fiscal year will fall not less than $200,000,000 below the Treasury anticipations. In which event, the remark of the madman to the fisherman applies: "Come on inside."

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AUDIENCE REACTIONS?

REMARKING at length in "Hollywood Herald," "Mr. Observer" considers that the old Hollywood custom of holding "special studio previews" in Los Angeles and adjacent theatres, to get "audience reaction," is in essence a mess of horsefeathers and "bologna." "Mr. Observer" seems to think that the reaction of an audience which reacts only in the loge sections reserved for the producers and their intimates is not of large service to the art. While the argument is going on, permit us to remark that a publication widely known to the exhibition branch of the industry, MOTION PICTURE HERALD, each week, without the use of searchlights, brass bands, microphones and police lines, does get, assemble and present in black and white, several pages of audience reaction in figures that are very educational.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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the still of the month

Still photography
by FRANK TANNER

Mask . . . a study in character. Although representing a specific role—that of the Orientally sinister Fu Manchu —the photographer has treated the subject symbolically, as an expression of the tragic motif, and the photograph thereby acquires artistic interest in its own right. The character is from the Metro-Goldwyn-Mayer production, "The Mask of Fu Manchu." Director: Charles Brabin. Assistant director: John Waters. Original story and adaptation by Sax Rohmer. Cinematographer: Gaetano Gaudio. Continuity by Irene Kuhn, Allan Woolf and John Willard. Film editor: Ben Lewis. Cast: Boris Karloff, Charles Starrett, Gertrude Michael, Myrna Loy, Lawrence Grant, Jean Hersholt, David Torrence, Herbert Bunston, Karen Morley, Ferdinand Gottschalk. (The still shows Mr. Karloff in the title role.)

NEW CONTRACT ALTERNATIVE TO INDUSTRY FIGHT ON U. S. CONTROL

Leaders of MPTOA and Allied Gather in Chicago to Draft Exhibitors' Version of Standard Agreement for Industry

BULLETIN

Plans for introducing and pushing the proposed bill for federal regulation of the motion picture industry will take precedence over other matters, it was announced as the joint committee of twelve of Allied and MPTOA met at the Congress hotel in Chicago Thursday. While the committee hopes to start work on the drafting of a new contract, it was said that legislative activities will come up for first consideration. Extensive plans for obtaining vigorous backing of all exhibitor units for the federal bill and the drafting of a nation-wide campaign are the immediate objectives. Charles W. Picquet of Pinehurst, N. C., was appointed to the committee and Lester Martin of Nevada, Iowa, is substituting for Sidney Samuelson of New Jersey, who was unable to attend.

Allied States Association and the Motion Picture Theatre Owners of America are expected to offer an alternative of immediate adoption of a new standard exhibition contract or a fight for federal legislative control, according to unofficial sources familiar with the situation. The reaction of the larger producer-distributors to the standard form, which will be drafted jointly by Allied and MPTOA, will determine the future action of these national organizations regarding their proposed concerted drive for congressional legislation for the industry, it was said.

Allied's executives, headed by W. A. (Al) Steffes, president, and Abram F. Myers, general counsel, met with MPTOA officials, led by President M. A. Lightman, for the second time in Chicago at the Congress hotel late this week and activities will be launched to draft a 100 per cent exhibitors' version of a standard agreement for submission to distributors. If acceptable to the sales companies it would serve as an alternative contract to the several forms now offered individually by each exchange. Mr. Steffes said last week that the committee would convene on Thursday and "remain in session until the contract is completed." Mr. Lightman predicted it would take at least four or five days to complete the instrument.

Separate Negotiations Seen

Because a government decision of a few years ago prevents group adoption by the distributing companies, the exhibitor organizations undoubtedly will enter negotiations separately with each sales manager and legal staff. While not all companies are expected to ratify the proposed contract immediately, even after the usual surface adjustments, it was said this week that sufficient competitive sales pressure could be brought to bear against a few which might hold out, if and when the majority decides to use it.

Allied's activities up to the first joint meeting with MPTOA on September 19 and 20 had been concerned largely with a campaign for federal regulation, while the MPTOA had sought adoption of a standard contract. Both agreed at the meeting that the use of a uniform instrument is desirable for the orderly conduct of the industry, serving as the foundation for a solution to so-called ills of distribution and exhibition. If, however, a new form of contractual relations cannot be established between buyer and seller, Allied and MPTOA further agreed to campaign for federal legislation, and with this possibility in mind, a draft of a bill to be presented to Congress at the next session was adopted.

Allied and MPTOA have decided upon strict silence regarding the possible outcome of this week's meeting until definite action is voted, but word came through on Tuesday from other channels that the committee undoubtedly would give consideration to the unused 5-5-5 contract as the basis of a new draft, inserting new clauses and eliminating and altering others.

To insure proper interpretation of necessary amendments to the contract, Allied and MPTOA previously announced that its committee of ten would remain a standing unit. In case of a disagreement with a committee to be appointed by distributors, each group would select one man to represent it for one year in arbitration of disputed points, and the two would select a third. The decision of the board would be final and binding on all parties. In case of a disagreement between distributor and exhibitor over selection of a third member of the arbitration board, the governor of New York would make the appointment.

Following drafting and adoption of the contract by the Allied-MPTOA leaders, the joint interests are expected to lose no time in taking the form to distributors. In certain circles it is believed that adoption could be enacted before January 1.

Mr. Lightman said in Memphis the other day that the outlook for the contract meeting is hopeful. His prediction, however, was followed by reports in Memphis that he contemplated resigning from the MPTOA presidency. In this connection, the Tri-State MPTO, assembled in convention at Memphis, Mr. Lightman's headquarters, passed a resolution indorsing his regime and urging him not to resign. Last week, the Wisconsin MPTO voted approval of his action at Chicago in connection with joint advocacy with Allied of federal legislation. The MPTO of eastern Missouri and southern Illinois refused to approve it, but Philadelphia and New Jersey affiliates did.

Antagonism of distributors' attorneys to adoption of a standard form, which is said to have been responsible for failure of the larger companies to adopt one previously, may be eliminated by the new contract which will come out of Chicago as an exclusive product of theatre owners and one in the making of which distributors will have no hand. Fear of violating the Judge Thacher decree of a few years ago has been held by the attorneys. The decision declared illegal the contract then in use by distributors who were responsible for its drafting.

Reports are heard that Allied's national organization is ready to invade the East, where the organization has little state representation. Early this week it was announced that the MPTO of Buffalo had voted to affiliate with the national MPTOA. Reasons for the affiliation were said to be based on the point that the Buffalo exhibitors have always "advocated organized self-control within the industry."

Reaction of Larger Producers to Exhibition Instrument Is Expected to Determine Course on Federal Regulation

Urges Joint Organization

"The chief need of the industry is a trade organization through which the several branches can cooperate for the protection of their common interests and work for the reconciliation of their differences," declared Abram F. Myers, general counsel of Allied States Association, in an address Wednesday before the annual convention of Allied Theatres of Michigan, in Detroit.

"Due to the lack of machinery for cooperation, as well as the will to cooperate, it has been necessary to resort to the courts and legislatures for the definition of rights. While progress in such procedure must necessarily be slow, developments to date are substantial and gratifying. Once these differences are settled, the will to cooperate will manifest itself—and not before."

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EXCLUSIVE RUN POLICY SPREADS WHILE EXHIBITOR PROTESTS RISE

Loew's and United Artists Close Deal to Place Plan in Eighteen Additional Cities; Arrangement Extended to Coast

The rapid expansion of the exclusive run policy of showing motion pictures gathered further momentum this week when Loew's and United Artists consummated an arrangement which will bring exclusives to 18 additional cities. Although exhibitor protests are mounting concurrently with the development, embracing numerous condemnations by state organizations and two appeals to governors, the principal sponsors continued in their plans for extension to cities and towns not already affected.

Akron and Canton, Ohio, already are showing exclusives and so are Syracuse, N. Y.; Rochester, N. Y.; Kansas City, Mo.; Providence, R. I.; Harrisburg, Pa.; Indianapolis, Ind.; Richmond and Norfolk, Va.; Nashville, Tenn.; London, Ont.; Atlanta, Ga.; Houston, Texas; San Antonio, Texas; Dayton, Reading and Columbus in Ohio; Louisville, Ky.; Charlotte, N. C.; Allentown, Pa.; Wilmington, Del.; Williamsport and Reading, Pa.; New Haven and Meriden, Conn.; Worcester, Mass; Waterbury and Bridgeport, Conn.; Springfield, Mass.; Lynchburg, Va.; Mansfield, Ohio; Manitowoc, Wis.; San Francisco and elsewhere. While the plan has been confined to date almost solely to important eastern centers of keen competition between circuits and independents, United Artists carried exclusives to the coast, opening its United Artists theatre at San Francisco on October 10 with the new policy.

United Artists and Metro are the principal participants in exclusives to date, with Paramount using them in a few territories. Warner Brothers has not yet decided, according to Major Albert Warner. Columbia, and RKO have definitely announced non-exclusive sales policies and Fox is not expected to extend exclusive deals any further than Harry Arthur's circuit in New England.

Paramount Plan in South

Although maintaining that there was "not enough information available on the success or failure of exclusive runs to formulate an opinion at present," George Schaefer, Paramount sales manager, said last week that his company probably will run exclusives in the class A theatres of some of its southern towns. Up to now, Paramount has been showing this season's product on an exclusive basis in Akron, Canton, Norfolk and Richmond. The subsequent run situation in those towns made it necessary to switch over to exclusives, it was said. Among the several southern towns in which Paramount is considering adoption of exclusive policies are Nashville, Charlotte and Atlanta.

Announcement of the United Artists deal to show exclusively in 18 cities said that consummation of the agreement is "the first great stride in a plan which ultimately will alter the entire complexion of the motion picture business, as far as the theatregoing public is concerned."

It was further said, by United Artists, that "in the 'exclusive run' plan, designed some months ago by Al Lichtman, vice president and general manager, theatres of the country are divided into two classes, A and B. Under the plan, only the A group will exhibit the best pictures. Using a 50-cent admission as a basis of comparison, it means that all 50-cent films will be shown in Class A houses and the 25-cent pictures will go into Class B houses."

"In other words," continued the statement, "under the Lichtman plan theatre-goers will be protected from encountering a 25-cent picture in a 50-cent house, there being no such protection under present methods of distribution. As it is now, the public shops around for film entertainment, with no assurance that the best pictures are in the best theatres. There will be such assurance under the new plan. On the other hand, producers will be afforded additional incentive to improve their pictures. Because of the longer runs and the added revenue, they will be enabled to put more time and study into their output."

The exclusive run contracts were signed by Mr. Lichtman, for United Artists, and Col. Edward A. Schiller, for Loew's. The following theatres are included:

Loew's, Akron; Loew's, Canton; State, Syracuse; State, Rochester; Midland, Kansas City, Mo.; State, Providence; Regent, Harrisburg; Palace, Indianapolis; Loew's, Richmond; Norva, Norfolk; Vendome, Nashville; Loew's, London, Ont.; New Grand, Atlanta; State, Houston; Loew's, Dayton; Colonial, Reading; Broad, Columbus; and State, Louisville.

Protested at Chicago Meeting

Exclusives were the subject of one of the important protests of the newly formed alliance of MPTOA and Allied to correct so called industry ills by joint action. At the first session of leaders in Chicago September 19 and 20, exclusives were condemned in a resolution and vigorous opposition against them was promised. It may materialize at the second joint conference which takes place this week in Chicago.

W. A. (Al) Steffes told newswriters at the first meeting that "the public is vitally affected by this new sales policy," and that when it learns "the extent and purposes of the plan to deprive them of their favorite stars and pictures at the prices they are now paying, the moviegoers will rise up against the producers and the first run theatres that are sponsoring the plan."

Future action of the joint exhibitor organizations will follow lines laid out at the Chicago conference, where the following threefold plan was adopted to combat the spread of the policy: first, the drafting of a federal measure to outlaw exclusives; secondly, the sponsoring of state laws to tax theatres showing them, and thirdly, an appeal to the public on the screens and in the newspapers.

The MPTO of Eastern Missouri and Southern Illinois, in convention at St. Louis last week, passed a resolution condemning exclusive runs.

The Tri-State Motion Picture Theatre Owners, of Tennessee, Arkansas and Mississippi, meeting in annual convention at Memphis early this week, resolved against them.

Akron exhibitors voted not to play Metro or Paramount pictures if any part of the release schedule of either company is sold exclusively. They decided to elect a representative to take up the matter with both distributors. Metro adopted the policy for Canton and Akron, where the Loew circuit operates theatres. At Canton, it was said that the public did not react kindly toward trailer announcements of the plan.

Warner home office executives denied reports from Mansfield, Ohio, that the company's Ohio

Two Appeals Against Plan Are Placed Before Governors; Numerous Objections Are Raised by State Organizations

and Mansfield theatres in that town were to be placed on an exclusive policy.

"Grand Hotel" started off Metro's exclusive run plan at Loew's Ohio theatre in Columbus. This was the first time an exclusive run had played the town and the circuit reported an increase in business, holding over the picture for a second week, the first time that house had held over a production. "Pack Up Your Troubles," Laurel-Hardy feature comedy, was scheduled to follow.

Protest at San Francisco

San Francisco independent theatre owners are up in arms over decision of United Artists to sell exclusively at the United Artists theatre which opened October 10. "Rain" started the new plan, and advertising advised the public that if the picture is shown at any other house in the territory, patrons may present their ticket stubs and have admissions refunded. Local exhibitors threaten to use their screens in a boycott. Several hundred neighborhood houses are affected.

Although Robert Lynch, Metro exchange manager in Philadelphia said in an interview in The Exhibitor, regional trade publication, that his company does not intend to push exclusive runs in that territory, Jay Emanuel, its publisher, took to the radio to warn picturegoers of the community against the practice. Mr. Emanuel said the policy is now being tried out in Wilmington, Del.; and at Reading, Harrisburg, Allentown, Williamsport and at other places in Pennsylvania. The broadcast, over a Philadelphia station, was intended for patrons, who were told by the publisher that exclusive selling will be a raid on pocketbooks of at least 50 per cent of the people of the country.

The MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware is vigorously opposed to the policy. Ninety-three exhibitors, said to represent 200 theatres in the Philadelphia territory, met in a special mass meeting last week to work out a campaign for presentation of exclusive run activities before Governor Pinchot, with the suggestion that a special state tax be levied on theatres so involved. The exhibitors pledged their support to a national campaign.

George Aarons, secretary of the Pennsylvania MPTO, addressed the women's federation in his territory on the unfavorable possibilities.

Connecticut MPTO Asks Tax

Fox Film, which is not committed to exclusive runs, because Sidney R. Kent, president, opposes them, sold exclusives to Harry Arthur's circuit in New Haven while Mr. Kent was in Europe. Immediately upon consummation of the deal and after Mr. Arthur launched a widespread campaign on behalf of his new policy, the Connecticut MPTO appealed to Governor Cross for relief by means of a tax. The Fox deal is confined to Mr. Arthur's theatres at Meriden, Worcester and Waterbury.

A test suit is planned in the superior court at New Haven by the MPTO, it is understood. The general target of the association will be excessive protection, with exclusives attacked as a phase of this issue. Governor Cross is said to have promised to aid exhibitors in

(Continued on next page)

EXCLUSIVE PROTESTS ARE GROWING

(*Continued from preceding page*)

their fight. Plans were discussed last week at an MPTO meeting in New Haven.

MGM exclusives in New England in all probability will be limited to seven situations. One deal already is set, with a second for six towns now in negotiation. Loew's in Providence is the initial exclusive spot for MGM with Fox Poli houses in Meriden, New Haven, Worcester, Bridgeport, Springfield and Waterbury, all operated by Harry C. Arthur, as the next situations. The deal with Mr. Arthur is said to be practically set.

Charles L. Glett, vice president of Freuler Film Associates, an independent company, went south the other day to study reaction of the exclusive run situation on the independent market. He reported that the conversion of large circuit-owned houses into exclusive runs will bring into being a whole new line of independent first runs that heretofore have played nothing but subsequents. "It is obvious to the observer," said Mr. Glett, "that the outcome will be strong independent producing and distributing units to which these independent first runs, for the first time, will make sole recourse for their product."

Mr. Glett said the situation seems ideal for these reasons: "It answers the problem of the major companies with their theatre holdings and price competition; it preserves the de luxe run as such; it makes it possible to pay heavy overhead and make a profit; and finally, it gives the theatregoer a feeling he is getting his money's worth."

Opening on an exclusive run basis late in September at Loew's Midland, Kansas City, "Grand Hotel" sagged below average in its second week. "Pack Up Your Troubles" followed.

Subsequent Runs Protest

Meanwhile, subsequent run exhibitors were denouncing the policy. The exhibitors did not conceal their alarm at an innovation which they believed would deprive them of their profits and the product of a large distributor.

After consulting legal advisors, Jay Means, president of the Independent Theatre Owners Association, concluded that court action will have to wait until the policy has been in effect some time before exhibitors can claim their business has been injured. The protests against MGM continued, but were not directed against United Artists, which planned to join MGM in showing exclusives. The association has instructed attorneys to investigate the legality of the exclusive practice at Loew's Midland, Kansas City. A test case may result.

E. Van Hyning, president of the MPTO of Kansas and Missouri, said, "MGM's exclusive run policy will prove a boomerang and after a trial the company will find that it is not practical." Mr. Van Hyning declared he believed the producer was within the law in limiting its product to a single house, but he added, "it is the neighborhood theatres that have made the stars what they are today. It seems to me a very unfair policy to take the stars away from the patrons and theatres who helped to make them."

Zoning Litigation a Factor

At the same time, zoning litigation and the fact that exhibitors have been quick to resort to the courts in disputes with distributors was viewed as a major reason why exclusive runs will be in general use in de luxe houses by 1933. A Kansas City exchange executive was quoted as saying, "The Youngclaus suit and similar actions have caused a lot of trouble for the distributors which could have been obviated by exclusive runs. By automatically doing away with protection, exclusives will settle that perplexing problem. This conclusion, together with the fact that exclusive runs have

(*Continued on page* 18)

Adequate Protection Suggested As Solution to Exclusives

Mr. Allen Johnson, an independent theatre owner of Grand Rapids, Mich., and at one time president of the state exhibitor organization, has forwarded a discussion on exclusive runs which, he believes, might help to clarify matters in the present situation. Proper protection in key zones is the solution, Mr. Johnson says, and in this connection he offers a simplified protection plan.

By ALLEN JOHNSON,
Royal and Our Theatres, Grand Rapids

The various legal angles of exclusive runs have been discussed freely, likewise, advantages to the theatre selected for the run and the disadvantage to the theatre that is not, but there is one phase that seems to have had little consideration. That is the economics of the plan as it relates to the industry as a whole over a long period.

The very foundation of this business is built upon its universal or almost universal appeal to the masses. The exclusive plan definitely reduces the number who may see the better pictures. Will these people, and they are many, be satisfied to accept only second rate pictures, or will they forsake pictures entirely? Ultimately a great number will gradually adopt some other form of amusement, with a consequent serious loss of revenue to the industry. Producers who go into the exclusive run plan should be prepared to lose the rental from subsequent runs, not only on pictures that are sold exclusive, but on second rate product as well. This loss must of necessity be added to the first run account who plays exclusives. It's the second and third rate pictures that cause the worry. Taking away outstanding pictures from a subsequent run either forces that house out of business or forces it to a very low admission price with possibly added attractions and a consequent reduction in the amount of money left for film rentals. Many an exhibitor pays an average that is out of proportion on second rate subjects but the occasional "clean up" picture keeps him in business.

The opera is almost entirely unknown to, and consequently unappreciated by, the middle and lower classes in this country, because it is not made available to them at a price they can afford to pay. The motion picture occupies an opposite place today in our own country. Everyone goes because it is within the reach of everyone. Any plan to make it "exclusive" is fundamentally and economically wrong.

The public does not expect a return to five and ten cent shows. Every fair-minded person in and outside of the industry will agree that conditions cannot continue as they have in the past year. But exclusive runs are not the answer. The plan is absurd, unnecessary, and un-American. It is just as extreme and as basically wrong as to expect pictures to be made immediately available for fifteen cents.

Analogy from Book Field

A publisher buys a story and if it is a good one it is released in book form to the public in a two or three dollar edition. There is a class of people who can and will buy the book at that price. After a period of time, it is released in a dollar edition and finally, after a sufficient period of time has elapsed, it is put out in a fifty cent edition. Buyers are to be found in every price class. Is not that the answer to our problem? Protection—adequate protection based upon admission price and policy. The "Grand Hotels" can and should be road showed at 1.50 or more, brought back six months later for a legitimate first run at fifty or sixty cents (more if shown with a stage show). Protection over all subsequent runs should be according to price differentiation.

For example, let us say the legitimate first run (without stage show) is sixty cents. The next run, let us say, would be at 75% of the first run price or forty-five cents, after a period of four weeks protection; the next run at thirty cents after a period of eight weeks protection; the next run at fifteen cents after a period of sixteen weeks protection.

Simplifying the set-up, it would look something like this:

1st run	60c	100%	—On release or 6 months after roadshow
2d	45c	75%	of 1st run price—4 weeks after.
3d	30c	50%	of 1st run price—8 weeks after.
4th	15c	25%	of 1st run price—16 weeks after.

Additional penalties or protection should be imposed for added attractions over and above the usual two hour show of feature, comedy, news and variety reels as follows:

If first run uses vaudeville and second run does not, the protection should be reduced between the runs. If a subsequent run uses vaudeville or give-aways, or double features, additional protection should be imposed over and above the foregoing schedule.

Perhaps the periods of protection outlined above are not right; they may be too long or perhaps not long enough. Only by testing the plan will the proper protection period, that actually protects without being unfair to any one, be determined.

Some will say there is nothing new about this plan, but I say it is new—at least, it has never been properly tried out. True, the first runs have, in most cases, secured adequate protection, but the same proportionate protection has not been extended to subsequent runs.

Blames Exchanges Also

The exchanges are partly to blame because they have refused adequate protection to second, third, and fourth run. They have used as a principal argument that it tied up their investments in a picture too long. That is unsound, however, because when they release a picture to houses charging ten and fifteen cents before an adequate period of time has elapsed, they injure their preceding runs and ultimately have to accept less rental from the runs who should be contributing the important revenue. Exchanges should be re-geared to keep good prints available for at least a year on all pictures and on outstanding productions, even longer.

Independent exhibitors have not been entirely blameless. The position taken by some exhibitor leaders, that protection should end with the end of the run, is ridiculous and absolutely untenable. If such became the rule, we would become a ten-cent industry in six months. Only adequate protection based upon sale price and policy will keep prices up sufficiently to permit improvement in the industry and a fair return of profit to those of us who are in it. Such a plan should be devised and with a certain amount of flexibility under an arbitration set-up, should be given a legal background so that no one need fear.

Extreme ideas must be discarded if we are to progress. Exclusive runs are extreme. The theory of no protection being justified beyond the end of the play date is extreme.

HOWARD DIETZ, PLAYFUL SHOWMAN

He builds revues and sells pictures

Howard Dietz writes 36 as his age but into that span he has crowded experience that makes him a veteran in the history of motion pictures, Broadway and the stage.

"Flying Colors," at the Imperial Theatre, has five Dietzian ancestors. The other musicals to which this slender, blue-eyed, dark-haired youth contributed lyrics and sketches were the Little Shows, all three of them; "Three's a Crowd," in which Libby Holman torch-trouped with "Body and Soul," and "The Band Wagon," which had almost everything.

For all his early and rapid rise on Broadway, Mr. Dietz is modest and is primarily interested in his job. It is nothing new to him, but he likes it—and has liked it for the twelve years he has been head of the advertising and publicity departments of Metro-Goldwyn-Mayer.

Mr. Dietz has come to the conclusion that the longer you stay in the business the less you know about it, and that is what makes it interesting, aside from the salary.

"The industry has had a series of idea cycles in advertising and publicity," said Mr. Dietz, with just a hint of amusement. "Somehow the policies became unfixed—just a big series of unfixed policies. Right now the shows are outside the theatres. If this keeps up the public will have to go inside the theatre to see the ballyhoo or stay on the sidewalk if they want to see the show. Our concern is—can the theatre canopies stand the strain?"

Howard Dietz has his office at Broadway and Forty-sixth street and he also has a fast eye, as befits a ping pong champion. The last ping pong war broke out last January and once more it was Mr. Dietz who paddled his way to victory over such worthy opponents as Bill Tilden, Max Schmeling, Sidney Lenz and Harpo Marx. The conflict raged at the Algonquin hotel, long the raging ground.

Mr. Dietz has quite an interest in New York City. He was born there—"born and bred" is the way he puts it. He once wrote a poem about New Yorkers who are not New Yorkers but come in assorted bunches of "ians" and other conveyances. Poetry seems to have exercised an early interest. Bearing witness are his "Babylon," and scores of contributions to Judge, Life and F. P. A. (Franklin P. Adams, columnist of "The Conning Tower," New York *Herald Tribune*.) With this interest went such sidelines as browsing about on the Bowery for copies of old songs. Mr. Dietz today owns one of the most complete collections of the old Delaney Song Books, dated about 1870.

Circumstances have a way of getting together to start a youngster on a career. In young Mr. Dietz's case the fortunate occurrence was an advertising contest which he won while a student at Columbia University. This brought $500 to the former office boy of the New York *American* and a job with the Philip Goodman Advertising Agency.

He went through the $500 in one week with the help of Rector's and Captain Jim Churchill's cabarets, where he took pains to meet the right people. Somehow he man-



HOWARD DIETZ

aged to get on a railroad labor gang bound westward from Hoboken to an obscure place called Deposit. Two hours at Deposit convinced him that he was on the right track but with the wrong crowd. He telegraphed for funds. When they were not forthcoming at once, the next step was to obtain a job at the local Borden milk depot. The milkmen obliged by going on strike and he got an exclusive story which he later retailed to the New York newspapers.

In 1917 Mr. Dietz married Elizabeth Bigelow Hall. He joined the Navy the same year. This was due almost entirely to the fact that there was a war in Europe. At Hampton Roads, Va., he was taken with the "flu." After waiting in line five days for admission to the hospital he keeled over. When he awoke he was inside. Immediately upon his discharge from the hospital he was assigned to what apparently was considered an aid to convalescents—duty in the garbage transportation department. In the barracks yard he found a compatriot who had the courage of his convictions—he was holding his nose. The man after Deitz's own heart was Russell Nedell, art editor of *Navy Life*. Dietz soon had a job on *Navy Life* and was lost forever to naval transportation on land.

After the Armistice he obtained a place in the publicity department of Goldwyn Pictures and in a short time, at the ripe old age of 24, headed the publicity and advertising departments when Goldwyn merged with Metro.

The versatility and capacity for hard work that have produced for Howard Dietz a record with few equals in motion picture advertising and publicity, have led him to noticed activity in other fields of amusement. There is even a children's story, "June Goes Downtown," published by A. and C. Boni.

He made his Broadway debut with a sketch, "The Forty-niners," in collaboration with Morris Ryskind. The sketch ran twenty minutes on the opening night and thereafter ran no more. In "Poppy," Luella Gear sang one of his first songs, "Alibi Baby." Goodman, the producer, gave Dietz $100 and he soon spent all but $9 of it following his song around on the road. Out of that he won a pipe and a contract to do the lyrics for a new show. The show was "Dear Sir," and since it ran only two weeks, it is assumed that the pipe survived it.

Four years ago one of Mr. Dietz's best publicity bits was a test, at Columbia University, of the reaction of blondes and brunettes to hot love scenes portrayed on a motion picture screen.

Many the Broadway nifty, passing under other labels, has had its origin in the whimsy of Mr. Dietz. For instance there is the quip that went around the world to contribute vastly to the fame of Samuel Goldwyn. While Mr. Goldwyn was in London interviewing George Bernard Shaw, Mr. Dietz thought up the notion of having it related that Mr. Shaw, after a long interview, has said to Mr. Goldwyn; "You are so much the artist and I am so much the business man I fear that we shall never be able to reach an understanding." The notion went over to London from Dietz in code and came back over the press cables as a story, one of those waspish, hot, short ones that everybody prints.

The late Marcus Loew held Mr. Dietz in high esteem and took great joy in relating an episode of their early acquaintance.

"I invited Howard out here to Pembroke for a week-end," remarked Mr. Loew, "so we could get better acquainted and so I could have a notion about this young man who was in so responsible a post in our company. He arrived late Saturday and on Sunday morning I took him for a stroll through the grounds and the conservatories. He surprised me speechless by the way he exclaimed over the flowers and how he could name a rare tree or a bush at a range of a hundred yards. I thought to myself, 'Well, I surely got a smart young fellow here—why he's even up on botany.'

"I kept thinking that for several days. Then one evening the head gardener got talkative and asked me 'Who was that black-haired young fellow that was out here in the greenhouse after midnight Saturday, reading all the plant labels with an electric torch?'

"But he got the raise, anyway."

Marcus Loew liked the technique.

Another Dietz deviation from the expected was staged at the opening of the "Hollywood Revue." Twenty-four chorus girls were strapped to the wall of the Astor theatre and went through a dance routine to the delight of Broadway and the good of the box office.

Playing anagrams, for high stakes, with Alexander Woollcott is a favorite diversion. He also gets to a billiard table as often as possible. He prefers drama to musical comedy. Fishing and golf are out; being a ping pong champion, his one great ambition in life is to become a tennis champion.

THE CAMERA REPORTS



AMBUSHED. So to speak, this being another one of those undercover shots. In this instance, Bert Longworth has victimized Darryl Zanuck, associate to Jack L. Warner at Warner-First National, with his rapid-firing camera.



IN LEAD. Bette Davis, rocketing from the ranks at Warners', who has the chief feminine role in "Parachute Jumper," starring Douglas Fairbanks, Jr.



LOANED. Borrowed from Samuel Goldwyn. She is Shirley Grey, whom World Wide has obtained for "Uptown New York," in work at Tiffany.



ON THE ROAD BACK. That's punning, of course, for James Whale, here shown aboard ship in New York harbor, has returned to direct Universal's "The Road Back." Whale has been vacationing lengthily in England.



JUVENILES. Of their kind, no reflections on the histrionic variety being intended. Nor, obviously, is William Powell referred to. The Warner star thus intrudes because (since he owns the momma-dawg) they're his pups.



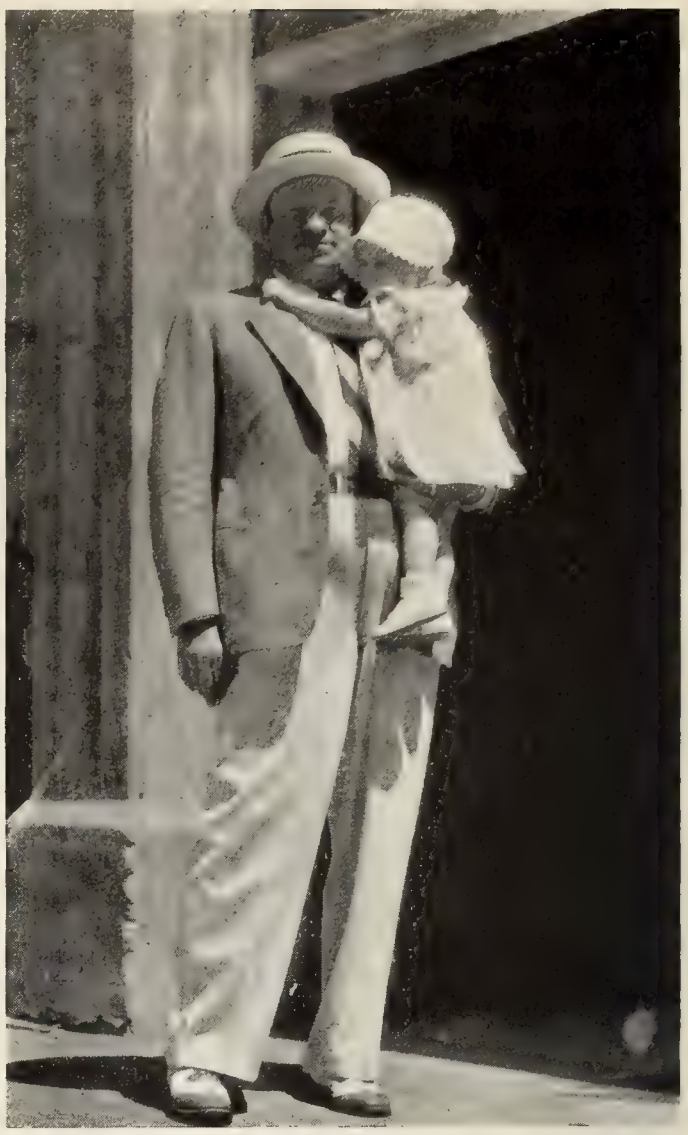
SIGNED. Ruby Keeler who has been signed to a long-term contract by First National. Her first role will be in "Forty-Second Street."



MENACE. But Jackie is apparently out of character for this pose with Patsy Ruth Miller and Brewster Morse. Jackie, and maybe Miss Miller, will be in Morse's "Roar of the Jungle," Freuler Film Associates picture.



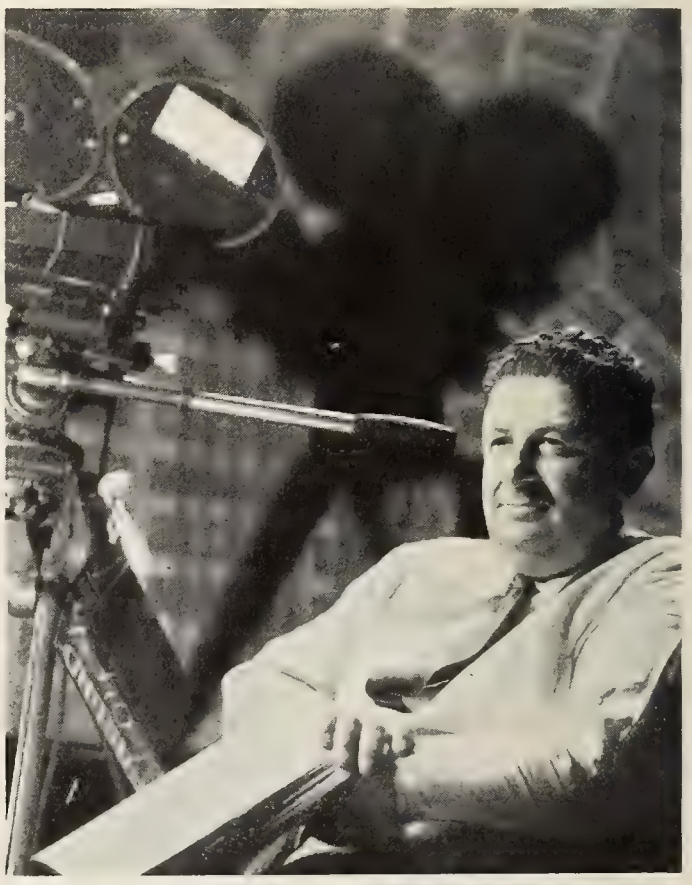
BROADCASTING A PLAYLET. How it's done, in case you didn't know. Shown in action is a cast radioing episodes from Majestic's "The Phantom Express," which issued through ten stations. Similar broadcastings will be conducted for Majestic's "The Crusader." The air productions were arranged by Stewart Moss and Charles Reed Jones, in connection with the New York showings.



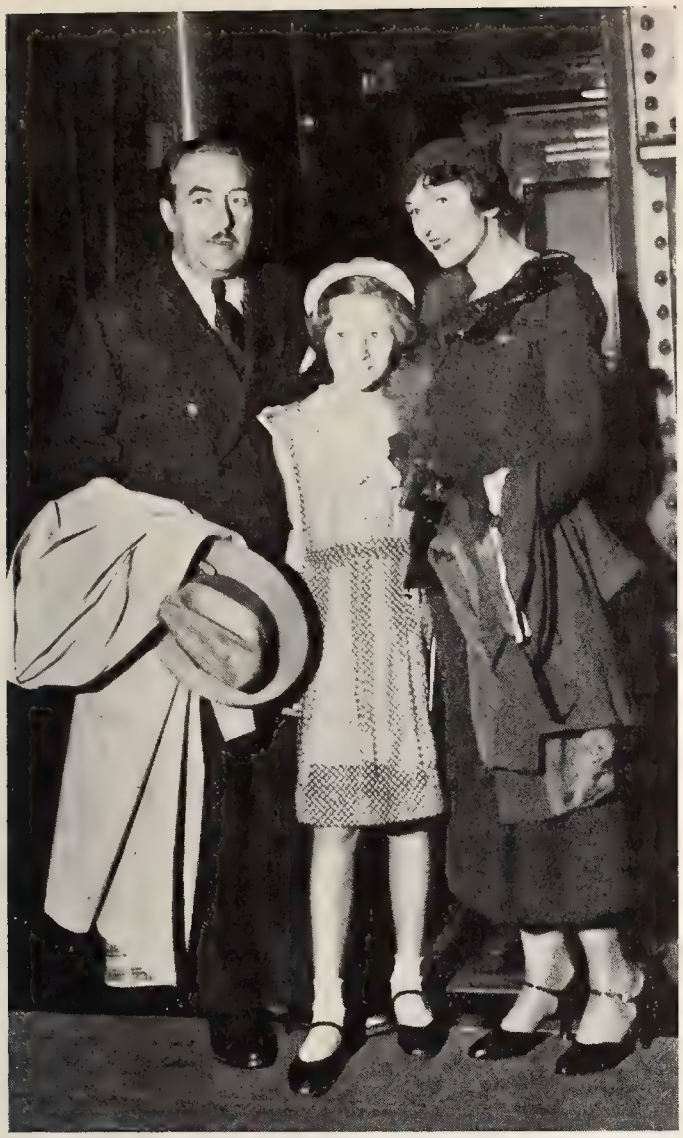
LOCAL TRANSIT. Carol Ann has come to tour the MGM lot, so transportation is up to His Daddy-ship, Wallace Beery (who can scarcely be called too small for the job). Carol Ann was adopted by Mr. and Mrs. Beery some months ago.



A PLEASANT INTERRUPTION. Or so it must have been when Director Lloyd Bacon and Star Joe E. Brown were visited on location at Catalina by Mrs. Bacon, Mrs. Brown, Dolores Costello-Barrymore and Helene Costello-Sherman. They are shown with friends in front of a swell marine background as Messrs. Bacon and Brown paused between scenes of Warners' "You Said a Mouthful."



PROMOTED. Following what would seem to be a logical development, Karl Freund (here shown at the Universal studio with the emblems of his craft) has been elevated from cameraman to director. His first assignment is Universal's "Im-Ho-Tep."



BACK TO BROADWAY. Walter Connolly, stage star who has just completed his first screen role in Columbia's "Washington Merry-Go-Round," arriving in New York for the premiere. Shown meeting him are his wife and daughter.



MADE FIRST OF GROUP. Members of the cast and technical crew which produced the first of a series of eight Remington productions. Among them will be recognized Mary Brian, Irene Rich, James Hall, Hale Hamilton, Noel Francis, Jed Prouty and Clay Clement. "Manhattan Tower" was filmed at Universal City under the supervision of Lou Ostrow, with Frank Strayer directing.



MECHANISM. A fine example of modern photographic art that made this production still runner-up to the picture ultimately chosen as the current "Still of the Month." This study is of George Marion, Sr., in Fox's "Six Hours to Live."



IS OUR FACE RED! And we don't mean the cover! Not that it is any surprise to find Our Gang with the Herald. But who thought they could read? Maybe, of course, they can't, and that—. At any rate, here the Hal Roach rascals are, Stymie, Spanky, Dorothy, Dickie Moore and Cotton. Readin'—or else just making sure they get their pictures in the Herald.

JOB FOR "SOME HOLLYWOOD IBSEN"

Says DeCasseres of "The Other One," and "Success Story" as Picture "Simply Howls for Muni"

by BENJAMIN DE CASSERES

SUCCESS STORY

This play by John Howard Lawson simply howls for Paul Muni in every situation and in every scene.

Sol Ginsberg, an East Side kid whose brother died a gangster's death and was buried in a fake $20,000 coffin, who himself has the soul of a gunman but climbs to the top of the commercial world, was played poorly by Luther Adler. Muni is the only actor on the stage who can pull the roots out of this remarkable character creation.

Sol is tough and rough. He is a radical dreamer. At bottom he is a rat, a cave-man, a frustrated Capone.

We see him first as a first-class statistician in a powerful advertising ballyhoo firm, whose head is a Gentile, Raymond Merritt (played excellently by Franchot Tone). Sol has a platonic love for Merritt's secretary, who got him the job.

Sol is a brazen, blatant, dynamic worker. He bawls out his superiors and so gets promoted because of his nerve and his "great schemes." He "don't take no fire—see?"

In four years and three acts he has taken away the business from Merritt, married Merritt's mistress (a loud platinum chiseler), and finally is shot and killed by his first love, the secretary to whom he tries to make tiger-love in the office at night.

The play, for all its interesting work-out, is phony. Sol Ginsberg is a remarkable character, but he is Vulgarity incarnate.

What Muni can do with his play and character is something that will be memorable, I think.

Picture value, 80 *per cent.*

NONA

"Nona"—Gladys Unger did it. As a stage play it is moth-eaten and gives forth an odor of pre-McKinley staleness.

But there is Ulric—the luscious Lenore—who can pull "Uncle Tom's Cabin" out of the ice. But I fear the Ulric has overplayed. Oh, yes, she still glows, ferments, is superorganic, yowls, meouws and screams as of yore, but it is getting a trifle wearisome. Tiger Rose and Lulu Belle register no longer. I hate to record this, for I have been one of her pop-eyed victims. (Is she not the Knute Rockne of Sex?)

But "Nona" will be a picture when it goes through the half-sole-and-heel store out where the San Gabriel flows.

Nona is a German dancer. She has a red-hot temperament, a good heart, is without a sweetheart for the moment (the artists' room in Symphony Hall, Philadelphia), has a rich, married, platonic backer, and an entourage of the usual eccentrics.

In pops for no reason at all a rich Philadelphian (assumed name of Finale) who becomes her piano accompanist in the place of the fellow she just fired. She makes him agree not to make love to her (love is bad for Nona's toe-work).

Touring the country, the next scene is the private car of Nona, snowbound in Colorado. The eccentrics are aboard—'cellist, Nona's private secretary, a virgin who offers herself while stewed to Finale in case he is pressed to save Nona—this is a fine bit played superbly by Patricia Calvert, as is also the part played by a hard-boiled property man.

Of course Finale makes desperate love. Then he discovers a $50,000 check signed by the platonic backer for a home for Nona's "orphans."

He jumps from the train (hey! hey!) and goes through the snow to a small station. Nona, now caught in Love's Web (hey! hey!), follows him. Finale then reveals he's a rich man.

They all come in.

This piece of cheese can be transmuted into a passable piece of cinema lemon meringue pie in sturdy hands.

Picture value, 40 *per cent.*

BIDDING HIGH

A battle between Wall Street and bootleg booze. Also between two sisters, Myra and Sylvia Crane.

The play, "Bidding High," is by Lois Howell. It doesn't click like a nickel in the automat, but it contains some of the stuff of which those slow-moving interior pictures are made. If the producer who grabs this off feels like it he can go into the stockroom and pull out the old panic-on-the-Stock Exchange shots. They'll fit.

Englewood, N. J., is where this opus is laid. Myra Crane, getting near the steep and blowsy forties, is in love with Mark Ellis, a Wall Street playboy with more jack than any Broadway actor has seen since Booth and Barrett's day.

Sylvia, her sister, meaner, and therefore younger and more appealing, grabs Mark (she loves him for his market clean-ups alone) from Myra and marries him. In doing this she gives the air to Jimmy Stevens, the local Capone.

Mark loses his shirt-tail in the market. Sylvia returns to the arms of her Georgie Raft (so to speak) and Myra has her Mark again.

The cast is good, but the play has pre-war asthma.

Picture value, oh, 40 *per cent.*

THE STORK IS DEAD

Al Woods, the man who invented the bedroom, the father of the nightgown and the communicating hotel doors, is at it again after laying off of the thing for some years.

Do you remember the cycle of breath-taking snickers that began with "Up in Mabel's Room" and "Getting Gertie's Garter"? (O Minsky, O mores!)

Well, here is "The Stork is Dead," a farce-comedy by Hans Kottow, a Viennese Boccaccio, done into socalled English by the Merry Hattons (Fred and Fanny), who will half-sole and heel any foreign three-acter while you wait.

Let's gulp it down quickly. French count, on the rocks, has got to marry a pure young thing with the baby stare in order to recoup.

The Count has his discarded women on his trail, and one of them threatens to tell the just-out-of-the-convent girl what a wiggle-waggle the Count has been if he goes through with the consummation (O Minsky, O mores!).

The parents of the girl "coach her." The bridegroom informs the girl "the stork is dead." But she appears in hardly anything—and the Count gives up the ghost, so to speak. It's a Bill Powell.

All the scenes in the three acts are laid in bedrooms. Uncle Will Hays and Judge Landis, please take notice.

Picture value, 25 *per cent, if mutilated* 100 *per cent.*

THE OTHER ONE

Here's a play that's got a good idea in the offing but went cock-eyed for some reason that is beyond my usually keen analytical powers. Maybe it was because it was played in whispers or because I'd rather see it in pictures than on the stage.

"The Other One" is by Henry Meyers. It is about a pair of twins, members of the Unfair Sex. One of the twins is caught dying as the curtain ups. She has been poisoned by her sister, who is married.

Now, the twin who did the bumping off marries the husband of the sister she bumped off. As she has the same kind of features as her beautifully poisoned sister, he, of course, is very little the wiser. One curve is as good as another.

The bumper confesses to her father-in-law that she has poisoned her sister, but as he is a busy man he refuses to be bothered by such commonplaces. Mysterious, eh?

You see, the idea is this—but if you've seen Pirandello's "As You Desire Me" you get it. Only Monsieur Meyers is not Signor Pirandello by a whole lot.

Some Hollywood Ibsen might make a twin-puzzle picture of this. There's also an Edgar Wallace in the theme—somewhere.

Picture value, 5 *per cent, with free tea and toast.*



CHARLES E. McDONALD

McDonald is Coast Representative of Herald and Daily

Charles E. McDonald, Hollywood representative of MOTION PICTURE HERALD and MOTION PICTURE DAILY, dates his career in the industry from the early 1900's, when he played in Essanay pictures. He has also been in the newspaper business, circus and carnival press representative, actor on the vaudeville and legitimate stage, and theatre manager. He wrote the book and lyrics of "Let's Go," musical comedy success of a few years ago.

Mr. McDonald was vice-president and general manager of Van Beuren Corporation for ten years, supervising production of more than a thousand short comedies. He also became vice-president and production manager of Wafilms, Inc., resigning late last year.

Ontario Sets Precedent With New Censor Ruling

The Canadian province of Ontario has decided to accept French language films for showing in Ontario theatres without censoring and a censorship fee, provided the subjects have been approved by the censor of Quebec province. The move is looked upon in Toronto as setting a vital censorship precedent. The principle has been created of recognizing the decisions of the censor of another province.

French films, by the action, are relieved of censorship restrictions in Ontario, while product from Great Britain, Germany, Russia and the United States must continue paying the censor fee.

New York Circuits Continue Only Seven Day Protection

Protection over subsequent runs in the Greater New York territory for the Loew and RKO circuits remains at seven days, as the result of a settlement reached by the circuits with local exchanges.

BIG BRITISH CIRCUITS SHOW YEAR'S PROFIT

Gaumont-British Records Profit of £490,300 in 1932; G-B Paying 6% Dividend, ABC 5%; Fight on Budget Taxes

by BERNARD CHARMAN

London Correspondent

We can now proceed to tell you what has been the state of the British industry over the last year, from authentic records. In other words, the trading figures of the two largest circuits are now out, showing that at least some people still know how to make money with pictures, even if they haven't coined as much these twelve months as in better times.

Associated British Cinemas made £373,-310, and Gaumont-British shows a profit of £490,300. ABC announces a dividend of 5 per cent; Gaumont-British will pay 6 per cent.

Since ABC published its results first, we shall follow the same order in our study of these figures. There was of course a shrinkage from the 1931 totals. The profit was £431,451 in that year. That such a thing should happen in these times is hardly surprising, and the report shows the directors to be undeterred by the fact. They say:

"The cinema business responds rapidly to any improvement in general industrial conditions, and the directors believe that there are now indications of such an improvement."

Now let us see what return British Internal Pictures obtained for the supply of life-blood it has pumped into the same circuit over the same period. Its figures, issued concurrently with those of ABC, show a similar state of affairs, the profit of £112,513 comparing with £186,661 for 1931. Again a dividend of 5 per cent is declared. (Both companies paid 8 per cent last year.)

A reminiscence of the ill-fated multi-lingual experiment appears in the BIP report, which says:

"During the year it became apparent to the directors that considerable difficulty and delay would be encountered in recovering substantial sums due to the company for foreign language versions of a number of pictures made some time ago and sold by the subsidiary company, BIP (Export), Ltd., for exploitation in Germany and other Continental countries. Owing to the financial instability and government embargoes on remitting money prevailing in these countries, the directors have deemed it prudent to provide for possible loss on these debts and have appropriated £100,000 from the general reserve, which has been applied to balances due by subsidiary and associated companies. Such losses will be non-recurring, as the company stopped making foreign versions a considerable time ago and does not intend to resume making them."

Optimism of the public in the outlook for the cinema is revealed by the fact that the issue of a million shares of five shillings in August this year was fully subscribed.

And now let us turn to the half million profit recorded by Gaumont British. The sum of £490,300 given as net profit for the year represents a decrease of only £11,758 on the previous twelve months, and leads to the conclusion that box office returns have been buoyed by the improved quality British pictures that the company has been able to play over its circuit.

A few days before the release of the foregoing figures two further Gaumont subsidiaries announced their annual results. General Theatre Corporation showed gross profit of £316,814, a drop of a mere £7,000, while Denman Picture Houses declared £332,795, only £3,000 below 1931. Both these companies are theatre operating concerns.

One may well infer from all these facts and figures that optimism is the dominating note in home cinema circles. The inference is backed by the statement in the Gaumont report that "the Corporation's dominant position in the film industry has been further strengthened by the acquisition through subsidiary and associated companies of additional theatres. The programme of construction of new theatres has continued to progress in a normal manner."

▽

Australia Booking Deal

A new move to ensure external distribution of home product has been made by Gaumont British, this time with Australasia as their objective. As the result of researches undertaken on the territory by the British company, a contract has been made with British Dominions Films, Ltd., of Australia, whereby that company will distribute the entire output of G. B. in all the prinicipal cities of Australia and New Zealand.

British Dominions (not to be confused with British & Dominions of London) has its own circuit in the southern continent, and has also for long handled many of the most successful productions emanating from British studios.

▽

New Fight on Budget

Before the last governmental budget there was great agitation in the trade for a campaign to have the entertainment tax reduced; unfortunately there was so much to talk about (or so it appeared then) that no concrete decision on policy could be made.

But next time it's going to be a lot different.

The general council of the Cinematograph Exhibitors Association inaugurated its autumn session by laying down plans whereby trailers shall be prepared in sufficient quantity to allow every member to feed his public with propaganda from now on. That there will be a practical development at last is ensured by the generous action of Mark Ostrer, of Gaumont British, to contribute £1,000 towards the campaign, on condition that each exhibitor shall make a contribution of his own. In consequence, the C. E. A. council proposes to impose a levy on all members, varying between 2 pounds 2 shillings for bigger halls and 10 shillings sixpence for smaller operators.

EISENSTEIN'S PICTURE RUINED, SAYS SINCLAIR

Novelist Declares American Cutters Eliminated All Scenes Favorable to Mexico from Production That He Inspired

by JAMES LOCKHART
Mexico City Correspondent

Charges that a pro-Mexican picture entitled "Viva Mexico" ("Hurrah for Mexico"), produced in Mexico by Serge Eisenstein, Russian film producer, were so cut by American technicians as to leave only scenes of the worst aspects of Mexican life and to distort the director's purpose in producing the picture, were made by Agustin Aragon Leiva. Señor Leiva, who claims to be an intimate friend of the Russian, made the criticism in a lecture on "Mexico and the Tragedy of Eisenstein," delivered at his Mexico City home.

According to Señor Aragon Leiva, Mr. Eisenstein, after walking out on some Hollywood companies who didn't agree with his views, was induced to come to Mexico by Upton Sinclair, American radical novelist, to make a unique picture depicting Mexican life as is. Mr. Eisenstein's aim was to reproduce stark realism, to make a picture without plot showing good, bad, and indifferent aspects of life in the Republic immediately south of the Rio Grande. Aragon Leiva declared that three sections of the picture had been made when Mr. Eisenstein had to go to Russia. He gave his incompleted work to Mr. Sinclair, the lecturer said, and the novelist, in an effort to retrieve the $40,000 spent on the production, endeavored to market it in Hollywood, but met 100 per cent turndowns. Mr. Sinclair then decided to complete the work himself, Aragon Leiva declared, and put the film into the hands of three American technicians to whip into shape for exhibition. The Mexican asserts that these experts cut out all scenes favorable to Mexico and left a thing that is little short of an insult to Mexico, her people and their customs and manners. He advised true Mexicans not to patronize it.

All for Dialogue Now

When the talkers made their debut in Mexico some three years ago, they took the picture-going public off its feet. Exhibitors who tried out the experiment of spoken pictures had no reason to repent of their enterprise. There was always good business for them; eager crowds formed queues before the box office impatiently waiting to plumb the mystery of sound and voices that came from the screen. True, not a few were attracted to these shows by skepticism. They thought that the talkers were nothing more than a clever Yankee trick of placing actors and actresses back of the screen to speak lines for the action and to make appropriate noises. That notion was knocked on the head when they found that all such pictures were spoken in English and had Spanish titles to clarify the action for persons speaking only that tongue.

After the first enthusiasm for this novelty, doubts were expressed in certain quarters as to whether or not Mexican fans would continue to favor pictures spoken in a language which the majority of them don't understand. This dubiousness was supported by demonstrations made by audiences in two leading Mexico City cinemas, uproars which were so strenuous that the lights had to be switched on and the police called to restore order. However, such manifestations were not so much against the talkers as expressions of resentment that the producers spaced out the Spanish titles too much, leaving the Mexican audiences bewildered as to what the pictures were all about. One such picture had only 65 Spanish titles in ten reels. That situation has since been straightened out, and not even the most rabid nationalist in these parts can complain now about the paucity of titles in Spanish.

MGM Appeal Effective

It is a well-established fact that Mexican picture show patrons like the talkers. There is, of course, a decided favoring of such pictures in Spanish, but at the same time large audiences continue to be attracted in first line and neighborhood houses by talking pictures in English, French and German, with the English leading in general popularity. It is now difficult to find a cinema in Mexico City that is not wired.

So popular have dialogue productions become that Mexican picture fans have completely soured on silents, and manifest restlessness during exhibitions of films that have only sound effects or accompaniment. It is only in obscure nickelodeons in the larger cities and tiny cinemas in towns of the hinterland that silents continue to be exhibited.

Metro-Goldwyn-Mayer is using full-page advertisements in Mexico City's daily newspapers, setting forth the merits of its productions and showing its battery of stars. This publicity has attracted great attention in the national capital and throughout the Republic. Metro's chief display theatre in Mexico is the Teatro Regis, Mexico City, which heads a circuit of several large cinemas.

Fredman, London Editor, To Study Situation Here

Ernest W. Fredman, managing editor of *The Daily Film Renter,* London motion picture trade publication, will arrive in New York next week from London, stopping en route for a short stay in Canada to review the film situation there. Mr. Fredman will spend a week or ten days in New York, stopping at the Waldorf-Astoria Hotel, and then will go on to the Coast for a study of the production center.

Serkowich Back with Publix

Benjamin H. Serkowich, former editor of Publix Opinion, Publix house organ, has returned to the organization. His first assignment is an effort to stimulate business in the Balaban and Katz group of Chicago houses.

Use of Exclusives Spreads; Protest of Exhibitors Too

(*Continued from page* 11)

proved profitable and practical in several spots, gives rise to the belief that the policy will be widespread in another year."

By the end of last month it was evident that the exclusive run idea was taking hold among exhibitors in smaller towns in the Kansas City territory who saw in it a means of eliminating competition.

Glen Dickinson, who operates in 15 towns in Kansas and Missouri, was a staunch supporter of exclusives for his circuit. "I think second-runs are demoralizing to the business and a great detriment to the possibilities of first-runs," he said. While he believed that exclusives within a town would prove beneficial, Mr. Dickinson was opposed to exclusives at one situation over neighboring towns.

Circuits Seeking Exclusives

It was also reported that circuits in the territory were seeking exclusive bookings this year from several large distributors for towns outside Kansas City. Fox Midwest theatre last year effected exclusive contracts with Paramount and MGM and a similar arrangement is reported for new product. MGM was believed to be willing to grant Fox theatres exclusive playing time in Topeka and Wichita. However, an executive at one exchange explained the situation as not involving exclusive, but as first-run deals where suitable subsequent-runs are not available.

United Artists has decided to ignore New Orleans with regards exclusive selling, and because of the comparatively few competitive spots in the territory, which includes Alabama, Louisiana, Mississippi and Florida, it is unlikely that the company will sell exclusive anywhere in the district.

Warners' Trenton theatre at Lynchburg, Virginia, is trying out exclusives. Pictures playing the house are advertised as "gone forever" on termination of the Trenton run.

Publix Plan in San Antonio

Publix brought exclusives to San Antonio the other day when an exclusive run deal was closed for product of the circuit's parent company and for United Artists and MGM. The policy was inaugurated at the Texas, local ace house of the company, which contracted to each all pictures in the deal for a minimum of one week. Pictures included, and which will not be shown elsewhere in San Antonio, include "Grand Hotel," "Blonde Venus," "Phantom President," "Movie Crazy," "Big Broadcast," "Smilin' Thru," "Prosperity," "Kid from Spain," "A Farewell to Arms," "Sign of the Cross," and "No Man of Her Own." Most of these are Paramount releases and it is assumed that the same group will also be shown exclusively in towns where Publix effects such deals.

At Houston, Will Horwitz, independent exhibitor leader, launched a campaign against exclusives and inserted advertisements on film pages of local newspapers condemning companies committed to the policy.

Exclusive runs are continuing at Wilmington, where independent exhibitors several weeks ago threatened organized opposition. The city was one of the first to use Metro's exclusive selling. At Harrisburg, Pa., Loew's theatre is playing exclusives against four other neighborhood theatres and six towns in the immediate vicinity.

Metro-Goldwyn-Mayer abandoned its exclusive run policy at Oakland, Cal.

The first theatre in Wisconsin to go exclusive is the Capitol at Manitowoc, which signed with Metro and started off with "Grand Hotel."



"TO THE BANK, JAMES!"



• CAST Clara Bow, Gilbert Roland, Estelle Taylor, Alexander Kirkland, Thelma Todd, Monroe Owsley, Weldon Heyburn • NOVEL by Tiffany Thayer • DIALOGUE Edwin Burke • DIRECTOR John Francis Dillon

Humming with the greatest activity since it was built... setting the pace for the industry... Movietone City brings forth the initial offerings of the new and greater Fox Film Corporation.

And here are a few of the great pictures you will see in the immediate future — typical of the Fox program for the remainder of the season.

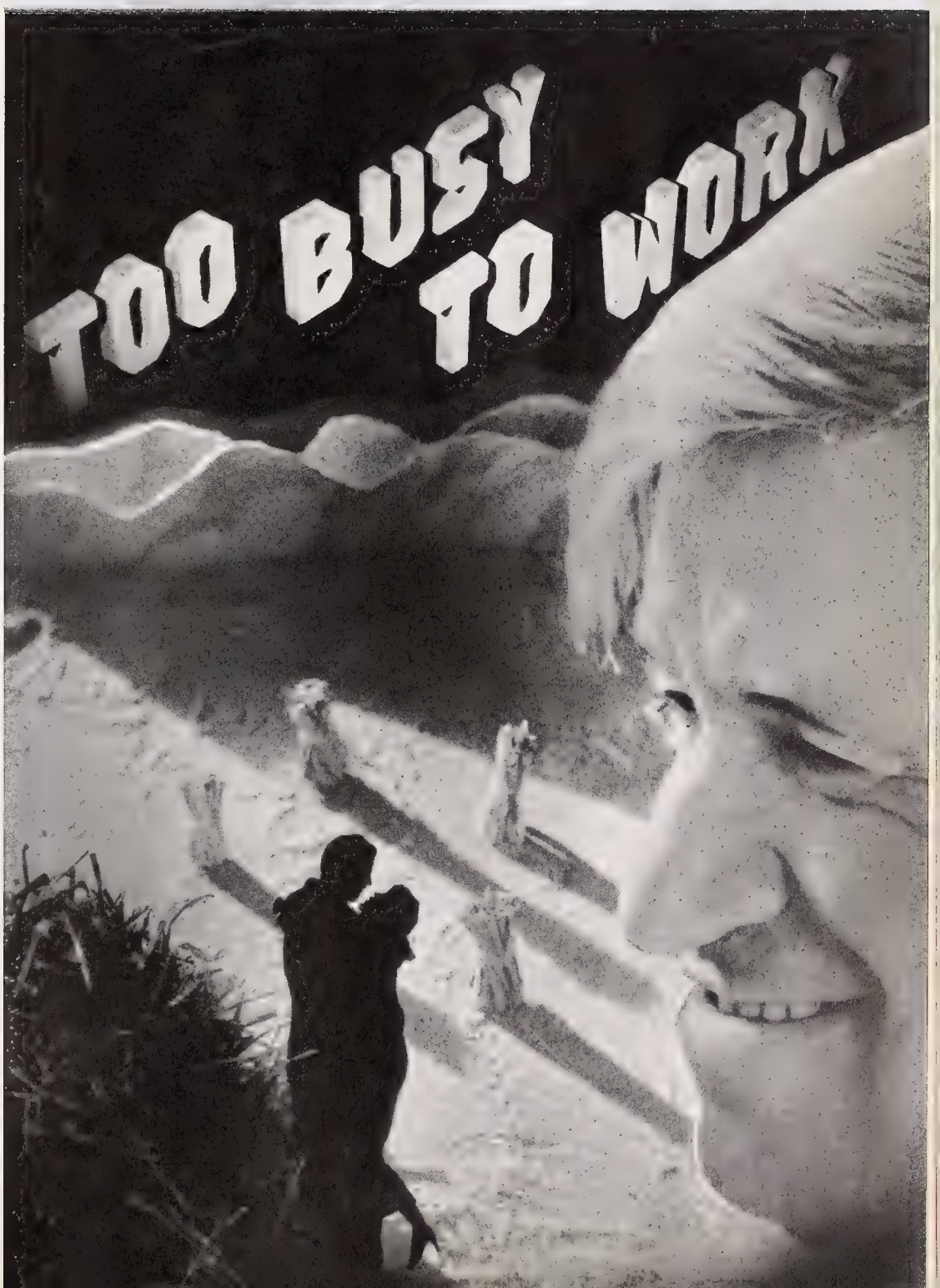
CALL HER SAVAGE

CLARA BOW . . . the *new* Clara Bow . . . back again and greater than ever . . . in a dramatic role displaying an emotional genius she never showed before . . . and for her first story nothing less than Tiffany Thayer's "CALL HER SAVAGE" . . . think of what that combination will mean on your marquee!

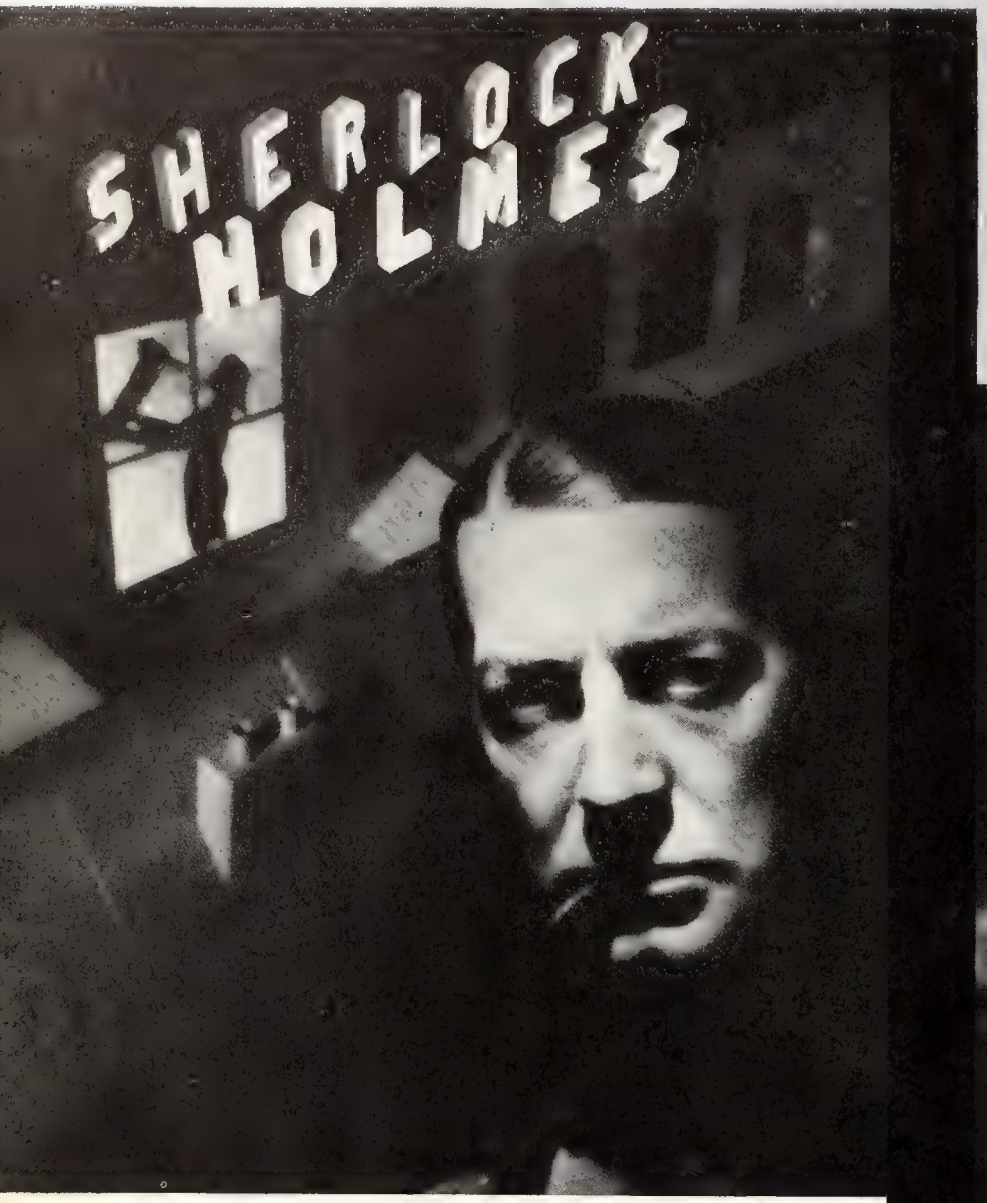
WILL ROGERS in TOO BUSY TO WORK

WHAT A PART! His humor is set off like a jewel . . . against heart interest and just enough pathos to win him 5,000,000 more admirers . . . a knight of the road . . . a ne'er do well with a carefree song concealing his heavy heart . . . and helping two youngsters — Marian Nixon and Dick Powell—over the bumps of tender love.

• CAST Will Rogers, Marian Nixon, Dick Powell • NOVEL by Ben Ames Williams from the Saturday Evening Post Serial • DIRECTOR John Blystone.



• CAST Clive Brook, Ernest Torrence, Miriam Jordan, Reginald Owen • STORY from Conan Doyle's immortal thriller • DIRECTOR William K. Howard



SHERLOCK HOLMES

Here's a perfect job of casting...Clive Brook as Sherlock... Ernest Torrence as the fearsome Moriarity...Reginald Owen as Watson ...Miriam Jordan as the Girl. Then add a Conan Doyle's story... up-to-the-minute adaptation by Bayard Veiller... class production...and what have you?...a natural!

• CAST Charles Farrell, Joan Bennett, Ralph Bellamy, Eugene Pallette, Irving Pichel, Minna Gombell, Sarah Padden • PLAY Paul Armstrong's adaptation of STORY "Salomy Jane's Kiss" by Bret Harte • DIRECTOR Raoul Walsh



WILD GIRL

California . . . the redwoods . . . the Bret Harte country . . . Bret Harte characters and a Paul Armstrong drama . . . the girl, untameable . . . the boy, hunted by the law . . . a kiss of courage . . . The players? Charles Farrell, Joan Bennett, Ralph Bellamy.

SIX HOURS TO LIVE

What a sock in that title...and what a wallop in the story behind it . . . suspense, surprise, spectacle . . . and romance for the women to revel in . . . Perfectly cast with Warner Baxter, John Boles and Miriam Jordan.



• CAST Warner Baxter, Miriam Jordan, John Boles, Beryl Mercer, George Marion, Sr., Halliwell Hobbes • STORY "Auf Wiedersehen" by Gordon Morris and Morton Barteaux • DIRECTOR William Dieterle

RACKETY RAX

RACKETY RAX . . . rah! rah! rah! Box Office! The blackjack and hijack boys muscling in on college football . . . the gang from the gas house and the gals from the night clubs . . . all going collegiate . . . can you imagine? . . . it's uproarious comedy . . . and you will thank Victor McLaglen and Greta Nissen.



• CAST Victor McLaglen, Greta Nissen, Nell O'Day, Arthur Pierson, Allan Dinehart • STORY by Joel Sayre
• DIRECTOR Alfred Werker



JANET GAYNOR

CHARLES FARRELL

in

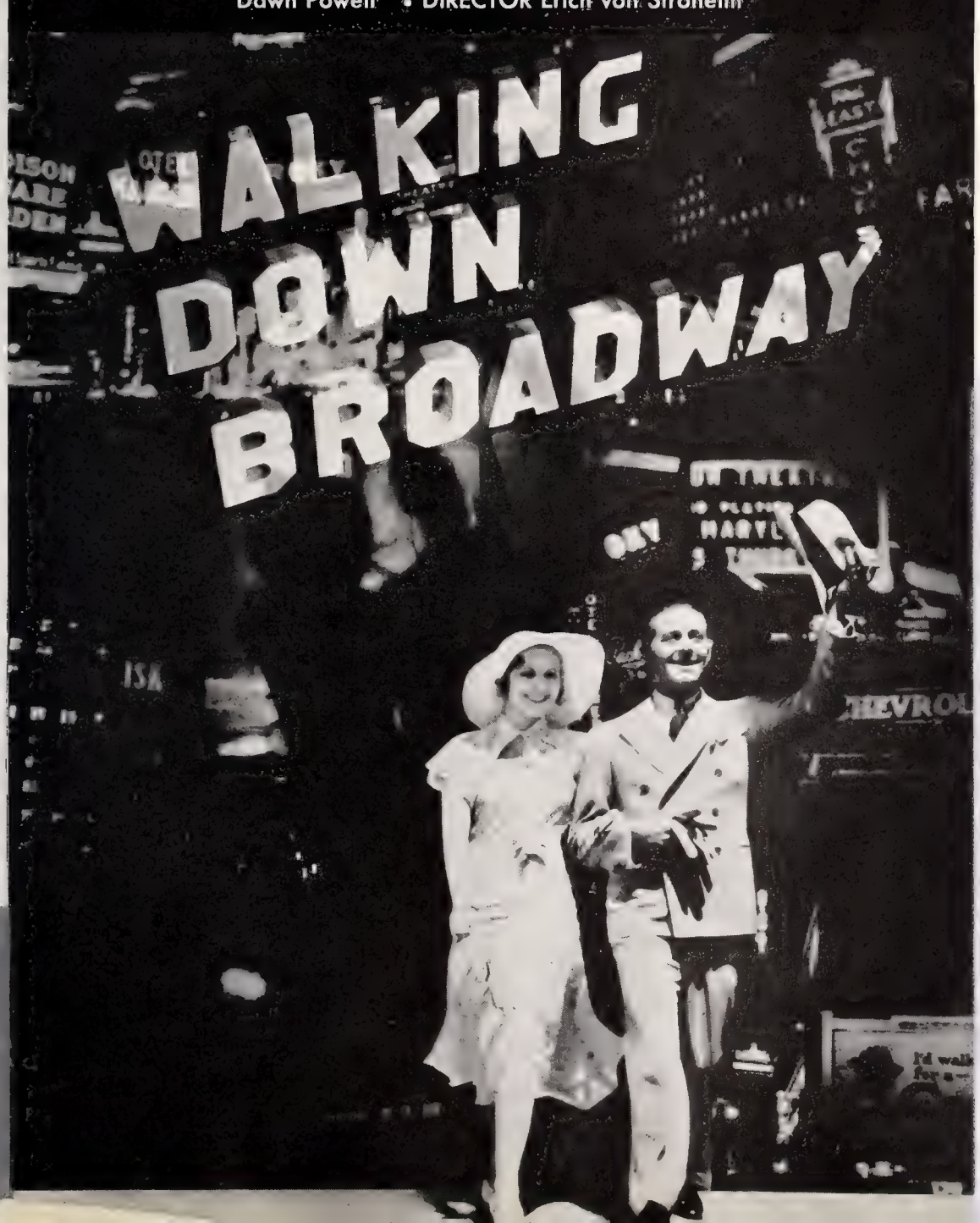
TESS
of the Storm Country

Ten words that tell more than a whole page of type.

WALKING DOWN BROADWAY

A boy and a girl from Main Street . . . youth . . . loneliness . . . flirtation . . . love . . . innocence . . . a baby . . . and a way out to happiness . . . the story you'd have chosen for James Dunn . . . a new star, Boots Mallory . . . Erich von Stroheim directing . . . can't miss!

• CAST James Dunn, Boots Mallory, Zasu Pitts, Minna Gombell, Terrance Ray • PLAY by Dawn Powell • DIRECTOR Erich von Stroheim



Through YEARS OF PROFIT with Fox

For 12 Years



Exhibitor
L. Novy

of the Hancock & Austin Theatres, Austin, Tex., has played Fox. His sentiments: "Words alone are inadequate to express the stability and prosperity I have enjoyed with Fox pictures."

For 13 Years

This space reserved for Mort Shea's picture

Exhibitor
M. A. Shea

of the Feiber & Shea Circuit has played Fox pictures. Starting at the Park, Youngstown, Ohio, these showmen have built up a chain of 30 houses in 17 towns.

For 10 Years



Exhibitor
N. Scheinberg

of the Van Nuys Theatre, Van Nuys, Calif. depended upon Fox for profits . . . and he got them . . . regardless of general business conditions.

Mr. Shea, Mr. Novy and Mr. Scheinberg . . . what a treat is in store for you this season as the new and greater Fox unreels hit after hit . . . in a line-up that far surpasses even its past performances that kept you in business . . . and in clover.

WATCH FOX THIS YEAR

Printed in U. S. A.

OPERA—A NEGLECTED FILM SOURCE

O'Sullivan Calls "Carmen" and "Tales of Hoffmann" Unusual Possibilities in Utilizing Music

by JOSEPH O'SULLIVAN

In discussing the general role that the music of grand opera might play, intelligently handled, in the modern motion picture, Mr. Joseph O'Sullivan deals with a subject close to his rich experience with the singing stage as well as the screen. First a student of music with Karl Schmidt at Louisville, Ky., Mr. O'Sullivan followed a period as dramatic and music critic by stage directing Boston and Chicago English Opera companies. Next he had charge of musical settings for Mutual Film Corporation and composed several numbers with motion picture scoring in mind, numbers that can be found in every music library. Later he was placed in charge of presentations on the Granat Circuit in Mexico. Eight years ago he joined the W. W. Hodkinson organization and subsequently was with Pathe.

While the production brains of the industry seem to have assorted ideas as to the function, if any, of music on the screen, they are evidently in agreement on one point, namely, that no definite formula has yet been evolved that fuses pictorial action, talk and music without sacrificing the entity of one or other of the different media.

This is somewhat annoying, although the problem is as old as the drama itself. It is not necessary to go farther back than the adolescence of what we call "opera," and to trace that hybrid art up to the period when a talented Teuton named Richard Wagner threw his beret into the musical ring, discarded the term "opera" for the more definitive "music drama" as applied to his work, to find the protagonists of the lyric stage waging a battle of words and music, the relative importance of each and what should be done about it.

In the long run music seems to have received the decision of hoi polloi as well as the judges. Operas that are hoary with age and even archaic in their harmonic structure, still survive in the repertoire of the world's foremost opera companies. Assuredly this is not because of their inherent dramatic texture; it is due, rather, to the sublimating power of the music. Even such an antique piece as "Il Trovatore" retains its appeal to the opera-minded, most of whom have not the faintest idea what the story is all about. But the melodious strains of "Trovatore" go lilting on, while the "Anvil Chorus" means something more than the "Bronx cheer" even to the musical philistine.

A consideration of these facts should lead our picture makers to the conclusion that there is something essentially vital in music, even when hung on to a libretto that is out of time, out of joint and otherwise null and void. It would also seem to imply that when and if music and words and action are intelligently welded on the audible screen, the life of such films will not be so ephemeral as the screen masterpieces thus far produced, although it would be rash to predict that they would approximate such perennials as "Faust," "Carmen," "Rigoletto," "Don Giovanni," "Die Meistersinger," "Norma," "Freischutz" and other war horses that for a half century and more have made opera *almost* selfsustaining in spots, while yielding munificent salaries to gifted songbirds.

As there is an impression to the effect that motion pictures are produced primarily for money-making purposes, it is obvious that opera *as* opera will never come to the screen; nor does any intelligent observer expect such a phenomenon. Grand opera, adequately produced, has never been profitable on the stage; and there is no reason to assume that even with the distribution and mass reduplication facilities, film opera *as* opera would pay. The American public does not want it.

However, those who are in the film business for the purpose of capitalizing on what the public will pay to see and hear, should not ignore certain facts and fundamental truths—that there is something in inspired music that exalts even the banal; and that "age cannot wither nor custom (repetition) stale its infinite variety."

Some years ago, before sound inundated the silent screen, an astute producer used Bizet's "Carmen" as the basis of a screen vehicle for Geraldine Farrar. The picture showed satisfactory box office returns and a corresponding profit to the producer.

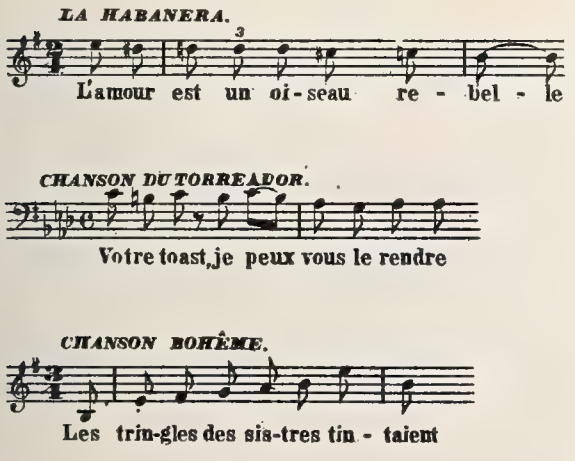
Is it futile to suggest that with the picturesque settings, a story that is rich in color, romance and the play of elemental emotions, and music that for three-quarters of a century has delighted audiences of all types, "Carmen" affords material for a screen music-drama of real distinction and power?

The *Habanera, Toreador Song, Flower Song* and other arias have an everlasting appeal and are an integral part of the drama, as they *segue* naturally into the romantic situations. Such scenes as the Inn of Lillas Pastia with its exhilarating ballet; the smugglers' camp where *Carmen* reads her impending fate in the cards; the great octet; the music in the last act which brings on the soldiers and toreadors; the bull ring with its characteristic music and impressive spectacle; all these scenes with the music are as closely welded in spirit and action as if they were written for the sound screen. The opportunities for descriptive and atmospheric music are unlimited, the score containing a plenitude of colorful music that will reinforce the dialogue and pictorial matter.

There is another opus of the lyric stage that has been blooming perennially for something over 60 years, and still shows no sign of abating. This is the "Tales of Hoffmann," the work of a certain Jacques Offenbach who flourished in Paris in the nineteenth century. The delectable "Barcarolle" has been sung, played—even crooned—without surcease for several generations. But there is much music in the score of the opera that fascinates through its melodic charm and is

(*Continued on page 30*)

"CARMEN" THEMES

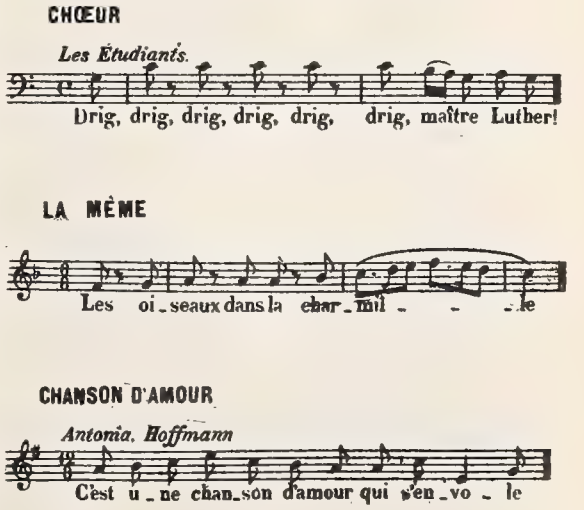


"La Habanera" (top). It is with this seductive chanson that Carmen vamps the soldiers and Don Jose in the first act.

"Toreador Attento" (Toreador Song). The entrance of Escamilla into the tavern of Lillas Pastia, when he sings the great Toreador song, is one of the most exhilarating scenes in all opera.

"Chanson Boheme" (bottom). In the tavern, Carmen, Frasquita and Mercedes break forth into the lilting strains of a melodious chanson with irresistible rhythm and the others are inspired to a spirited dance.

"TALES OF HOFFMANN"



"Choeur" (top). The rousing stein song in the rathskeller scene of the Prologue is a natural for the musical-photoplay.

"La Meme". The song of the Mechanical Doll is an unusual instance of music being an integral component of the play.

"Chanson d'Amour" (bottom). At the command of the sinister Dr. Miracle, Antonia sings the passionate swan song in the last act of the fantastic opera.

PRESS URGES RETURN

Voluntary Advertising Campaigns Point Out to Public the Recreational Value of Motion Picture Entertainment Today

Leading daily newspapers of New York and Chicago have launched an institutional advertising campaign of their own to make going to motion picture theatres a habit again. Following the lead of the *Chicago Evening American,* where Fred McQuigg is head of the amusement department, the *Herald and Examiner* and *Daily News* in that city, and the *American* in New York have joined the movement, indicating that the effort in behalf of "one of the newspaper's best customers" will be ultimately extended to other publications in these and also other cities.

Harold Holt, in charge of amusement advertising on the *New York American,* opened his campaign on September 29, with an advertisement entitled "The Eighth Art." A second in the series, "Let's Go to the Movies," followed on October 5.

"We have not undertaken this campaign either to curry favor with motion picture interests or to increase advertising," said Mr. Holt. "Mr. Hearst, who has always had a special interest in motion pictures, believes that they constitute one of the greatest forces of the century—both for entertainment and education. Our paper admires the courage shown by motion picture producers who have gone right on with their schedules and improved their product regardless of the fact that the forces of depression have heavily cut down picture Movies," followed this one in the *American* on October 5.

Mr. Holt went on to point out that the public is a creature of certain habits. "Right now," he said, "the depression has forced thousands of people to practically reorganize their habits of living. If they were accustomed to seeing a movie three times a week, the chances are that these same people are going only once a week now. Others who used to go to the pictures once a week are going once every two weeks. What are they doing for amusement? Well, I suppose, if they have a radio they stay home and listen to that. Or they go to the public library and get out two or three good books. Even the rental libraries would be fairly cheap. Most people take about a week to read a book—and at that it would be five or six evenings of entertainment for a quarter against two or three hours in a picture house for the same money or more.

Habit Seat of Problem

"The most important problem before the motion picture industry today is concerned with that question of the change in the public's habits. A desire to go to the movies must be re-created in men and women that will be stronger than the forces that are now holding them away.

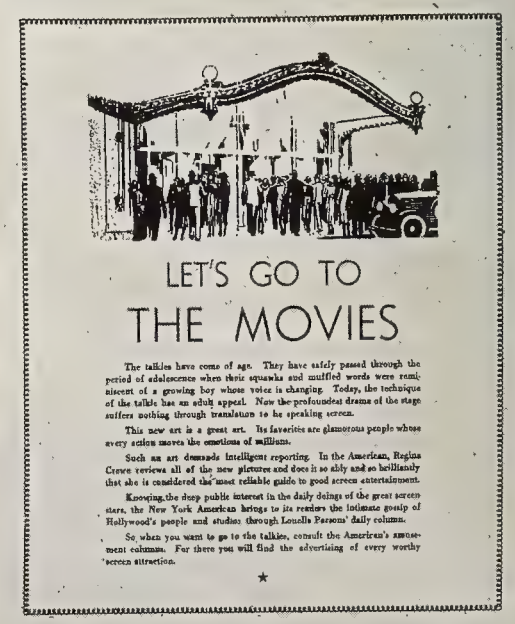
"The campaign that the *New York American* has begun is designed to help the industry do that. And it is also by way of



from the Chicago Daily News



from the Chicago Evening American



from the New York American

OF THEATRE-GOING AS A HABIT

being a salute to the courage and efficiency shown by motion picture producers which has been in decided contrast to the moral collapse evidenced in so many other industries."

Mr. Holt, who writes the ads himself, has found that the campaign has aroused considerable interest in the industry. He has received quite a few letters of commendation, some of which contained suggestions for future copy. While there is no time limit set for the campaign, it is likely that it will continue for some little while. Other papers should follow suit, in Mr. Holt's opinion.

Because the motion picture industry has no definite advertising appropriation like other industries, the amount of money spent for newspaper advertising varies from week to week. However, a number of interesting generalizations can be made, such as that by S. Charles Einfeld, director of Warner advertising and publicity. "About 78 per cent of the theatrical advertising budgets is spent for newspaper advertising," said Mr. Einfeld. "From that standpoint the industry spends about $1,000,000 weekly, of which $780,000 goes into newspaper advertising."

Media Records is authority for the statement that in the nine leading newspapers of New York City approximately 4¾ per cent of the total advertising space taken in the first nine months of 1932 was devoted to amusement advertising, or 3,372,200 lines against a total of 70,954,593 lines. Eliminating the relatively small amount of legitimate theatre advertising, it is fair to assume that about four per cent of the total is taken up by motion picture advertising. The same percentage should apply relatively to the entire country.

Approximately 82 per cent of the total advertising budgets of the leading circuits is allotted to newspapers. A similar proportion is shown by the independent circuits.

In commenting on the assistance which newspapers can give to the industry, Mr. Einfeld discussed the institutional campaign started by the *Chicago American* several months ago. As in the case of the New York newspaper, this earlier campaign was started, according to Mr. Einfeld, in a sincere effort to help the industry by stressing to the public the fact that theatres are clean and healthful and that pictures have improved. "Theatre advertising gets circulation for newspapers," said Mr. Einfeld. "As a matter of fact, many people buy newspapers just to see what is playing at the local movie houses. And what is even more important, attendance at motion picture theatres has a marked effect on general merchandising. It creates a demand for many different kinds of commodities from gasoline to ice cream soda."

A series of specially prepared photographs, six of which were reproduced in last week's issue of the MOTION PICTURE HERALD, has been designed by Mr. Einfeld to show that when "Mrs. Smith" goes to the movies, a demand is automatically created for a number of other commodities and services with resultant sales.

The First Advertisement

"Movies lead the way," said the first full page advertisement in the *Chicago American's* campaign. "Things are better! Word has spread from lip to lip that Chicago is better. And Chicago can get better faster and go farther than any place in the United States.

"Out in the forefront of better things are the pictures already here marking the start of the 1932-33 movie season. For six months the great film companies have been working together to make these better pictures. They lead the way to new prosperity. All of Chicago's motion picture theatres are celebrating the start of the new year.

"You can keep track of the celluloid arrivals from Hollywood most easily in the Go to the Movie Guide in the *Chicago Evening American*. This Guide, which for years has been the most complete listing of movies in the city dailies, is printed every day of the week on the same pages with news, reviews and pictures about movies."

Other full-page ads followed a few days apart, one with the theme, "The talkies' coming of age," and another headed "1932-33 better days for better plays."

Referring to these examples, Mr. Einfeld said, "What has been successfully accomplished in Chicago, can and should be accomplished in other communities. The campaign there has shown good results, not only for the motion picture business but in other lines."

Few Ads Institutional

From figures quoted it is evident that the great majority of newspaper advertising is specific and not institutional, although Paramount-Publix and Metro-Goldwyn-Mayer undertake the latter type of newspaper advertising annually. In the case of general advertising by distributors, about 90 per cent of the budget goes into trade papers. Up to the present time very little outdoor advertising has been used.

If the practical gesture of business friendship that took place last week up in Springfield, Mass., is any indication, it would appear that co-operation between newspapers and the motion picture industry is just beginning. Local newspapers there returned a percentage of the net profit on advertising revenues for the first six months of 1932.

Another sidelight on the advertising question comes from Milton H. Field, Publix division manager, who advocated early this week that advertising budgets be increased for "specials" which warrant extra ballyhoo. In selecting pictures to come under this classification, managers are to consult with division heads for approval.

from the Chicago American





from the Chicago Herald-Examiner

OVER THE STUDIO GOAL

Lubitsch Does It Again; KBS Turns Out Third Production Above Much of Hollywood's

by LEO MEEHAN
Hollywood Staff Correspondent

That clever master of light comedy has done his stuff again. Lubitsch, of course. This time Paramount calls it "Trouble in Paradise," but between you and me there isn't much trouble; mostly it is thoroughly delightful nonsense, with Miriam Hopkins, Herbert Marshall, Kay Francis, Charlie Ruggles, Edward Everett Horton, Aubrey Smith and Robert Greig staging the laughs and the chuckles for the genial Doctor Lubitsch. We don't know what the police and the censors are going to think about Hopkins and Marshall running away with a couple of hundred thousand francs worth of jewelry and a hundred thousand in that one-sheet French money for a fadeout. But if they take it as it is done, as comedy, it will be all right.

Lubitsch has outpointed all the boys who have tried whimsical incident, merrily turned quips, episodic, unorthodox story handling. Surprise piles upon surprise, laugh upon chuckle. It is all about a couple of international crooks, Miss Hopkins and Mr. Marshall, and their adventures in robbing a lovely Parisian perfume heiress, Kay Francis. Just when you think it is going to get serious, Herr Lubitsch pokes you in the ribs, kids you.

A Screen Personality

It is more than likely that this picture will complete the establishment of Herbert Marshall as a definite and generally popular screen personality. His work to date has all been distinguished, but this is his best and biggest role—and he boots it right between the goal posts lustily. He's going to be marquee material from this one on. As for the Hopkins lady, if you liked her in "The Smiling Lieutenant," you'll cheer her in this role. Kay Francis hits her peak, both in lusciousness and histrionics. While they play minor roles, Horton, Ruggles and Aubrey Smith contribute merrily to the proceedings.

Sophisticated? Yes, but certainly not too sophisticated—no more so than a lipstick. And gorgeously mounted. It is Class AA entertainment.

Coincidentally, the other outstanding picture of the week also features a "heavy"—and also is not to be taken seriously, even though it is something of an indictment of crooked physicians. "False Faces" is notable for two or three reasons, the first two being the performance and direction of Lowell Sherman; and the last being that it is undoubtedly one of the most clever and pretentious comedies made this season by an independent unit. It was produced by KBS (which is Kelly-Bischoff-Saal) for World Wide. Sherman is something of a rake, as he was in "What Price Hollywood," but this time he poses as a grafting and profligate physician who poses as a specialist in plastic surgery and also has a decided weakness for comely nurses, secretaries, patients. In a melodramatic climax, while on trial for malpractice, he is shot and killed in court by one of his victims, after he has succeeded in obtaiing an acquittal through his monumental nerve and blandishments. The picture is elaborately mounted, the direction is first class, and there is amusing novelty to the story which holds the interest. Recently I mentioned a tip, brought in by one of my scouts, that this was a clever picture. Seeing it, I know it lives up to the tip, and how!

Which reminds us, by the way, that this KBS group is doing very well for itself, with such attractions as "The Last Mile," "Strangers of the Evening," and this one, all of which rank well up with any production this year; better than much of it. World Wide, through which they are released, is also fortunate in having some other excellent attractions, such as William Sistrom's "The Crooked Circle," and Bennie Ziedman's thriller, just previewed, called "Trailing the Killer." This last one features a remarkable wolf dog, Caesar, recently brought over from Australia. The dog stages a bang-up fight with a rattlesnake. He also encounters a mountain lion. With very little dialogue, a human story, the picture is packed with thrills, drama and good comedy. World Wide is entitled to a large bow this week.

"Golden West" Elaborate

By far the most elaborate Western starring George O'Brien in some time is "The Golden West," from Fox. Even though it looks suspiciously as if someone had dug into the library and found some shots from "The Iron Horse" and "The Big Trail," still the shots give the production some tremendously big backgrounds, Indian fighting, building of the Union Pacific, and so on. George appears in a dual role, first as a young southern gentleman who gets into trouble and has to go West with a wagon train. Later he appears as a white Indian chief, the son of the first character. The earlier character and his wife, pioneers, were massacred by Indians, the baby kidnapped by the redskins. It is thus he grows up a tribal leader in the second episode. Fast riding, millions of rounds of ammunition, war dances, Indian fights—plenty of action.

Going a little further about Hollywood's present "gold standard," we saw Tom Mix's latest yarn, entitled "Hidden Gold." Tom does his stuff, and so does Tony, to run down a crowd of bank bandits. He even goes into prison to win their confidence. There is a pip of a forest fire sequence, and Tom does a prize fighting episode to make for diversity. Able support is given by our old friend Raymond Hatton, and Eddie Gribbon. Judith Barrie makes an attractive leading woman.

RKO-Radio presents a delightful show featuring Mitzi Green in the comic strip role of "Little Orphan Annie." She is supported by a youngster named Buster Phelps, who certainly is a prodigy, and by the ever-amusing veteran, May Robson. There are many clever gags and the production is full of mirth. Mitzi does some of her priceless imitations, including one of three of the Marx brothers. Annie should make good fun for the adults and the children as well.

Special interest attaches to MGM's production, "Faithless," because it presents Tallulah Bankhead, with Robert Montgomery, under the management of another major studio. Her Paramount appearances have not been any too auspicious, so when MGM borrowed her to play opposite Montgomery, the Hollywood crowd naturally wondered what would happen. The consensus seems to be that she does the best job she has done yet, shows a little more fire and vivacity. But the story itself is pretty sordid, one of those things where she has to go out on the street and sell herself to pay the doctor bills of the man she loves. The performances by Bankhead and Montgomery are the strongest items, and because of the sacrificial character of her role, la Bankhead may win the sympathy of many who have not cared particularly for her past performances. It will be interesting to see the public reaction, because it is pretty generally understood that Paramount has little or no intention at this time of taking up her option next month.

Opera Is Neglected Film Source, Says O'Sullivan

(*Continued from page 27*)

wonderfully effective when heard in conjunction with the situations of the fantistic drama.

The stein song for chorus in the prologue is a rousing number. The scene where the mechanical doll talks, dances and sings is one of the most unusual and entertaining scenes ever produced, and never fails to register with an audience. The last act, in which that Mephisto-Svengali-like character, *Dr. Miracle,* hypnotizes *Antonia* and compels her to sing a passionate swan song, has possibilities for screen treatment of the most advanced and effective character.

There is phantasy, color, romance, and the basis of a compelling story in "Tales of Hoffmann," with music ready-made for the motivation of every bit of action awaiting the molding into a superlative screen production at the master-hand of one who knows his musical-pictureplay materials.

Given a screen treatment in which the music that falls naturally into the unfolding of the story is utilized, and reinforcing the dialogue with underscoring of music of the recitative and of the descriptive, both "Carmen" and "Tales of Hoffmann" are unusual possibilities for the sound screen.

Incidentally, among the list of standard dramatic works that seem to be peculiarly adaptable to music and sound treatment are many plays that hitherto seem to have escaped the discriminating eye of the producer. These plays are certainly not outmoded, as they are still doing business in the repertoire of stock companies that have survived in the land. It might be profitable to delve into the archives and bring forth some of these works—the brain-children of writers who knew the stuff of which drama is made and mastered the knack of sustaining interest while building to a climax. These plays paid the salaries of knights of the buskin of other days; perhaps they would pay dividends now if adapted with discretion to the audible screen.



The Traveling Studio-Theatre of MGM Leaving the Shops for Five-Year Tour

MGM TOURING STUDIO AND THEATRE TO VISIT 33 COUNTRIES IN 5 YEARS

Goodwill and Educational Factors to Be Emphasized; Talkers Made and Shown; Contests and Screen Tests Planned

Metro-Goldwyn-Mayer within two weeks will launch a combination traveling motion picture studio and junior theatre on a five-year educational and goodwill tour of 33 countries of the world, during which it is expected to contact the public in 30,000 cities and towns. Constructed secretly during the past year and a half at a cost given as approximately $150,000, the unit consists of a specially built locomotive and cabin coupled up with a trailer coach which will be accompanied by individual "pilot" and camera cars and an advance truck. All are painted in bright red and gold with appropriate descriptions of the expedition.

The traveling studio combines standard facilities for both the taking and projecting of talking pictures, and while full use will be made of the possibilities for exploiting Metro productions and theatre accounts, the company believes it simultaneously will serve as a medium for public enlightment as to certain of the socalled "mysteries" and mechanics of sound recording and projection, besides fostering visual education and stimulating public interest in the theatre and the industry. Short subjects of an educational nature will be shown and a direct appeal for the public's goodwill is contained in a special sound reel featuring Will H. Hays.

According to Metro's plans, every city of importance in the United States will be visited before the studio starts for Europe, Australia, South America and the Far East. Contests in direct tieups with theatres and newspapers will be arranged in advance in a search for new talent for the company. When the studio arrives in each city, voice and screen tests will be taken. In addition to the program of short product, talent tests and a public inspection of the studio's equipment, the schedule to be carried out in each city will embrace a civic reception and tie-ups.

A full camera and projection crew will be carried, besides five chauffeurs, an advance man and labor staff. Eddie Carrier will be in charge, working under direct home office supervision of Howard Dietz, Metro's advertising and publicity director, and William R. Ferguson, in charge of exploitation.

The studio, which is hauled by a large gas locomotive, measures over 55 feet in length. Its forward part is given over to a small sound studio and the rear portion of the projection booth. Recording and reproducing equipment is standard Western Electric apparatus. Rear projection which permits of daylight showings is used; the screen is located directly on the end of the coach.

The studio is also equipped with a powerful public address system, large searchlights and arc lamps and neon signs which run the entire length of the car. It has its own power system, regular 110 d. c., and a complete recording outfit with sound camera. The company expects to exceed the audience possibilities of its "trackless train," which, during 1925 to 1929, is estimated to have been viewed by 125,000,000 in a similar round-the-world trip covering 750,000 miles.

Metro's traveling studio is the third international traveling exploitation project to be used by that company. The "trackless train," which was sent out on a four-year world tour, was followed by a round-the-globe expedition with Leo, the Metro trademark lion.

New York SMPE Meets October 19

The first meeting of the season of the New York branch of the Society of Motion Picture Engineers will be held on October 19 at the Electrical Institute of the New York Electrical Association. David Mendoza, musical director, and Joseph Henabery, director, of the Warner-Vitaphone Studios, will speak on "The Practical Problems in Recording and Reproducing Music for Audible Pictures," and "The Engineering of a Picture," respectively.

Nominees for election are: P. H. Evans, for president; L. W. Davee and D. E. Hyndman for secretary-treasurer; J. A. Norling and John Spencer for manager.

Roxy Reduces Admissions; Special Price for Children

The Roxy theatre in New York has inaugurated a new price scale, effective Friday, October 14. Under the admission revision, the orchestra is 55 cents and the balcony 40 cents during weekday matinee performances, with the orchestra 75 cents and the balcony 55 cents on weekday evenings. The prices include tax. A slight increase will be charged Saturdays, Sundays and holidays.

An innovation among large Broadway motion picture theatres is included in the revision, providing for a special price of 25 cents for children at all performances. According to the announcement of Frank Cambria, managing director of the Roxy, there will be no alteration in the performances as a result of the price decrease.

THEATRES PAY $5,700 TAXES EACH AS CANADIAN AVERAGE; FEAR MORE

High Cost of Censorship Rankles; Then There Are Special Duties on Imports, Sales and Excise-Tax Added to Burden

The federal government at Ottawa was expected on Thursday to announce a new film rental tax on features from all countries other than Great Britain as a concession to Great Britain made in the recent trade pact signed at the Imperial Economic Conference. This move is interpreted in Canada as an encouragement to British films in place of the suggested quota. It is understood that the tax to be collected from Canadian distributors will be based on the rental value of prints.

The tax hits principally at United States product, but French and German pictures also are included, it is understood.

More than 200 tariff revisions were to be announced in addition to the film rental tax. This is the first direct tax on films by Canadian Parliament apart from tariff excise and sales levies.

by W. M. GLADISH

Toronto Correspondent

It is significant and appropriate that, while the Dominion Parliament is deliberating with matters arising from the recent Imperial Economic Conference, trade figures should be released which show that the theatres in Canada contribute an annual average of $5,700 each in taxes to the federal and provincial governments, either directly or indirectly. It has been found that a total of $5,130,000 is charged up to the film business in Canada during a period of 12 months for the privilege of functioning and the argument has been advanced that exhibitors have the doubtful honor of being the most heavily taxed group in Canada.

Say Exhibitors Foot Bill

According to military practice, the best defense is in attack and this talk about heavy taxation probably makes interesting reading for Canadian legislators at a time when there is consideration of quotas and special levies. That the exhibitors of the Dominion carry a heavy load is evident in the following summary of taxation for the year, based on trade figures:

Amusement taxes, $2,000,000; censorship in seven provinces, $200,000; real estate, corporation and business taxes, $2,000,000; seat taxes, $230,000; customs duties on films, $400,000; customs duties on advertising material, $80,000; customs duties on theatre equipment, $50,000; theatre license fees, $20,000, and other taxes paid by film exchanges, $150,000; total—$5,130,000.

Although some of these items are paid by film distributors, they are included in the list for exhibitors because the exhibitors foot the bill in the long run, it is claimed.

The high cost of censorship is a large grievance in the Canadian industry. The cost of censoring a seven-reel picture in all provinces runs to $178, as compared with around $50 in Great Britain and $17 in Australia where there is one board in place of a multiplicity of censor bureaus as in Canada. A point that is annoying is that the cost of censoring more than pays for the actual work, the Ontario Government having a clear profit of $90,000 with its censor board last year.

Another sting is found in the regulations covering the collection of special taxes on imports. In addition to the duty of 3 cents a foot on films from the United States and 1½ cents from Great Britain, there are such levies as a sales tax of 6 per cent and an excise tax of 3 per cent. The claim is made that the Dominion Government gets more than double its rightful share in these percentage assessments because of the arbitrary valuation of 8 cents a foot on film imports for tax purposes. The actual cost of the printed film is less than 3 cents a foot, it is claimed, as against the set value of 8 cents. A vexatious fact is that the Dominion collects something like 80 per cent in duties and taxes on advertising accessories imported with the films.

Canadian film distributors have been bringing in the negatives so that the required number of prints can be made in the Dominion but the Government collects 4 cents a foot in duty on these negatives and this is not refunded when the negative is returned to its original country after the positives are made.

A Word of Anathema

With regard to the amusement taxes chargeable to patrons, the exhibitors say that the theatres pay these levies in full—and more. The argument is advanced that the ticket tax reduces attendance at least to the extent of the tax percentage. In round figures, this would be 11 per cent.

The statement is made that the physical number of theatres in Canada has been reduced by 25 per cent because of special regulations requiring costly alterations and additional equipment. It is claimed, also, that Government requirements in this respect have put the theatre owners to expenditures averaging 10 per cent more than otherwise necessary.

In view of all this, every exhibitor in Canada fairly bristles whenever he hears the word "tax."

200 GOLFERS MEET IN QUIGLEY TOURNEY

With 40 valuable trophies and an entry list of 200 of the best golfers, the sixth annual West Coast golf tournament sponsored by the Quigley Publications will be run off Saturday and Sunday at the Rancho Country Club, Hollywood. Jack Warner is general chairman of the tournament committee, with Eddie Mannix of MGM, newly elected president of the Rancho Club, on hand to assist.

Wynn, Hopkins Pool Radio Ideas To Help Programs

Ed Wynn and Arthur Hopkins have decided to pool their ideas and plans for improvement of radio programs. The result is the newly organized Amalgamated Broadcasting System, now planning to equip seven specially constructed studios in which the "creative radio program organization" will stage its efforts to work out a new radio technique.

It is expected that the present low state of the Broadway theatre will still further attract talent from the stage to the broadcast studio. Irving Berlin already has added his name to the new ABS and Mr. Hopkins hopes to have a number of "world famous artists" affiliated.

Word has gone out that ABS does not wish to be influenced or interrupted by "copy men, idea men, studio assistants and business men who are commercially minded and not capable of directing or producing what the present organization is planning to produce."

Or, to be specific, the ABS says:

"It is our sincere belief that the time has arrived for a material improvement of radio entertainment. . . . Continued criticism by the listening-in public and the daily press has encouraged these leaders . . . to combine and apply their world-famous talent. . . ."

Amalgamated Broadcasting System has announced that it has closed with two advertising agencies which will bill more than $1,000,000 in radio accounts in the coming year.

Luescher Succeeds Waxman As Roxy Publicity Director

Mark A. Luescher has succeeded A. P. Waxman as director of public and press relations for the Roxy theatre in New York. The appointment is effective on Friday, according to Frank Cambria, managing director of the house.

Mr. Luescher was at one time managing director of the New York Hippodrome under Charles B. Dillingham. Later he was national director of public and press relations for the Orpheum Circuit and for the RKO Theatre circuit. Most recently he has handled the advance publicity for Radio City.

Simmons Is Advertising Director for Monogram

Mike Simmons has joined Monogram Pictures as director of advertising and publicity. He will also devote time to the analysis and preparation of screen stories. With Educational for the past three years, Mr. Simmons is a former president of the AMPA and is now a member of the board of directors of that organization.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

HARRY ARTHUR'S traveling auditor dropped in on the manager of the circuit's Poli at Springfield, Mass., the other day to go over the books. Everything went well until the auditor happened across a batch of petty cash vouchers for taxicabs to the bank. All were for 35 cents, except one, which read: "Taxi to bank, 40 cents." And then the battle started.

"Why 40 cents!" thundered the auditor, happy at the thought of having unearthed such an important discrepancy. He then followed with a healthy tirade against the inconsistency of managers with regards petty cash. The argument lasted 15 minutes or more and finally the manager was ordered to deduct the five cents from the taxi slip and charge it up to something else—anything but taxis. Which the manager did, after explaining that on that particular day it was raining quite hard and instead of walking to the corner to hail a cab, as was customary, he waited in front of the theatre. Also, he was carrying $2,300 in cash.

▽

Elias Sugarman, a columnist of The Billboard, asks if RKO is trying to help out NBC by keeping vaudeville actors at home to add to NBC's radio audience. It seems, according to Mr. Sugarman, that the new weekly budgets for vaudeville acts have been trimmed to a new low. The State-Lake, in Chicago, it is said, may spend only $2,500 on seven acts, while the Trenton house is down to $900 for five. Others have been ordered to fall within this range.

▽

A Columbus, Ohio, circuit manager recently was looking over an assortment of Christmas greeting cards being displayed by a salesman.

"Here," said the salesman, "is a beautiful card: 'The Three Wise Men Coming Out of the East;' that certainly typifies Christmas."

"Nothing doing," exclaimed the manager. "One wise man coming out of the East is enough for me, and when he comes it generally typifies the Fourth of July, judging by the fireworks."

▽

Phil Strong, whose best-selling novel, "State Fair," is being filmed by Fox, returned to Kansas City the other day from three months in Hollywood. He told reporters at the train that he could tell "plenty about Hollywood," but asked the scribes not to quote him yet because he has two more novels on the griddle.

▽

"Expert hints on how to break into the movies" is the title of a little novelty booklet which Universal has prepared for picturegoers as exploitation for "Once in a Lifetime." How to be a Star, How to be a Director, Supervisor, Producer, etc., are among the subjects which are prominently noted on the front cover. Also, "What a Mother Should Know."

▽

The Kansas City *Star* reports that a Stockholm correspondent spent an hour with a chatty young woman under the impression that he was interviewing Greta Garbo. He returned to his office and found he had a pretty good story, which was his first intimation that it wasn't Garbo.

▽

Edward G. Robinson, Warner player who travels cross-country considerably, was asked by one of our reporters what he thought of the exclusive-run policy, one of the industry's larger problems at the moment. Mr. Robinson expressed some surprise at the existence of the idea. "Who's doing it?" he asked.

Dr. Arnold Fanck's vivid and expensive radio description from Greenland of his activities while shooting "SOS Iceberg" for Universal would shame a studio press agent of the most imaginative type. Dr. Fanck, who is accompanied by Ernest Udet, radioed Carl Laemmle, Jr., in Hollywood that "the shots of our men fighting polar bears hand to paw with ice cakes as their only weapons, the breaking of the glaciers which marooned even our own company for 10 days, and the heroic daring of Udet's landing (in an airplane) on an iceberg are so thrilling that even you, Mr. Laemmle, will believe we have tricked the photography."

Universal immediately released a story of the incident to the press, with the notation that "SOS Iceland" has been recorded in four languages, English, German, French and Spanish, and will receive simultaneous world-wide distribution next month.

▽

A World War citation for honorable service with the American Expeditionary Forces in France 14 years ago will be awarded shortly to A. A. Wallgren, artist of George Harvey's staff of motion picture advertising specialists in New York. On his return from France, Gene Tunney will officiate at the presentation of the Order of the Purple Heart to "Wally," at a ceremony at the Marine Barracks in the Navy Yard in Brooklyn. Mr. Tunney and Mr. Wallgren, both "buck" privates with the marines, were buddies during the conflict. "Wally" received the Meritorious Service Citation from General John J. Pershing.

▽

Murray W. Garsson's secret service duties for the Federal government have currently brought him in touch again with the motion picture industry. Mr. Garsson was well known in the business some years ago. He engaged in certain film activities pertaining to the Harding presidential campaign and later he was rewarded with a post at Washington, which has developed into his present important position as assistant to Secretary of Labor Doak, in the immigration service of the department. Recently, Mr. Garsson has been quietly looking up racketeers and motion picture players who have overstayed their time limit in Hollywood. "Hunt Aliens in Hollywood" is the way the *New York Times* reports Mr. Garsson's activities there.

▽

By the light of a kerosene lamp, Manager Rodetsky of the Grand theatre in Brooklyn signed his contract for a Buck Jones Rangers Club tieup. Nothing but the four walls of the Grand are standing, and Mr. Rodetsky, besieged by architects, carpenters, bricklayers and plumbers, the noise of riveters and film salesmen, finally broke down under fire of a Columbia salesman. There are no seats, there are no doors, there is no screen and there are no floors, yet he took pen in hand, and using a packing box for a desk, signed the contract which Marvin Springer, the salesman, proferred as a means of saving the independent—or something.

▽

That interesting pictorial showing on our treasured Page Eight last week, depicting how the motion pictures help all the businesses in town, came, we hereby record, from George Bilson, western advertising manager for Warners, through S. Charles Einfeld of New York. The sequence was, incidentally, much to the point in line with some of our earnest editorial preachments that the advertising and other messages of this pictorial industry can well be made pictorial, by the special use of the camera for something besides pictures for the screen.

WHEN Bh Rogers, brother of Buddy Rogers, was signed as a player by Paramount in 1930, a report said that the contract was for five years and the consideration $100,000. Now, by the young man's own admission, it is revealed the deal involved a one-year contract at $150 a week.

Bh was in his first year at the University of Kansas and 20 years old when Paramount called him to Hollywood. "That was pretty funny," he now reminisces. "I was drawing the money and thinking any minute I'd be sent for to appear in a picture. But not once did I go on the lot. When Buddy heard I'd signed, he raised holy Cain. Said I was a fool, that I should get an education."

▽

Olga Petrova, thespian, was in Portland, Ore., the other day and from all accounts she was asked the usual questions by local reporters. All she asks of life, replied Miss Petrova, is a loaf of bread, a bottle of beer and some onions. That's pretty strong.

▽

George Brown, Columbia's home office advertising director, started a new economy move the other day when he ordered members of his department to use postcards hereafter instead of letters, wherever feasible, in outgoing communications.

▽

Mr. Merlin Hall Aylesworth's duties as president of NBC and of RKO have been added to, as evidenced by the following advertisements which appeared the other day in the Public Notices column of the New York *Herald-Tribune*:

> **ALMA BOEHM, nee Olofson, of 327 East 20th st., wishes it known that her trustees are Westbrook Pegler, of "The New York Evening Post"; Norman Cook Jephcott, choirmaster of the Cathedral of St. John the Divine, and Milton Aylesworth, president of the National Broadcasting Company, and that these are the only persons authorized to collect money for her.**

▽

Johnny Johnstone's office at NBC forwards the quip—supposed to be funny—about a friend of Ed Wynn who is named J. Weatherstrip Reilly. Ed says Mr. Reilly was born during the war and they called him Weatherstrip because he kept his father out of the draft. Anything for publicity.

▽

In this week's issue we discover the Fox advertising department, which has been stepping out a bit of late—see Page Six of recent issues—getting quite modern in aluminum and black, with symbolism, etc., of the same commanding attention. Mayhap this business is getting advertising conscious! Typography and art work do seem to be more a matter of concern than for a season past.

▽

Leo Meehan's "Hollywood Herald" swears its's true. E. B. Derr, production executive in Hollywood, called the office to ask how to spell the name of a certain village in North Wales. Mr. Meehan's staff queried Ripley or some one, and obliged Mr. Derr with this: "Llanfairpwllgwyngyllgogerwyddwyndrobwllantystiliogogogoch." What? No Mickey Mouse?

▽

When Radio studio officials in Hollywood decided to join other producers in the recent electrical pageant in Los Angeles, some one sent out a call for "Nine Eskimo Venuses" to grace the RKO float. "Each must meet every possible standard of beauty of face and figure," said the message, "and must be able to withstand cold breezes and night fogs when in the a la mode, so to speak." The person responsible obviously was not a son of sunny California.

BRITISH FILMS WINNING FOOTHOLD IN AUSTRALIA; 91 IMPORTED IN YEAR

Politicians Begin to Give U. S. Product Rough Treatment in Legislation and Criticism Contrary to Public Reaction

by CLIFF HOLT
Sydney Correspondent

The jibe of almost every theatre goer just three or four years ago, and the bane of every exhibitor who had to run them because of quota requirements, British pictures are gaining a hold on Australian audiences that American producers may find hard to loosen. Last year Australia imported 368 feature pictures from the United States and 91 from the United Kingdom. Had more British pictures been available it is certain that the margin would not have so greatly favored America; and as the studios of England are now turning out increased and improved product, there can be no doubt that the statistics compiled at the end of the succeeding twelve months will show very definitely and plainly how Britain is digging into the market here.

With this favoring of British productions by the public, it is noticeable that politicians, who formerly found it politic to tolerate foreign product, are now giving American films a rather rough passage—not altogether by legislation, but by wholly unnecessary expressions of opinion detrimental to their successful presentation, and not at all in accordance with the public's reaction to them. It is noticeable, also, that almost invariably accompanying these attacks on American output is a quiet boost for the English—possibly justified in certain instances, but, in the interests of the maintenance of harmony between the industries of the two countries, rather out of place.

Victorian Premier Critical

No one concerned over the welfare of the motion picture resents criticism of a constructive nature, but where, for example, is one iota of value in this morsel from the Victorian premier, Sir Stanley Argyle, which was featured by the leading newspapers of the country: "I must confess that my intelligence has frequently been insulted by some films. Most British films I have seen are very good; those to which I take exception are American productions. Some are very vulgar, displaying a lack of intelligence which is extraordinary. I do not refer to all pictures, some of which are excellent, but so many are frightful." And he often wondered why, when Americans had such a wealth of literature in fiction and history available to them, they tolerated the concoction of some of the rubbish that was screened.

Criticism of that nature is not only useless, but also very childish. If it were true that the screen ignores the best in literature, then that part of his comment might be termed constructive because producers could take his tip and get the best. But they already do get the best that money can buy, and they can't do more than that. One frequently is forced to wonder how political leaders can find the time for this sort of thing. One also wonders why the press so frequently gives it prominence. It is all a re-hash of identical outbursts that have besmirched the newspaper columns so repeatedly and over such a long period that it has become monotonous and yet acutely irritating. There is another discomforting aspect of this seemingly studied campaign against American motion pictures: it appears to be inspired not so much by a genuine feeling that they are inferior as by the fact that they are American. On that score I do not for a moment suggest that Australia has anything but the most friendly international regard for America; but I do suggest that Australia is becoming a little piqued because America for so many years has successfully exploited an industry that Australia herself has never been able to conquer. To my way of thinking it is a poor policy to condemn foreign goods because they are foreign, especially when the home factories cannot manufacture anything better; and though my statement that Australia is doing precisely that in respect to American pictures would never be granted this side of the Pacific, I nevertheless stand by it in the conviction that it is in every respect true. Meanwhile it shall be interesting to see how America accepts the first Australian talking pictures placed on the American market. Will they be judged on merit? Or will they be slandered by politician and press because they come from some far-away colony?

▽

Censorship Ruling Protested

Every theatre owner operating a house in Victoria has been actually frightened into protest against the Conditional Clause, which the trade press here aptly terms "The Crippling Clause." The conditional clause is a censorship regulation peculiar to Victoria. It prohibits the attendance of children between the ages of 6 and 16 at the presentation of any picture unless it has been classified by the authorities as fit for general exhibition. If it is graded "adults only"—and the majority of them are—the exhibitor must lose the patronage of every child between the stipulated ages. In the past exhibitors have been inclined to wink at the ruling—mostly through force of circumstance—and have been getting away with it. Now the Government has decided to enforce the law, and so unexpected raids on theatres showing conditional pictures are becoming the regular thing. It is estimated that the enforcement has cost Victorian exhibitors 25 per cent of their patronage.

"The Crippling Clause" should be repealed, or else amended. It is not workable. Owing to the enormously high percentage of films graded "conditional," theatre owners cannot possibly arrange their programs in a way that "conditional" and "general exhibition" pictures don't clash. The result is that a parent bringing his child on these occasions must either leave at intervals with the youngster, or send him home alone. Usually, however, neither comes.

So serious has the position become that the Victorian Exhibitors Association has decided to embark on a state-wide campaign advocating that the conditional clause be

Victorian Premier Takes Exception to American Pictures; Campaign Reflects Opposition Mainly Because Foreign

wiped out. An organizer will visit all country theatre men and impress upon them the need for action. Petitions for the removal of the clause are to be prepared, and the signatures of patrons favoring its repeal are to be obtained. Finally, when the preliminary work has been carried out, and the association is well armed with anti-"Crippling Clause" propaganda, an exhibitor deputation will wait on the Victorian Chief Secretary.

▽

Each spring, the Australian branch of Paramount conducts what it calls a Paramount Week, a period in the year when every endeavor is made to obtain representation of the company's product in the greatest possible number of theatres—in the key cities, and throughout the outlying districts. The week seems to become a greater success with each year, and true to formula, 1932 probably will set a new record.

In the cities alone during Paramount Week the company will release 23 features on the screens of 14 de luxe first-run houses—truly a booking achievement.

▽

The 47 Club—Sydney publicity men's forum—which was created only this year, has done one good deed in particular for which the industry here thanks it heartily. It has established an Industry Benevolent Fund to assist any bona fide member of the business who at some time may be down on his luck. It is a fund that should have been started in the years of affluence, when the amusement business, forgetting that charity starts at home, freely spread the huge sums it raised by all sorts of social functions among outside institutions.

▽

Tax Increase Threatened

Victoria, which seems to be the hotbed of all the States as far as theatre interests are concerned, again is threatened with increased theatre tax, according to report. This time it looks pretty serious, for it is said that a proposal is being considered by which theatres will be required to be registered at a rate based on seating capacity. On the surface of things, the scheme appears to be so illogical that nobody but a politician could have thought it out.

Surely officialdom must know that the successful theatre is not necessarily that which is the biggest, and that one theatre, exactly twice the size of another, does not necessarily earn twice the profits of that other. In Sydney, for instance, is a theatre of a capacity of 1,300 which never has failed to return a profit on a year's trading; while another, with a capacity a little in excess of 3,000, has a terrific job to keep out of the red. Yet the 3,000-seater's "registration"—a term that probably could be better replaced by "surcharge"—would be greater than that of the 1,300-seat house.



THE BOOK THAT FASCINATED A MILLION WOMEN!

TIFFANY THAYER'S sensational novel . . . striking on the screen! With **IRENE DUNNE, RICARDO CORTEZ, JILL ESMOND, MYRNA LOY.** George Archainbaud, Director David Selznick, Exec. Producer

RKO-RADIO PICTURE

The Picture That Was

PRE-SOLD TO A

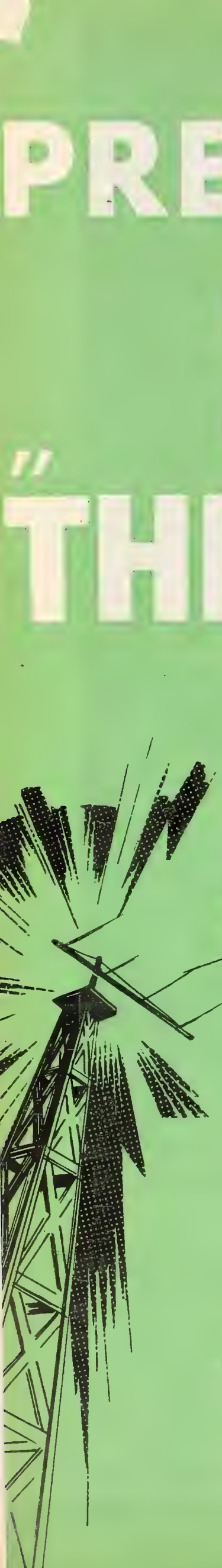
will be presented

DAY AND DATE

in nearly 200 of America's leading theatres

FRIDAY, OCT. 14TH

"THE PHANTOM





The UNFINISHED mystery drama that thrilled millions on the air... now on the screen with a million thrills!... and a cast of ALL ELECTRIC LIGHT NAMES.

KAREN MORLEY
RICARDO CORTEZ

H. B. WARNER
PAULINE FREDERICK
ROBERT McWADE
AILEEN PRINGLE
SKEETS GALLAGHER
MARY DUNCAN
GAVIN GORDON
ANITA LOUISE
ROBERT ELLIOTT
IVAN SIMPSON
HILDA VAUGHN
GEORGE F. STONE
SAM HARDY
MATTY KEMP
TOM DOUGLAS
CLARENCE F. WILSON
EDDIE STURGIS

Directed by J. Walter Ruben
Screen Play by Bertram Cormack
David O. Selznick, Executive Producer
Merian C. Cooper, Associate Producer

RKO RADIO PICTURES
BROADCAST SPECIAL



MILLIONS HAVE HEARD IT ON THE AIR!

Thousands Upon Thousands are mailing in their solutions in the $6,000.00 Prize Contest.

EVERYONE WANTS TO SEE THIS PICTURE THAT WAS SOLD TO THE PUBLIC AS NO OTHER PICTURE WAS EVER SOLD!

57 Radio Stations of the great NBC Red Network have broadcast the story for six consecutive weeks to the world's largest radio audience.

$6,000.00 In Cash Prizes have been offered for the best original solutions to the mystery.

40 Full Page Advertisements have been published in all the leading motion picture fan magazines.

333 Radio Page Display advertisements have appeared in 111 leading metropolitan newspapers.

10 Million Heralds have been distributed, 50,000 posters displayed, 1800 window and store displays have been made in Woolworth stores from coast to coast, featuring *Mystery Magazine's* serialization of the story. Hundreds of radio dealers have featured the RCA-Victor tieup and thousands of columns of publicity and pictures have been published in the *most comprehensive motion picture merchandising campaign ever presented.*

All America Wants to Know **Who Killed Jenny Wren**



an Audience Picture!

BLISTERING DRAMA OF THOSE WHO FACE THE MUSIC WHEN THE JURY GUESSES WRONG!

The judge set an hour and a place for the boy to die . . . so, the prison doctors worked all night to save his life that the electric chair might have its prey at dawn! **That's . . .**

STRANGE JUSTICE

The world beyond the deathhouse flamed red with hopeless dreams . . .

●

Gripping . . . powerful . . . deeply human is this story of a youth in love and the fate that almost crushed him in the ruthless machinery of the law!

●

with

MARIAN MARSH

Reginald Denny . . Richard Bennett . . Norman Foster Irving Pichel . . Nydia Westman . . Thomas Jackson . .

●

Directed by Victor Schertzinger from the story by William A. Drake

J. G. BACHMANN PRODUCTION

RKO Radio PICTURES

Add Another to the List of RKO-RADIO Money Pictures . . . "A BILL OF DIVORCEMENT", "BIRD OF PARADISE", "13 WOMEN", "THE MOST DANGEROUS GAME", "HELL'S HIGHWAY", "BRING 'EM BACK ALIVE", "THE AGE OF CONSENT", "HOLD 'EM JAIL", "THE PHANTOM OF CRESTWOOD"

LONG LIVE THE KING!

GREATER TODAY

Than Ever Before at the Box-Office!

A new generation is waiting to laugh through its tears at the screen's greatest humorist... and the old timers, who chuckle in advance when his name is mentioned, are standing in line by the million to see him again in the comedies that made him immortal!...

CHARLIE CHAPLIN

Funnier Than Ever With Music and Sound



"EASY STREET" OPENS FRIDAY IN HALF A HUNDRED RKO HOUSES FROM COAST TO COAST

including

Mayfair, New York	Golden Gate, San Francisco
Palace, Cincinnati	Orpheum, Seattle
Majestic, Dallas	Downtown, Detroit
Keiths, Dayton	Emboyd, Fort Wayne
Hollywood, Fort Worth	Missouri, St. Louis
Majestic, Houston	Rivoli, Toledo
Orpheum, Los Angeles	Palace, St. Paul
Orpheum, New Orleans	Palace, Rochester
Orpheum, Portland	Palace, Newark
Orpheum, Salt Lake City	Keiths, Washington
Majestic, San Antonio	

RKO Radio PICTURES

Reissued by

VAN BEUREN CORPORATION

NOMINATIONS MADE FOR ACADEMY AWARDS

Members Make Primary Selections of Pictures and Personalities for Final Balloting; Officers Also Nominated

Members of the Academy of Motion Picture Arts and Sciences in Hollywood have made their nominations for the annual awards of merit for the season of 1931-32. These nominations are made by members of each branch. The entire membership will now proceed to ballot on the selections—ballots to be opened and the winners ascertained the night of the annual banquet, set tentatively for November 12.

The nominations for achievements, as selected in the primary voting, are:

Best Performance by an Actress: Marie Dressler in "Emma"; Lynne Fontanne in "The Guardsman"; Helen Hayes in "The Sin of Madelon Claudet."

Best Performance by an Actor: Wallace Beery in "The Champ"; Alfred Lunt in "The Guardsman"; Fredric March in "Dr. Jekyll and Mr. Hyde."

Best Direction: Frank Borzage, "Bad Girl"; King Vidor, "The Champ"; Josef von Sternberg, "Shanghai Express."

Best Photography (Cinematographers' award): Ray June, "Arrowsmith"; Karl Struss, "Dr. Jeykll and Mr. Hyde"; Lee Garmes, "Shanghai Express.

Best Art Direction: Richard Day, "Arrowsmith"; Lazare Neerson, "A Nous la Liberte"; Gordon Wiles, "Transatlantic."

Best Original Motion Picture Story: "The Champ," by Frances Marion; "Lady and Gent," by Grover Jones and William Slavens McNutt; "Star Witness," by Lucien Hubbard; "What Price Hollywood," by Gene Fowler, Rowland Brown and Adela Rogers St. John.

Best Motion Picture Adaptation: "Arrow smith," by Sidney Howard; "Bad Girl," by Edwin Burke; "Dr. Jekyll and Mr. Hyde," by Percy Smith and Samuel Hoffenstein.

Best Produced Picture (Best Production): "Arrowsmith" (Samuel Goldwyn, Inc.); "Bad Girl" (Fox); "The Champ" (MGM); "Five Star Final (First National Productions); "Grand Hotel" (MGM); "One Hour With You" (Paramount); "Smiling Lieutenant" (Paramount); "Shanghai Express" (Paramount).

Best Work in Sound Reproduction (four studios nominated): Metro-Goldwyn-Mayer, Paramount, RKO, Warner-First National.

Seven out of 21 nomination spots in production branches involving personalities were won by Metro-Goldwyn-Mayer, and six by Paramount. Fox and United Artists' personalities won three honors each and Warners, RKO and Harold Auten, one each.

Of the eight pictures nominated for award of Best Produced Pictures in 1931-32, Paramount has three, Metro two, and Fox, Warners and United Artists, one each.

Nominees for offices in the Academy for the coming year are announced, with the annual election October 15.

The following were nominated for the board of directors: Actors' Branch, Sam Hardy; Directors, John Cromwell; Producers, B. P. Schulberg; Technicians, J. Theodore Reed; Writers, Oliver H. P. Garrett. Members of the board serve three-year terms, expirations being on a rotating basis, so that one vacancy in the representations of each of the five branches is to be filled each year.

Nominated for the branch executive committees for one-year terms were: Actors—Edward G. Robinson, Chester Morris, Warner Baxter, Reginald Barlow and Hedda Hopper. Producers—L. B. Mayer, B. P. Schulberg, David Selznick, Winfield Sheehan and Jack Warner. Directors—C. B. de Mille, Alfred Green, Robert Leonard, Rouben Mamoulian and Fred Niblo. Technicians—Hans Drier, Nugent Slaughter, J. M. Nickolaus, John Arnold and I. James Wilkinson. Writers—Ralph Block, William Slavens McNutt, Ernst Vadja, Howard Green and Bartlett Cormack. Assistant directors—Scott Beal, Fred Fleck, Gordon Hollingshead, Jack Mintz and William Tummel.

The president of the Academy and other general officers will be elected by the board at its first meeting after October 15. The new officers will be formally installed at the annual awards banquet.

TRAVELERS...

John Gilbert and Virginia Bruce, his wife, arrived in New York en route to Europe for vacation.

Irving Thalberg, MGM production executive, and Norma Shearer, his wife, arrived in New York from Hollywood for a short vacation.

Lawrence Hazard, writer, arrived in Hollywood from New York under Paramount contract.

George Arliss leaves for Warner studio in Burbank, from New York and Europe.

H. Boulton, executive of RCA, left New York for Europe.

Walter Futier, producer, arrived in New York from Hollywood for conferences with United Artists executives. At the Waldorf Astoria.

Arthur Klein, talent booker, arrived in New York from Hollywood.

Harold Kemp, director of Warners' artists bureau in New York, left for Washington and Cleveland.

Charles Ruggles, Paramount comedian, due in New York from Hollywood for vacation.

Douglas Fairbanks arrived at Shanghai from Japan on Far Eastern trip.

Katherine Hepburn, RKO player, sailed for New York and Hollywood from Europe.

Rudolph Friml, composer, arrived in New York from Italy.

H. Granville-Barker, playwright, sailed from New York for Europe.

Peggy Shannon, World Wide player, returned to Hollywood from New York.

R. E. and L. C. Griffith, circuit operators in Oklahoma, arrived in New York.

Jake Wilk, eastern story editor for Warners, returned to New York from scouting trip.

William Morris, Jr., booking agent, returned to Hollywood from New York.

Mary Duncan, player, arrived in New York from Coast. At the Waldorf-Astoria.

Gary Cooper, Paramount player, returned to studio at Hollywood.

Bing Crosby arrived in New York from Hollywood to resume broadcasting, after appearing in Paramount picture.

Adela Rogers St. John, novelist and former writer for Radio, left Hollywood by boat for New York.

E. B. Hatrick, general manager of Hearst film interests, returned to New York from Europe.

Robert Benchley, actor-writer for Radio, arrived in New York from Hollywood.

Miriam Hopkins, player, arrived in New York from Los Angeles by plane.

Will H. Hays, president of MPPDA, returned to New York from Indianapolis.

Larry Darmour, short feature producer, in New York from Hollywood.

H. N. Swanson, associate editor at Radio studio, returned to Hollywood from New York.

Charles J. Pannill, vice-president of RCA, returned to New York from Europe.

Roland V. Lee, director, returned to New York from Europe, en route to Hollywood.

Herbert Marshall, Paramount player and his wife, Edna Best, sailed for London for joint stage appearance, returning to Hollywood next summer.

Dolores Mitrovich, prima ballerina, arrived in New York from Milan to appear in series at Atlas Studios.

Carl Laemmle, president of Universal, due in New York from Hollywood, en route to Europe.

Ernest W. Fredman, editor and publisher of the *Daily Film Renter*, London, due in New York next week.

Ursula Jeans, English player, arrived in Hollywood from London to work for Fox.

Paul Ash, master-of-ceremonies, returned to New York from the Coast.

Phil Reisman, RKO's film buyer, left New York for Middlewest.

William K. Howard, director, due in New York from Hollywood, en route to Europe for vacation.

Mark Larkin, Fairbanks publicist, returned to Hollywood from New York.

Ina Claire returned to New York from Europe.

Genevieve Tobin, player, arrived in New York from vacation in Europe.

Clyde Cooke, comedian, left San Francisco for London for stage appearance.

Fred Pelton, O. O. Ceccarini, G. Del Lungo and M. Sobelman, of Metro's foreign department, sailed from New York for European survey.

Constance Cummings, player, arrived in New York from Hollywood for vacation.

Herman Starr left New York for Milwaukee to manage Warner exchange.

Mitzi Green, player, arrived in New York from Hollywood.

Dan Michalove, Warner executive, due to leave New York for Coast.

Emanuel Cohen, Paramount production executive, returned to Hollywood from vacation in New York.

John Rogers, Grandfather of Press Agents, Is Dead at 92

John Russell Rogers, who termed himself the grandfather of all press agents, and who signed himself "Merrily Yours, John," was found dead in a New York hotel room last week. Though he was 92, he never admitted his correct age to any one except his intimates. He declared himself to be 82, but appeared hardly more than 60. Death was attributed to natural causes, despite an altercation with a taxicab and an elevated pillar a week before his death.

His late hours, hearty eating and drinking and unfailing appearance on Broadway often brought criticism from friends. His only answer was, "Every doctor who disagreed with my way of living is now dead." "Merrily Yours, John" began his exploiting career 60 years ago, and in the course of decades owned and rented theatres on every continent. He publicised many famed stage players of an earlier day, including Minnie Palmer, whom he married and from whom he later was separated.

She's Arrived



ISN'T she beautiful? Can't she wear clothes? Isn't she different? Hasn't she *je ne sais quoi* ("that certain something," to you)? And can she troupe? Well, Hollywood Reporter says of her performance in "6 Hours to Live": Miriam Jordan, a newcomer to pictures, enacts her part *brilliantly!*

MIRIAM JORDAN

CHECK ✓ IT ON

Oct. 5, 1932 THE Hollywood REPORTER

FOX HITS WITH 'SIX HOURS'

Brilliant Direction, Fine Production, Excellent Cast

"SIX HOURS TO LIVE"
Fox

Direction .....Wilhelm Dieterle
Story.....Gordon Morris, Morton Bareaux
Screen Play.....Bradley King
Photography .....John Seitz
Cast: Warner Baxter, Miriam Jordan, George Marion Sr., John Boles, Halliwell Hobbes, John Davidson, Edwin Maxwell, Beryl Mercer, Dewey Robinson.

"Six Hours To Live" is one of the finest pieces of entertainment this reviewer has seen in the past six months of looking at pictures. It is a swell production, marvelously directed and brilliantly cast and acted. Any and all who had anything to do with the making of this picture from the original story of Gordon Morris (Chester's brother) and Morton Bareaux, through Bradley King's adaptation, the supervision of Al Rockett, the direction of Dieterle, the camera work of John Seitz, the acting of the entire cast and the fine production given it by the technical staff at the studio, should take plenty of bows.

It is an unusual yarn, totally different from anything you would expect, as refreshing in its telling as an April shower and packed with a million dollars worth of suspense from the opening shot to the final fade-out.

Rarely have we seen a preview audience (always conscious they are looking at a preview) rivet such attention on what was transpiring on the screen. And did they voice their approval of a story that almost any production executive would have thrown out with but two pages of reading?

The story centers around the figure of Warner Baxter as a representative of a small foreign country, standing alone in defiance and holding up for ten days a great conference, attended by a representative of every other foreign government. Baxter believes if he votes approval for the act of this Congress that his small country will be wiped out and he stands the gaff, only later to pay the death penalty at the hands of an assassin.

But in between the main theme of the story, a sequence or two is injected around the act of a learned scientist bringing life back to the dead body of Baxter, but only for six hours. Crazy, you think, telling it as we do, but in the picture it turns out to be a smashing piece of enertainment, handled by master craftsmen and affording audiences, long weary of our present picture trend, something to go out and talk about after they have enjoyed the unreeling of his fantasic yarn.

Great credit should go to Wilhelm Dieterle. Watch this fellow. He has only started. His handling of the story and the cast was a revelation to this, so-called, critic. In other hands, it is hard to even think what would have happened to this picture. He directs with a foreign flair, but outdoes the best, whether here in Hollywood or in Europe, in the composition of his scenes, the movement of the cast and the lights and shadings and the lifts and tilts of his story.

John Seitz gets our next credit for as fine a phoographic feat as you have ever seen. Then give the production department a hand and turn to the excellent screen play of Bradley King.

Of the cast—Warner Baxter has never been better or as good. His Captain Onslow was the acme of fine acting. Miriam Jordan, a newcomer to pictures, is distinctive in appearance and enacts her part brilliantly. George Marion Sr., Halliwell Hobbes, John Boles and John Davidson work expertly. Beryl Mercer, Irene Ware, Dewey Robinson and Edwin Maxwell added greatly with their support.

You showmen looking for something new, something unusual, something ENTERTAINING, pay no attention to our story synopsis on "Six Hours To Live" (Fox should change the title) but look at the picture and we feel certain you will feel as we do.

6 HOURS TO LIVE
with
WARNER BAXTER
MIRIAM JORDAN JOHN BOLES
From original story, "Auf Wiedersehen," by Gordon Morris and Morton Barteaux
Directed by
William Dieterle

star, support, novelty, direction, photography, audience reaction...

ENTERTAINMENT

Says Hollywood Reporter of . . .

✓STAR

"Warner Baxter ***has never been better,*** or as good. His Captain Onslow was the acme of fine acting."

✓SUPPORT

"Miriam Jordan is distinctive in appearance and ***enacts her part brilliantly.*** George Marion, Sr., Halliwell Hobbes, John Boles, and John Davidson ***work expertly.*** Beryl Mercer, Irene Ware, Dewey Robinson and Edwin Maxwell ***added greatly with their support.***"

✓NOVELTY

"It is an unusual yarn, totally different from anything you would expect, as refreshing in its telling as an April shower and ***packed with a million dollars worth of suspense from the opening shot to the final fadeout.***"

✓PHOTOGRAPHY

"John Seitz gets our next credit for ***as fine a photographic feat as you have ever seen.***"

✓DIRECTION

"Great credit should go to Wilhelm Dieterle. Watch this fellow. He has only started. ***His handling of the story and the cast was a revelation*** to this, so-called, critic."

✓AUDIENCE REACTION

"***Rarely have we seen a preview audience rivet such attention*** on what was transpiring on the screen. And did they voice their approval."

✓ENTERTAINMENT

"One of the ***finest pieces of entertainment this reviewer has seen in the past six months*** of looking at pictures. It is a swell production marvelously directed, brilliantly cast and acted."

and to top it all

VARIETY says...

"'6 Hours to Live' is an artistic achievement. Critics will no doubt rave over it. As a prestige picture it will be great guns. *It should prove a standout.* A masterful job of directing by Wilhelm Dieterle and *magnificent work* by the cast.

"Warner Baxter is outstanding as the statesman and handles his delicate role with remarkable felicity. Equally effective are Miriam Jordan as his sweetheart and John Boles, the rival. Photography is excellent, rounding out a job that is *outstanding.*"

Need we remind you to...

WATCH FOX THIS YEAR!

Powers Denies a Split with B. I. P.

Commenting on the report that he has discontinued the distribution of British International Pictures in America, P. A. Powers, president of Powers Pictures, said Wednesday that, while certain differences exist between B. I. P. and himself, they are merely of the character which arise between practically all producers and distributors.

"The report that I have even temporarily ceased distributing B. I. P. product is wholly erroneous," Mr. Powers said. "We have our current season's product available and prints and accessories are going forward to our existing exchanges. Furthermore, J. W. MacFarland, vice-president, in charge of distribution, and Jerry Marks, western division manager, are both engaged in setting in the few remaining branches required to complete our exchange system.

"Assurances of full cooperation have been received from John Maxwell and Arthur Dent, of B. I. P., and arrangements are being completed for a series of conferences to be held here in New York in the near future, which will have for their objective, the continued improvement in our product, something in which B. I. P. is just as interested as myself."

"While it is true that several pictures have been received which we did not feel would be suitable for the American market, it is equally true, and importantly so, that we enjoy the privilege of selection on all product submitted and are free to reject such pictures as, in our opinion, would not be well received by American audiences, even though they might have been successful in England.

"I have every confidence that B. I. P. will be in full agreement with us as to the type of product we require to compete successfully in the American market, and can promise now an even better array of pictures during the coming months than that which we have been offering with excellent success since this company was formed seven months ago."

Steffes Suit Hearing In Minneapolis October 17

W. A. Steffes, president of Allied States, said on Thursday that the hearing for a temporary injunction in his suit, as a Minneapolis theatre owner, against distributors and the Film Boards of Trade will be heard in Minneapolis October 17. In addition to Abram F. Myers, chairman and general counsel of Allied, Mr. Steffes will be represented by Paul F. Good, a candidate for attorney general of Minnesota. Publix Northwest Theatres is also a defendant in the zoning, protection and antitrust action filed in U. S. district court at Minneapolis by Mr. Steffes.

The president of Allied made the announcement in Chicago, where he was attending a meeting of a joint committee of Allied and the MPTOA.

New Firm Acquires Agency For German Carbon Company

The Noris Carbon Company, Inc., has been organized in New York, with headquarters in the Mohawk Building, 160 Fifth avenue. Eric W. Schumacher has been elected president and managing director.

The firm has acquired the exclusive sales agency here for C. Conradty of Nuernberg, Germany, manufacturers of carbon and carbon products since 1855, and known as one of the largest producers of projector carbons in the world.

McCarthy's Contract with Paramount Is Settled

Settlement has been made of the contract of Charles E. McCarthy with Paramount Publix. The contract of the former public relations director of the company, who resigned last Friday, had until 1934 to run. Mr. McCarthy is vacationing in Bermuda.

St. Louis MPTO Elects Officers

The eleventh annual convention of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois was held last week at the Coronado Hotel, St. Louis, with an attendance of 118 members representing 340 theatres. President Fred Wehrenberg presided. M. A. Lightman, MPTOA president, addressed the session.

Officers were elected as follows: Fred Wehrenberg, St. Louis, president; S. E. Pirtle, Jerseyville, Ill.; I. W. Rodgers, Cairo, Ill.; J. C. Hewitt, Robinson, Ill., and A. M. Beare, Chester, Ill., vice presidents; Louis C. Hehl, St. Louis, treasurer-secretary. The new board of directors includes J. C. Hewitt, Charles C. Perry, Marvin Harris, Louis K. Ansell, Charles Goldman, Harold G. Evans, David L. Nelson, Bess Schulter, Frank Speros, H. E. Miller, Oscar C. Lehr, I. W. Rodgers, Victor B. Thien and Fred Wehrenberg.

Dr. Wingate Is Honored By Milliken at Luncheon

Dr. James Wingate was the guest of Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, at a private luncheon given at the Town Hall Club, New York, on Thursday. Only a few intimate friends of Dr. Wingate and Mr. Milliken were invited, among them outstanding women's club leaders. There were no speeches. Dr. Wingate will soon leave for the Coast, where he will take up his new duties as head of the studio relations committee of MPPDA.

Wheeler, Woolsey, Cline Incorporate in California

Planning to form their own producing company, Wheeler and Woolsey, comedians, and Director Edward Cline this week filed articles in California for a proposed incorporation for the making of pictures, financing, sale of motion pictures, stage plays, vaudeville, radio and television sketches. There are to be 500 shares of capital stock, with a $500 par value on each. The new firm will be known as Robert Corporation.

Kuykendall Re-elected Tri-State President

Officers elected at the second day's sessions, on Tuesday, of the annual convention of Tri-States exhibitors were Ed. Kuykendall, of Columbus, Miss., re-elected president; M. S. McCord, of Little Rock, secretary-treasurer. W. E. Ruffin, of Covington, Tenn., succeeds E. L. Drake as regional vice president.

Thalberg Denies Leaving Metro

Irving Thalberg, Metro studio executive in Hollywood, now visiting in New York, issued the following statement on Wednesday:

"It has not been my custom to make statements. I have always preferred making pictures. However, to answer the reports that I am leaving Metro-Goldwyn-Mayer, I should like to state the following: I am not leaving Metro-Goldwyn-Mayer. My association with Nicholas Schenck, Louis B. Mayer, and J. Robert Rubin and other members of the organization, has been, and I am confident will continue to be, a most happy and inspiring one.

"My trip to New York is for only one purpose, to wit, the business of making pictures. I am determined, with such ability as I can muster, to not only maintain our present standard in the picture business, but to improve it by making more important box office attractions. I think the times have made it evident that the making of great pictures is not only a company matter, but an industry matter. The public must be always aware that in motion pictures there is a consistent source of entertainment.

"This is a business of stars and favorites. The placing of stars and favorites in attractive roles and interesting stories is the obligation of the producer. It is not enough, mind you, to merely have a box office title and a star that attracts the public into the theatre. The public must like the picture for itself as well.

"The producing of pictures is a job that I believe will always interest me. And I can't think of a better group of associates to work with than the Metro-Goldwyn-Mayer outfit."

Officials of Italy Protest War Film

Officials of the Italian government in Washington will preview within a few days Paramount's "A Farewell to Arms," adapted from the war novel of Ernest Hemingway, published in 1929. It is understood the future attitude of the Italian government toward Paramount product may be seriously affected by the results of the preview.

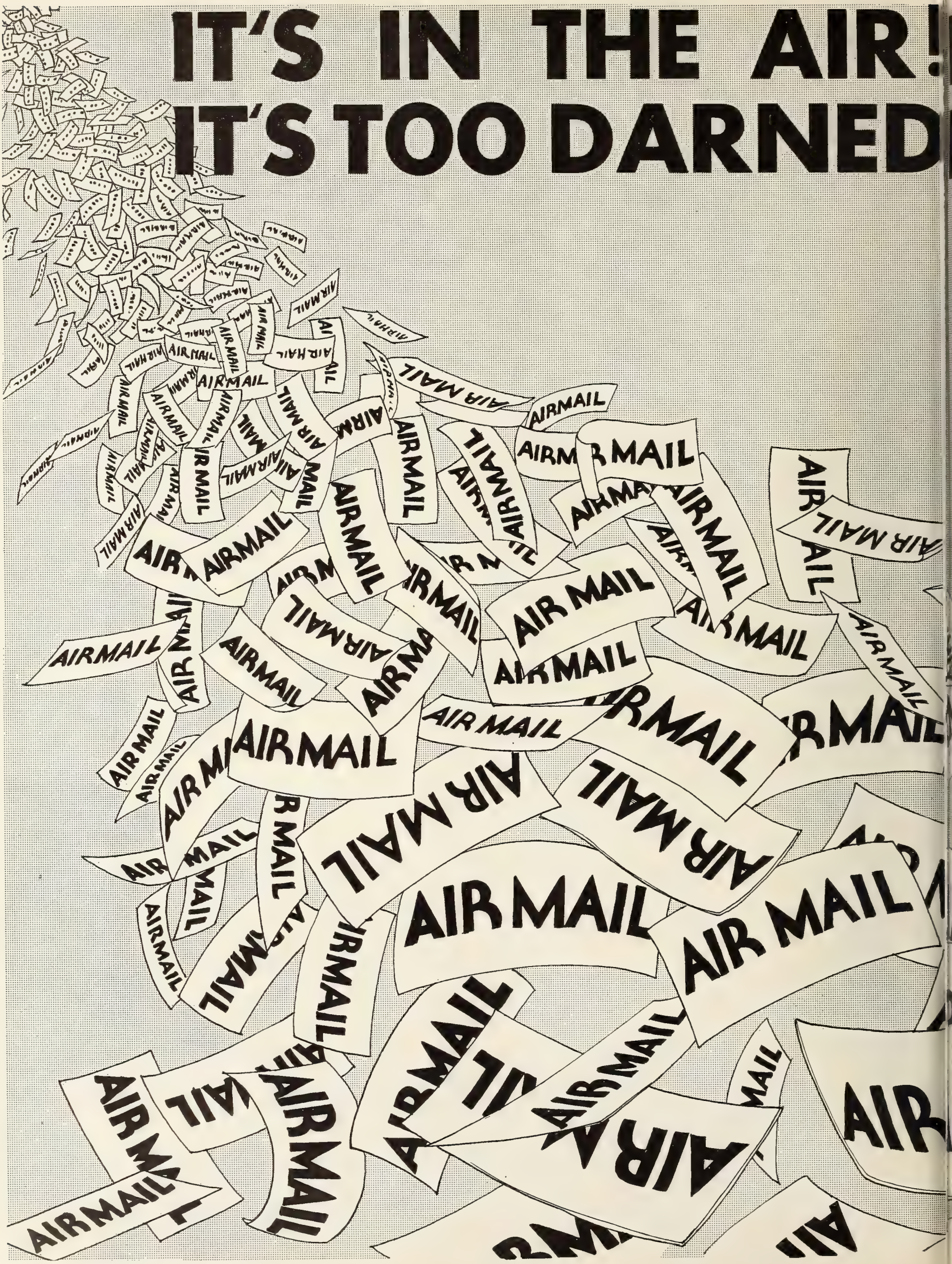
The book related the story of the retreat of the Italian troops at Caporetto, and it is noted that it made no mention of the subsequent spectacular victories of the Italians in the same region. The Italian officials, in an entirely unofficial capacity, complained to Paramount that if the film were to follow the book, it would be considered an unfair treatment of the part the Italian troops played in the war.

Count Alberto Marchetti di Muriaglo, counselor of the Italian Embassy at Washington, said, "We never made a formal official complaint. We complained to the company that some scenes were rather unfair." Italian officials would not comment on the report that action may be taken, resulting in the possible barring from Italy of all Paramount pictures, should the film still be found "unfair."

Silver Succeeds George Tyson

Milton Silver, formerly advertising manager at Universal and Van Beuren, succeeds George Tyson, who resigned last week as zone advertising manager for Warner Theatres in Pittsburgh.

IT'S IN THE AIR!
IT'S TOO DARNED



T'S EVERYWHERE!
BIG FOR WORDS!



As The World Greeted Lindbergh So Will It Greet

AIR MAIL





The man who played the Monster in "Frankenstein"

"THE OLD DARK

A characterization that will make the world talk!

Screen acting that lifts the screen to new heights!

Another whale of a picture directed by James Whale, who also directed "Frankenstein"



Produced by
Carl Laemmle, Jr.



Now transforms himself

into the mad butler, in

"HOUSE"

with

KARLOFF

MELVYN

DOUGLAS

And CHARLES LAUGHTON, who stole "The Devil and The Deep!"

And GLORIA STUART, who steals your heart and soul!

Presented by Carl Laemmle

The best-selling novel by J. B. Priestley comes to life and chizzles your backbone!



TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 146.—(A) Is "direct current" really that in every sense of the term? (B) How many alternations occur per second in 60-cycle current? In 120-cycle current? (C) Just what trouble would you expect to encounter if obliged to use 25-cycle current at the arc? (D) Why is low-cycle (25-cycle) current used? Is it served to theatres anywhere in this country or Canada?

Answer to Question No. 138

Bluebook School Question No. 138 *was*: *"(A) Does spacing condenser lenses farther apart than is necessary involve light loss? (B) How may the projectionist using a plano-convex condenser satisfy himself that the light beam from the collector lens more than covers the converging lens? (C) In what way is spherical aberration useful in the condenser light beam? (D) What is meant by the aerial image of a condenser?"*

The following made good: R. J. Arntson, Lester Borst, C. Rau and S. Evans, G. E. Doe, "Bill" Doe, T. Van Vaulkenburg, K. L. Knight, J. Wentworth and W. Sellers, D. Lode, T. Turk, S. G. Williams, W. Broadbent, A. Wells, R. J. Rinker and T. Haddon, D. Goldberg, L. B. Sanders, T. R. Peters and S. Peters, N. L. Daniels, M. C. Itt, J. G. Evans, A. Gibson, F. C. Hagmyer, L. R. Daniels, F. Ferguson, B. H. Thomas, P. H. Bondom, P. T. Andrews and G. Blair, L. H. Pickard, D. L. Sampson and J. M. Habe, T. L. May and M. Bolles, C. Tamper and L. Rond, F. Tinlow, C. Ray, T. F. Brown and F. T. Gurbey, D. Mason, A. Zerach, A. L. Patry and D. M. Devoy, R. Rathburn and G. Biglow, H. B. Coates, D. L. Richards and T. Davis, C. Tamper, T. O. Thumb, C. Peters, M. L. Kindrew, H. Love and J. Williams, L. Garling, F. B. Gamble, F. L. Langdon, P. K. Rontor and D. L. Simmons, P. D. Thompson, L. C. Abernathy and S. T. Jones, J. G. Gates, D. Warren, J. Cermak and G. Fairmann, H. B. Edwards, B. Davidson, T. L. Danby, T. Garling, T. Davis and L. Lambert, D. L. Sinklow and B. Burt, H. Sicmann, G. Tinlin and L. Davis, G. Deckson, B. T. Roberts and H. Gregeson, D. Lode and R. Micaels, P. L. Toeping, B. Little and G. Adams, J. Williams and H. F. Franks, L. R. Timson and B. Mitchel, M. D. Dove, T. Lavenburgh, S. N. Glasmon, D. M. Tollman, M. Y. Thompson and D. O. Childres, B. Little and G. Adams, B. Diglah and P. Jackson, G. T. Stanhope, A. Sidelburg and R. H. Benson, W. Sellers and D. L. Manuels.

Two or three correspondents have protested because their names were spelled wrong. Can't help it, gentlemen! The job of going through the great mass of answers is a very heavy one at best. A name gets mixed sometimes for the simple reason that it is not written plainly. It is best to print your signatures. Also, as I have told you several times, please put your name and the number of the question you are answering at the very *top* of the first sheet.

Another correspondent (in fact, several of them) have inquired why I ask certain questions twice or even three times, perhaps in a different form. It is usually done because I desire to fix the matter in the memories of the students. I shall doubtless repeat that offense, if offense it be.

We will listen to brother G. E. Doe on Section A of Question 138. He says, "By reference to Figure 40, Page 170, Volume 1 of the Bluebook, or by removing the converging lens and blowing smoke in the light beam from the collector lens, it will be observed that the beam is not a parallel one, that it diverges. This being the case, it follows that any unnecessary distance between the collector and converging lens will set up some light loss, though the actual loss will depend upon the condition at the projection lens. If that lens admits all the light beam from the aperture, then the loss, whatever it may be, will be total, though only the poorest light in the beam will be wasted. On the other hand, if the projection lens does not admit all the light beam from the aperture, then the loss will not be total. (See Fig. 47; p. 182, vol. 1, Bluebook.)"

May I remark that this is an answer which shows that the man who compiled it understands the matter very well indeed, in all its phases. May I suggest that many of you whose answers I have accepted as correct, study Brother Doe's answer. (Wish I knew who he is. He writes as "Doe," from Chicago, but that is not really his name. He has been in the "school" more or less continuously for a long, long while.)

On Section 3 we will listen to H. Love and J. Williams. They say, "If it is possible to look at the edges of the converging lens, as one may with most modern condensers, it is only necessary to observe the width of the ring of light falling outside its circumference. If this cannot be observed, then it would be necessary, with the light source in proper working position, to remove the converging lens and take whatever steps are necessary to measure the diameter of the beam at the plane occupied by the edge of the curvature of the converging lens, comparing that measurement, of course, with the diameter of the converging lens."

As to Section C, we will let Messrs. Rau and Evans have the floor. They say, "It would be poor practice to have the crater floor sharply focused at the aperture, because of the fact that the crater floor does not present an area of even illumination. Obviously, this being true, if it be focused at the film plane there would be uneven illumination at the screen. The crater image must therefore be broken up, which is partly accomplished by removing the point of focus from the aperture, and by the further fact that spherical aberration helps in the aforesaid 'breaking up' by the fact that it brings various zones of the beam to a focus at different points in length of beam."

Concerning Section D, T. Van Vaulkenburg says, "There is an image of the face of the converging lens formed in front of the projection lens, as may be demonstrated if a screen be held in the light beam. This is known as the 'aerial image' of the condenser, though more properly speaking, it is the aerial image of the face of the converging lens of the condenser."

ALTER YOUR BLUEBOOK

All Bluebook owners get out Volume 1 and turn to Page 393, where you will find, near the bottom, the statement that the positive crater causes a 35-volt drop, the negative carbon tip a 10-volt drop, and the arc or gas stream a 15-volt drop, which represented the best information available when the book was written.

I am advised by the National Carbon Company engineers that these figures should now be altered as follows: Positive element causes a drop of from 30 to 32 volts, arc stream from 10 to 12 volts, and the negative carbon tip a drop of from five to seven volts.

I therefore advise all Bluebook owners to alter the figures as above indicated, using a fine-point pen and ink, or typewrite the figures on white paper, cut out a small square containing them, and paste the square over the old figures.

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

OCTOBER

12—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

13—Academy of Motion Picture Arts and Sciences: Meeting of board of judges on scientific or technical awards to consider nominations cast, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Joint Committee Meeting of MPTOA and Allied States, to draft new standard contract, at Hotel Congress, Chicago.

Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Cleveland Motion Picture Exhibitors' Association: First fall meeting, assembly rooms of headquarters, Cleveland.

MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting, at Philadelphia.

14—International Alliance Theatre Stage Employees, Studio Branch: Directors' meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

15—Academy of Motion Picture Arts and Sciences: Meeting of special nominating committee on short subject awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Academy of Motion Picture Arts and Sciences: Annual election of board of directors and committee members of all branches, at 7046 Hollywood Boulevard, Hollywood. Election of officers will be held in November.

Allied Theatre Owners Association and MPTOA: First meeting of joint legislative and contract committee, at Washington. Members, Abram F. Myers, M. A. Lightman, W. A. Steffes, Sidney E. Samuelson, H. M. Richey, Ed Levy, Fred Wehrenberg, H. A. Cole, Fred Meyer, Nathan Yamins, George Aarons and one other to be named.

15-16—Quigley Publications: Annual Hollywood golf tournament, at Rancho Golf Club, Hollywood. Chairman, Jack Warner.

16—Troupers, Inc.: Monthly dinner meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

16-17—MPTO of Western Pennsylvania: 13th annual convention, at Hotel Schenley, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

17—Academy of Motion Picture Arts and Sciences: Showing of nominated samples for sound recording award to directors, assistant directors and technicians branches, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Motion Picture Make-Up Artists Association, Local 235: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive in charge, Richard L'Estrange.

18—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs. Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

19—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

20—Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs: Annual meeting, at 130 West 44th Street, New York. New officers and directors will be elected.

United Scenic Artists: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive in charge, William B. Cullen.

MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting, at Philadelphia.

21—Toronto Theatre Owners: Entertainment and ball, at Royal York Hotel, Toronto.

24—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Motion Picture Make-Up Artists Association, Local 235: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

25—New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Bldg., fourth floor, Milwaukee.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

International Brotherhood of Studio Electrical Workers: Monthly meeting, at 1509 N. Vine St., Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

26—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

27—Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting, at Philadelphia.

28—International Alliance Theatre Stage Employees, Studio Branch: Semi-monthly directors' meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

29—International Photographers, Local 659, Studio Branch: Annual exposition and ball, at Ambassador Hotel, Hollywood.

31—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Motion Picture Make-Up Artists Association, Local 235: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date undetermined. 312½ South Harwood Street, Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

1—Academy of Motion Picture Arts and Sciences: Final election on Academy awards. Polls close at 5 P.M., at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

Hollywood Motion Picture Relief Fund: Monthly meeting, executive committee, at Writers' Club, 6700 Sunset Boulevard, Hollywood. President, Conrad Nagel; Secretary, K. D. Poole.

2—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

3—MPTO of Eastern Pa., Southern N. J. and Delaware: Weekly meeting, at Philadelphia.

Allied Theatres of Illinois: General monthly meeting, Congress Hotel, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

4—MPTO of Western Pennsylvania: Monthly directors' meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

6—MPTO of Eastern Pa., Southern N. J. and Delaware: General meeting, at Philadelphia.

7—Universal Pictures Club: Annual dinner-dance, at Waldorf-Astoria Hotel, New York.

9—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.



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October 4th 1932

Columbia Pictures Inc.
729 Seventh Avenue
New York City

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You will be interested to know that I have given "Washington Merry-Go-Round" four stars in my Liberty Review.

You have a sensational and unusual box-office picture in "Washington Merry-Go-Round" and it ought to be one of the big hits of the year.

Sincerely
Frederick James Smith
Frederick James Smith

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"DON'T MISS IT."

Baltimore Post
"EXCITING FROM START TO FINISH. SOMETHING DIFFERENT IN THE WAY OF INTELLIGENT SCREEN ENTERTAINMENT. UNDOUBTEDLY WILL DRAW BIG CROWDS. IT'S ENTERTAINING."

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Baltimore News
"PROMISES TO BE A GREAT SUCCESS."

Motion Picture Herald
"OFFERS AN EXCELLENT OPPORTUNITY TO CASH IN."

Baltimore Sun
"GOOD SPELL-BINDING STUFF."

YOU NEED 'EM Columbia **HAS 'EM!**

LEE TRACY
CONSTANCE CUMMINGS
Walter Connolly
Alan Dinehart
Directed by
JAMES CRUZE
Story by Maxwell Anderson
Screen Play by Jo Swerling

STANDING DRAMATIC SENSATION OF THE AGE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 8, 1932, reached $1,587,973 from 115 theatres in 20 key cities of the country. The figure is $34,165 greater than the total for the previous calendar week ended October 1, when 112 theatres in 20 cities reported an aggregate gross of $1,553,808. No new high individual theatre record figures were recorded during the more recent seven-day period, while two new low records were noted. This compares with no new "highs" and seven new "lows" for the preceding week.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston								
Keith's	3,500	30c-75c	"This Sporting Age" (Col.)	23,000	"Once In A Lifetime" (U.)	22,000	High 12-5 "Frankenstein"	27,000
							Low 3-25-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"Thirteen Women" (Radio)	22,000	"The Last Man" (Col.)	22,500	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,200	25c-60c	"Grand Hotel" (MGM)	22,000	"The Last Mile" (Tiff.)	21,500	High 1-24 "Hell's Angels"	32,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Pack Up Your Troubles" (MGM)	23,000	"Grand Hotel" (MGM) (2nd week)	24,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Majestic	1,800	50c-$1.50	"Strange Interlude" (MGM) (4 days)	9,500	.....		.....	
Metropolitan	4,350	35c-75c	"Cabin in the Cotton" (F. N.)	38,000	"Blonde Venus" (Para.)	38,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Life Begins" (F. N.)	16,500	"Movie Crazy" (Para.)	17,500	.....	
Uptown	2,000	25c-60c	"Life Begins" (F. N.)	13,500	"Movie Crazy" (Para.)	14,000	High 5-14-32 "The Miricle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Bird of Paradise" (Radio)	25,000	"The Night of June 13" (Para.)	22,600	High 3-28 "My Past"	39,500
							Low 8-27-32 "Devil and the Deep"	15,000
Century	3,000	25c-55c	"Divorce in the Family" (MGM)	9,000	"Big City Blues" (W. B.)	9,800	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Court Street	1,800	25c	"The Painted Woman" (Fox) (4 days)	2,000	"The Sign of Four" (World-Wide) (4 days)	1,900	.....	
Great Lakes	3,000	30c-65c	"Bring 'Em Back Alive" (Radio)	11,000	"Grand Hotel" (MGM) (6 days-2nd week)	9,200	High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-35c	"White Zombie" (U. A.)	11,000	"70,000 Witnesses" (Para.)	8,700	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"The Night Mayor" (Col.)	10,700	"The Last Mile" (Tiff.)	11,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"One Way Passage" (W. B.)	40,000	"Blonde Venus" (Para.)	44,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-75c	"Grand Hotel" (MGM)	35,000	"Love Me Tonight" (Para.) (2nd week)	12,500	High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-75c	"Blonde Venus" (Para.)	22,000	"Hat Check Girl" (Fox)	23,200	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"The Last Man" (Col.)	27,500	"The Most Dangerous Game" (Radio)	22,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"The Crooked Circle" (World-Wide)	15,000	"The Painted Woman" (Fox)	15,500	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-75c	"Movie Crazy" (Para.) (3rd week)	8,000	"Movie Crazy" (Para.) (2nd week)	11,000	High 3-21 "City Lights"	46,562
							Low 6-18-32 "The Tenderfoot"	9,000
Cleveland								
Allen	3,300	25c-50c	"Blonde Venus" (Para.)	9,000	"Grand Hotel" (MGM) (2nd week)	13,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
Ohio	1,500	50c-$1.50	"Strange Interlude" (MGM)	19,000	.....		.....	
RKO Palace	3,100	25c-60c	"The Most Dangerous Game" (Radio)	28,000	"Once In A Lifetime" (U.)	21,500	High 5-2 "Laugh and Get Rich"	40,000
							Low 9-17-32 "Okay America"	18,000
Stillman	1,900	25c-35c	"The Last Mile" (Tiff.)	4,800	"The Thirteenth Guest" (Monogram)	5,100	.....	
Warner's Lake	800	15c-50c	"Life Begins" (F. N.) (25c-50c)	8,500	"Tiger Shark" (F. N.)	8,500	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-50c	"Movie Crazy" (Para.)	10,000	"Grand Hotel" (MGM)	9,000	High 8-8 "Politics"	25,000
Huffman's Rialto	900	20c-40c	"My Pal The King" (U.) (4 days)	1,100	"War Correspondent" (U.)	2,800	.....	
			"Fast Companions" (U.) (4 days)	1,400				
Orpheum	2,600	25c-50c	"Chandu, the Magician" (Fox)	9,500	"Successful Calamity" (W. B.)	8,500	.....	
Paramount	2,000	25c-40c	"Night of June 13" (Para.)	7,000	"Tiger Shark" (F. N.)	7,500	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Most Dangerous Game" (Radio)	13,200	"Okay America" (U.)	8,500	.....	
Fisher	2,700	25c-60c	"A Successful Calamity" (W. B.) (25c-75c)	18,100	"Pack Up Your Troubles" (MGM)	12,500	.....	
Fox	5,100	25c-50c	"Night Mayor" (Col.)	11,800	"Chandu, the Magician" (Fox)	10,500	.....	
Michigan	4,000	25c-75c	"Blonde Venus" (Para.)	21,500	"Night of June 13". (Para.)	31,000	.....	
Paramount	3,400	25c-50c	"Blonde Captive" (Col.)	7,400	.....		.....	
United Artists	2,000	25c-75c	"Grand Hotel" (MGM) (2nd week)	15,400	"Grand Hotel" (MGM) (1st week)	21,600	.....	

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The Pride of Metro-Goldwyn-Mayer

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Rain" (U. A.) (4th week)	13,500	"Rain" (U. A.) (3rd week)	13,900	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	25c-55c	"Tiger Shark" (F. N.) (2nd week)	13,750	"Tiger Shark" (F. N.) (1st week)	20,000	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	35c-50c	"Bill of Divorcement" (Radio)	4,500	"Hat Check Girl" (Fox)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 8-20-32 "Jewel Robbery"	2,500
Circle	2,800	35c-50c	"Movie Crazy" (Para.)	7,000	"Blonde Venus" (Para.)	7,500	High 2-14 "Cimarron"	13,000
							Low 7-30-32 "Westward Passage"	3,500
Indiana	3,300	35c-50c	"Tiger Shark" (F. N.)	7,000	"Night of June 13" (Para.)	6,800	High 1-17 "Her Man"	25,000
							Low 9-10-32 "Bring 'Em Back Alive"	5,000
Lyric	2,000	35c-50c	"A Passport To Hell" (Fox)	8,000				
Palace	2,800	35c-50c	"Pack Up Your Troubles" (MGM)	6,000	"Grand Hotel" (MGM) (2nd week)	7,000	High 5-2 "Trader Horn"	22,000
							Low 9-3-32 "The Last Mile"	5,000
Kansas City								
Liberty	1,000	15c-25c	"Big City Blues" (W. B.)	3,200	"The Night of June 13" (Para.)	4,000		
Mainstreet	3,049	35c-60c	"Thirteen Women" (Radio)	19,000	"Hold 'Em Jail" (Radio)	20,000	High 1-9-32 "Peach O' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-50c	"Pack Up Your Troubles" (MGM) (7 days and Sat. midnite show)	10,000	"Grand Hotel" (MGM) (2nd week) (7 days and Sat. midnite show)	12,400	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Movie Crazy" (Para.) (7 days and Sat. midnite show) (25c-50c)	8,000	"Blonde Venus" (Para.) (7 days and Sat. midnite show)	12,800	High 2-27-32 "Shanghai Express"	25,000
							Low 6-4-32 "Street of Women"	6,500
Plaza	1,940	35c-50c	"Tiger Shark" (F. N.) (25c-50c-6 days)	3,000	"The Crash" (F. N.)	4,500		
Los Angeles								
Loew's State	2,416	35c-75c	"Hat Check Girl" (Fox)	21,750	"Pack Up Your Troubles" (MGM)	17,000	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Paramount	3,596	35c-70c	"The Phantom President" (Para.)	27,000	"Night of June 13" (Para.)	29,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-40c	"Back Street" (U.) (6 days)	16,000				
W. B. Downtown	2,400	25c-55c	"Blessed Event" (W. B.)	14,300	"Those We Love" (Tiff.)	11,000	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	35c-55c	"The Last Mile" (Tiff.)	8,400	"Blessed Event" (W. B.)	9,000		
Minneapolis								
Lyric	1,238	25c-40c	"Congorilla" (Fox)	2,300	"Dr. X" (F. N.)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-55c	"The Most Dangerous Game" (Radio)	14,000	"Okay America" (U.)	15,000	High 12-14 "Cimarron"	30,000
							Low 8-20-32 "American Madness"	12,000
State	2,300	25c-55c	"Movie Crazy" (Para.)	8,000	"Blonde Venus" (Para.)	7,500	High 1-2-32 "Sooky"	10,000
							Low 4-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	26c-77c	"The Crash" (F. N.) and "Tom Brown of Culver" (U.)	12,500	"Doctor X" (F. N.) and "Week-Ends Only" (Fox)	11,500	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip-Off"	8,000
His Majesty's	1,600	25c-75c	"Pas Sur La Bouche" and "Amour En Vitesse" (French) (2nd week)	4,000	"Pas Sur La Bouche" and "Amour En Vitesse" (French) (1st week)	4,500		
Imperial	1,914	15c-40c	"L'Aiglon" (French) (15c-50c)	4,000	"Fantomas" (French)	3,000	High 1-17 "Office Wife"	10,000
							Low 8-12-32 "Paris-Beguin"	1,800
Loew's	3,115	30c-85c	"Once In A Lifetime" (U.)	14,500	"Blondie of the Follies" (MGM)	13,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	30c-$1.00	"Grand Hotel" (MGM) (2nd week)	12,000	"Grand Hotel" (MGM) (1st week)	15,000	High 4-2-32 "One Hour With You"	19,500
							Low 8-12-32 "Washington Masquerade"	10,000
Princess	2,272	25c-75c	"Bird of Paradise" (Radio) and "The Woman in Room 13" (Fox) (2nd week)	7,500	"Bird of Paradise" (Radio) and "Woman in Room 13" (Fox) (1st week)	10,000	High 4-1 "City Lights"	22,500
							Low 8-27-32 "Man Called Back" and "Strangers of the Evening"	7,000
New York								
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (6th week)	18,848	"Strange Interlude" (MGM) (5th week)	19,706	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Cameo	549	25c-75c	"Goona Goona" (First Div.) (3rd week)	8,150	"Goona Goona" (First Div.) (2nd week)	7,353		
Capitol	4,700	35c-$1.65	"Pack Up Your Troubles" (MGM)	48,239	"Grand Hotel" (MGM) (2nd week-8 days)	69,883	High 1-9-32 "Mata Hari	110,466
							Low 7-2-32 "New Morals for Old"	29,767
Criterion	850	40c-$1.65	"Maedchen In Uniform" (Krinsky & Cochran) (2nd week)	11,555	"Maedchen in Uniform" (Krimsky & Cochran) (1st week)	12,000	High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Globe	1,050	25c-75c	"My Pal, the King" (U.)	4,601	"Phantom Express" (Majestic)	6,300		
Embassy	598	25c	All Newsreel	7,802	All Newsreel	7,641	High 1-3 Newsreels	9,727
							Low 5-28-32 Newsreels	5,785
Mayfair	2,300	35c-85c	"Bill of Divorcement" (Radio)	30,893	"Hell's Highway" (Radio)	18,548	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Palace	2,500	30c-$1.10	"Bird of Paradise" (Radio)	18,500	"Horse Feathers" (Para.)	17,612		
Paramount	3,700	40c-$1.10	"The Phantom President" (Para.)	68,900	"Blonde Venus" (Para.)	59,800	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.10	"Movie Crazy" (Para.) (3rd week)	12,000	"Movie Crazy" (Para.) (2nd week)	16,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.10	"Mr. Robinson Crusoe" (U. A.) (2nd week)	24,620	"Mr. Robinson Crusoe" (U. A.) (1st week)	34,600	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
Roxy	6,200	35c-$1.10	"Chandu, the Magician" (Fox)	38,000	"A Successful Calamity" (W.B.) (8 days)	50,000	High 1-1-32 "Delicious"	133,000
							Low 6-11-32 "Monte Carlo Madness"	30,000
Strand	3,000	35c-$1.10	"Cabin in the Cotton" (F. N.)	29,743	"Life Begins" (W. B.) (2nd week)	21,784	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,949	35c-$1.10	"Tiger Shark" (F. N.) (2nd week)	31,972	"Tiger Shark" (F. N.) (1st week)	38,231	High 9-19 "Five Star Final"	59,782
							Low 8-20-32 "Hollywood Speaks"	5,690

It's a *SNAP!*

FOCUS ON THIS ONE. The first of the new MERMAID COMEDIES starring HARRY LANGDON. Can you get a prettier picture anywhere than your audience "screaming" with laughter like the preview audience that cheered Harry's debut in *Educational Pictures!* Snap this picture... and this series... before somebody beats you to the flash!

HARRY LANGDON

in



MERMAID COMEDIES



"Here we have an Educational short that is truly spice for any man's program. For a laugh getter, 'The Big Flash' is unexcelled.

"Harry Langdon is at his best, ably assisted by Vernon Dent. His frozen pan blundering in the character of an assistant newspaper photographer snapping the robbery of a jewelry store, kept the audience at the Uptown screaming. Whoever said Harry Langdon is to make a comeback in pictures is absolutely wrong. As far as the public is concerned he never went away. He is more welcome than ever."

—Hollywood Filmograph

"THE BIG FLASH"

with

Vernon Dent

Lita Chevret • Ruth Hiatt

Directed by Arvid Gillstrom

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

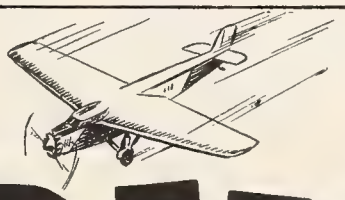
[THEATRE RECEIPTS--CONT'D]

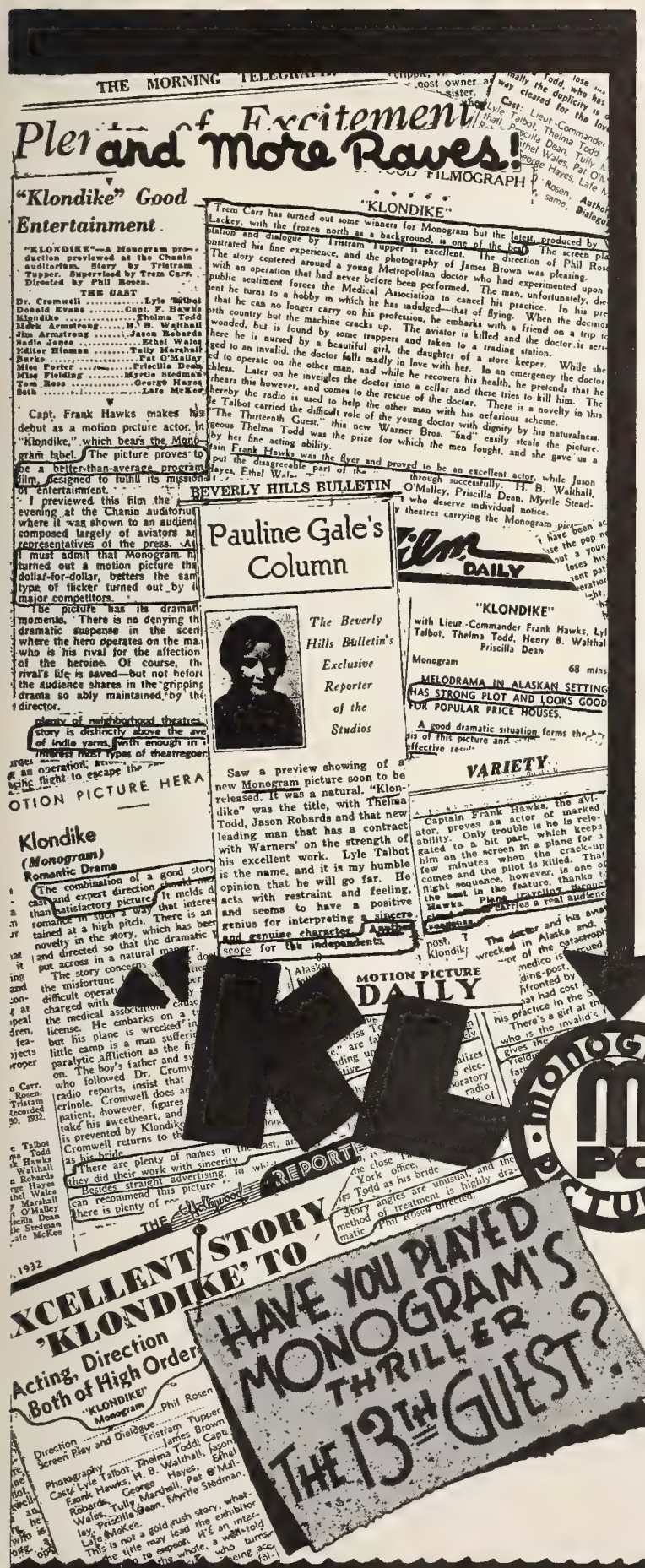
Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-55c	"Pack Up Your Troubles" (MGM)	3,900	"White Zombie" (U. A.)	4,000	High 2-7 "Illicit" 11,000 Low 7-2-32 "Man From Yesterday" 3,100
Criterion	1,700	10c-55c	"Smilin' Through" (MGM)	7,000	"Blonde Venus" (Para.)	6,000	High 2-21 "Cimarron" 15,500 Low 8-12-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"Hat Check Girl" (Fox) (4 days)	1,200	"This Sporting Age" (Col.) (4 days)	1,200	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
			"The Man Called Back" (Tiff.) (3 days)	950	"Tom Brown of Culver" (U.) (3 days)	1,100	
Mid-West	1,500	10c-55c	"Life Begins" (F. N.)	5,500	"Tiger Shark" (F. N.)	4,500	High 9-19 "Young As You Feel" 11,000 Low 8-20-32 "War Correspondent" 3,000
Omaha							
Orpheum	3,000	25c-55c	"Once In A Lifetime" (U.)	9,500	"Okay America" (U.)	11,250	High 2-14 "Cimarron" 25,550 Low 6-18-32 "Night World" 8,500
Paramount	2,900	25c-60c	"Movie Crazy" (Para.) (25c-50c)	7,000	"Grand Hotel" (MGM)	10,500	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-40c	"Washington Masquerade" (MGM) and "Society Girl" (Fox)	6,500	"Speak Easily" (MGM) and "A Passport to Hell" (Fox)	5,500	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	30c-55c	"Speak Easily" (MGM)	4,000	"Make Me A Star" (Para.) (5 days)	1,500	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me A Star" 1,500
Boyd	2,400	35c-75c	"Back Street" (U.) (6 days)	16,500	"Grand Hotel" (MGM) (8 days)	17,500	.....
Earle	2,000	35c-66c	"Divorce in the Family" (MGM) (35c-75c—6 days)	15,000	"Hold 'Em Jail" (Radio) (6 days)	16,000	High 1-2-32 "Makers of Men" 27,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"The Thirteenth Guest" (Monogram)—(6 days)	18,000	"Hat Check Girl" (Fox) (6 days)	23,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Grand Hotel" (MGM) (6 days)	5,000	"Blessed Event" (W. B.) (35c-55c)	4,500	High 5-2 "City Lights" 8,000 Low 3-21 "Resurrection" 3,000
Stanley	3,700	35c-75c	"Tiger Shark" (F. N.)	17,000	"Bird of Paradise" (Radio) (6 days)	14,500	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	35c-55c	"Mr. Robinson Crusoe" (U. A.) (9 days)	13,000	"Most Dangerous Game" (Radio) (6 days)	8,500	High 3-21 "Last Parade" 16,500 Low 7-28-32 "Radio Patrol" 6,500
Portland, Ore.							
Fox Broadway	1,912	25c-55c	"Skyscraper Souls" (MGM)	3,800	"The Crash" (W. B.)	2,800	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Oriental	2,040	25c-35c	"Tom Brown of Culver" (U.)	3,700	"A Successful Calamity" (W. B.)	4,000	.....
Paramount	3,068	35c-65c	"Blonde Venus" (Para.)	13,800	"Tiger Shark" (F. N.)	12,500	High 1-3 "Paid" 26,000 Low 5-23 "Young Sinners" 11,000
Rialto	1,400	25c	"While Paris Sleeps" (Fox)	1,800	"Almost Married" (Fox)	1,800	High 3-21 "Trader Horn" 12,000 Low 10-8-32 "While Paris Sleeps" 1,800
RKO Orpheum	1,700	25c-40c	"Most Dangerous Game" (Radio)	5,700	"Okay America" (U.)	6,400	High 2-14 "Cimarron" 20,000 Low 10-8-32 "Most Dangerous Game" 5,700
United Artists	945	25c-35c	"Heritage of the Desert" (Para.)	2,700	"Hat Check Girl" (Fox)	2,500	High 1-10 "Hell's Angels" 12,500 Low 8-4-32 "Week Ends Only" 2,000
San Francisco							
El Capitan	3,100	25c-60c	"First Year" (Fox)	13,000	"Jewel Robbery" (W. B.)	11,000	High 8-15 "Daddy Long Legs" 16,750 Low 10-1-32 "Jewel Robbery" 11,000
Filmarte	1,400	25c-50c	"Barcarolle" (Foreign)	1,850	"Igloo" (U.)	1,750	.....
Fox	4,600	25c-90c	"Hat Check Girl" (Fox)	32,000	"Pack Up Your Troubles" (MGM)	28,000	High 1-3 "Lightning" 70,000 Low 10-1-32 "Pack Up Your Troubles" 28,000
Golden Gate	2,800	25c-65c	"Once In A Lifetime" (U.)	14,750	"Most Dangerous Game" (Radio)	15,000	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-90c	"Grand Hotel" (MGM) (2nd week)	11,000	"Grand Hotel" (MGM) (10 days-1st week)	16,000	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
President	1,440	25c-40c	"Thirteenth Guest" (Monogram)	5,400	"Phantom Express" (Majestic)	5,750	.....
Warfield	2,700	35c-90c	"Phantom President" (Para.)	22,000	"Heritage of the Desert" (Para.)	17,500	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 1-30-32 "X Marks the Spot" 15,000
Warner Bros.	1,380	35c-75c	"Successful Calamity" (W. B.)	16,000	"Tiger Shark" (F. N.) (2nd week)	7,000	High 3-26-32 "Fireman, Save My Child" 19,000 Low 7-9-32 "Street of Women" 3,500
Seattle							
Fifth Avenue	2,750	25c-75c	"Chandu, the Magician" (Fox)	10,000	"Blonde Venus" (Para.)	10,000	High 7-30-32 "Million Dollar Legs" 18,500 Low 1-2-32 "The Boudoir Diplomat" 7,000
Fox	2,280	25c-75c	"Pack Up Your Troubles" (MGM)	8,000	"Tiger Shark" (F. N.)	8,500	.....
Liberty	2,000	10c-25c	"Drifting Souls" (First Div.)	3,500	"The Sign of Four" (World-Wide)	4,500	High 1-10 "The Lash" 11,500 Low 9-17-32 "Range Law" and "Discarded Lovers" 3,000
Music Box	950	25c-75c	"Blessed Event" (W. B.) (2nd week)	5,000	"Blessed Event" (W. B.) (1st week)	6,500	High 2-28 "City Lights" 14,000 Low 9-10-32 "Crooner" 3,000
RKO Orpheum	2,650	25c-75c	"The Most Dangerous Game" (Radio)	7,000	"Okay America" (U.)	8,000	High 10-31 "Spirit of Notre Dame" 18,000 Low 8-27-32 "Age of Consent" 6,000
Washington							
Columbia	1,232	25c-40c	"Gold" (Majestic)	1,750	"Drifting Souls" (First Div.) (25c-50c)	1,500	.....
Earle	2,323	25c-66c	"Crooner" (F. N.)	19,000	"Night Mayor" (Col.)	23,500	.....
Fox	3,434	25c-66c	"Pack Up Your Troubles" (MGM)	25,500	"Hat Check Girl" (Fox)	18,500	.....
Loew's Palace	2,363	35c-55c	"Kongo" (MGM)	11,750	"Grand Hotel" (MGM) (2nd week)	10,500	.....
Metropolitan	1,600	25c-55c	"A Successful Calamity" (W. B.)	7,500	"Blessed Event" (W. B.) (2nd week)	5,500	.....
Rialto	1,853	25c-55c	"Back Street" (U.) (2nd week)	10,000	"Back Street" (U.) (8 days-1st week)	13,000	.....
RKO Keith's	1,832	25c-55c	"Bill of Divorcement" (Radio) (9 days)	15,000	"Hell's Highway" (Radio)	6,500	.....

Monogram's BEST TO DATE

says— BOX OFFICE

Klondike (Monogram), Lyle Talbot, H. B. Walthall, Thelma Todd and strong supporting cast. A young doctor barred from the Medical Association on account of the death of a patient following an operation sets out for Japan and his plane wrecks, landing him in the Klondike where he is confronted with a similar operation plus falling in love with his patient's sweetheart. Suspense and intrigue comes thick and fast while plot and counter plot makes it out of the ordinary film fare and one of the best pictures to come from the independent field in many moons. Direction is a feather in the cap of Phil Rosen and photography is excellent. Lyle Talbot gives a convincing performance in the doctor role and the picture is easily Monogram's best to date! Preview audience simply ate it up.





"KLONDIKE"

with such marquee names as

LYLE TALBOT · THELMA TODD

Lieut-Comdr. FRANK HAWKS

H. B. WALTHALL · JASON ROBARDS

ETHEL WALES · TULLY MARSHALL

PAT O'MALLEY · PRISCILLA DEAN

Story by TRISTRAM TUPPER · Direction PHIL ROSEN

A W. T. LACKEY Production

AVAILABLE AT 36 MONOGRAM EXCHANGES

WABASH AVENUE

CHICAGO

Return to single features was easily the big event of last week. And, by far the majority of exhibitors are sticking to them. While the first week of business under the single feature policy was anything but something to rave about, there remains a determined effort on the part of the city's exhibitor to carry through. Twin bills will not return except as a last resort. This seems to be the popular opinion.

▽

Lee Verscher, who has been connected with several companies in the trailer field, has joined the Filmack Company, where he will take charge of production for Irving Mack.

▽

Joe Stern has taken over the Colony theatre.

▽

Moe Lasker, who originally owned the Bertha theatre, will operate the Music Box on Southport avenue.

▽

The local Allied office has asked exhibitors for information regarding a man giving the name of H. J. Riley, who says he represents a company named Daily Publicity Service. It is reported that he sells tickets on an automobile which the theatre is to receive as a giveaway. After receiving payment for the first block of tickets the man diseappears, the Allied office is informed.

▽

Harry Schwartz has opened the Gage Park theatre at 51st and Western.

▽

Henry Bombaras has opened the Blaine theatre on Southport avenue with a policy of German films, changes being made weekly.

▽

Abe Blumstein, for fifteen years connected with the Fox circuit, has joined Columbia and is in Chicago as short product sales manager at the local exchange.

▽

Harry Willard of the Illinois Cooperative Theatre Booking Service, has added fourteen theatres to his clientele.

▽

"Wings Over the Andes" and "Hit That Line," three-reel subjects, have been booked by Balaban & Katz and Great States theatres for the entire circuit, Henri Ellman reports.

▽

Jones, Linick & Shaefer, it is reported, will open the Woods theatre on November 1 with a film policy of five changes weekly at admission prices of 15 and 25 cents.

▽

Essaness has taken over the Crown theatre. The Panorama theatre, on Sheridan road, has been reopened by the owners of the building. Van Nokomis has run his circuit up to six with the acquisition of the Logan Square.

▽

Florence Hillegand, who has been assistant cashier at RKO, has joined the Columbia office force, where she will assist Mon Delano.

▽

Florence Paley has adopted a policy of stage shows in addition to pictures at the Imperial.

HOLQUIST

Talmadge, Jessel in Film

Norma Talmadge and George Jessel will co-star in a picture based on the European musical drama, "Die Wunderbar," according to Ivan Kahn, manager for the two, on his arrival in New York last week. The film will be produced in Hollywood independently under the supervision of John Klein. It will go into work about November 15, when the stars complete their vaudeville tour.

U. S. Films 85% Of Brazil Total

Approximately 85 per cent of the films shown in Brazilian theatres are from the United States, according to a bulletin just issued by the Department of Commerce. From the standpoint of footage, it is pointed out, Brazil ranks among the five best outlets for American films.

Brazil has the largest number of motion picture theatres in Latin America, the bulletin discloses, with more than 1,700 theatres giving employment to 20,000 people. The total investment represented is approximately $40,000,000.

The advent of the sound film has tended to narrow the Brazilian market, as not more than 20 per cent of their motion picture houses have been wired for sound. This fact, together with the high customs duties, has served to limit the importation of any large number of prints of one film, which in turn has had the effect of providing a ready market for practically all pictures brought into the country.

Referring to the possibilities for the sale of United States film equipment, the Commerce Department bulletin points out that there are several obstacles which so far have prevented its wide use. Among these adverse factors are an inadequate supply of electricity, high tariffs and taxes. However, the market for theatrical equipment is capable of considerable development through intensive cultivation.

Universal Golf Tourney Set

The Universal Studio Golf Tournament will be held at the Girard Country Club, Hollywood, on Sunday, October 23, with 100 entrants expected.

SHORTS SHOWING ON BROADWAY

Week of October 8

CAPITOL
- Pigskin ..... MGM

MAYFAIR
- Barnyard Bunk..... RKO Radio
- The Golf Chump..... RKO Pathe

PARAMOUNT
- Water Jamboree..... Paramount
- Mexico, The Land of Chewing Gum..... Principal

RIALTO
- Musical Doctor..... Paramount
- Paramount Pictorial—No. 3. Paramount
- Betty Boop for President... Paramount

RIVOLI
- Mickey's Nightmare..... United Artists
- Fighting Fins..... Paramount
- Screen Souvenirs—No. 3.... Paramount

ROXY
- Dream Flowers..... Powers
- Dangers of the Arctic..... Principal
- Land That Time Forgot.... Principal
- High Andes..... Principal

STRAND
- Pleasure Island..... Vitaphone
- Wonder Spots of the World. Vitaphone

WINTER GARDEN
- Hey, Hey, Westerner..... Vitaphone
- You're Too Careless With Your Kisses..... Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 5—Yanks take four straight for baseball championship—Van Wie wins women's golf crown at Peabody, Mass.—New York's mayor supports unemployment relief drive—Roosevelt pledges change of dry law at dinner in Chicago—Hutchinsons return to America—Sing Sing wins first football game.

FOX MOVIETONE NEWS—No. 6—President Hoover receives ovation at Des Moines—Smith and Roosevelt reconciled at Albany convention—Ex-Kaiser poses for pictures at Zandvoort, Holland—Prince of Wales visits Denmark—Manchukuo State hailed by Japan—British driver killed in auto race at England.

HEARST METROTONE NEWS—No. 204—Albany convention brings Smith and Roosevelt together—Yodeling is a fine art in Australia—America wins balloon race at Basel, Switzerland—Fish army begins uphill battle in Columbia River—Ex-Kaiser takes to movies at Dutch seaside—Auto racer hurled to death in British classic—Hoover speaks at Des Moines.

HEARST METROTONE NEWS—No. 205—Cloudburst leaves death trail in Tehachapi Pass, Cal.—Yankee girls meet Ex-Crown Prince in Salzburg, Austria—Pigeons race from Washington to New York—Outboard aces compete for title at Bay City, Mich.—Australia boxers visit "Gay Paree."—Columbia beats Princeton.

PARAMOUNT NEWS—No. 19—Premier Azana delivers home rule statute to Catalonia—Mary Pickford hostess to baby stars in Beverly Hills—President speaks at Des Moines—America first in balloon race at Basel, Switzerland—Roosevelt and Smith are friends again—Women break police lines in New York at bargain riot.

PARAMOUNT NEWS—No. 20—Copenhagen people hail Christian X on birthday—"Jimmy" Walker arrives in New York—Columbia routs Princeton—Michigan downs Northwestern—Germans honor Hindenburg on birthday—"Rex" arrives in New York—English town of Blackpool heralds autumn.

PATHE NEWS—No. 20—Thousands go back to work at Baltimore and Ohio—Miss Van Wie crowned golf queen at Peabody, Mass.—Couple wed in lion's cage at Doylestown, Pa.—Cameramen in plane conquer Mt. Rainier—Sing Sing's football team wins first game.

PATHE NEWS—No. 21—Roosevelt and Smith "make up" at Albany convention—How are you going to vote—New submarine makes trial run at Provincetown, Mass.—Rome erects monument to Mussolini—French people at Landes see odd bullfight—Seagoing trains tried out at Camden—Fish in Gulf of Mexico fight for lives—Traveling library serves children of New York—Society women of New York pose in latest gowns—Captain "Bob" to describe his cruise to Greenland—Des Moines hears Hoover speak.

UNIVERSAL NEWSPAPER NEWSREEL—No. 82—Hoover acclaimed at Des Moines—Monument to Mussolini erected in Rome—"Sea-trains" in Hoboken under government quiz—Odd bits in today's news—Navy balloon victor in races at Basel, Switzerland—Police called as bargain hunters of New York riot.

UNIVERSAL NEWSPAPER NEWSREEL—No. 83—Japan defies League and dispatches envoy to new Far East state—Homing pigeons compete in derby classic at Washington—Picketers halted in coal mine uprising at Canton, Ill.—Ruin and desolation follow fires at Cochran, Ore.—Michigan defeats Northwestern.

Monogram Plans to Aid Exhibitor in Exploitation

W. Ray Johnston, president of Monogram Pictures, has inaugurated a new exploitation policy for his company by which sales representatives will assist executives in the exploitation of the Monogram product.

The exhibitor, according to Mr. Johnston, may communicate with the home office for a prepared campaign, or on request a representative of the company will be dispatched to cooperate with the exhibitor directly. All salesmen are being instructed in the exploitation details particularly suited to each picture he handles.

Grauman May Extend Work

Sid Grauman, Coast showman handling the Chinese theatre in Hollywood, is negotiating to supervise the Fox Pantages, Egyptian and United Artists, Hollywood houses, when they reopen shortly. Loew's State may be included in the deal and Mr. Grauman may also stage the prologues for the houses.

Newsreels, Unions Sign A One-Year Salary Agreement

All major newsreel organizations, including Pathe News, Hearst Metrotone News, Fox Movietone News and Paramount News have signed the one-year agreement with newsreel cameramen, which, retroactive to September 19, was negotiated by Pat Casey for the Producers' Association and O. V. Johnson for Locals 644, New York; 659, Hollywood, and 666, Chicago, all of the IATSE.

The text of the union agreement with producers follows:

On and after September 19, 1932, it is agreed that the following salaries and working conditions shall govern the employment of all newsreel cameramen within the jurisdiction of Locals 644, New York; 659, Hollywood, and 666, Chicago; of the International Alliance of Theatrical Stage Employees of the United States and Canada.

All newsreel cameramen regularly employed or employed as hereinafter provided by any and all newsreel producing organizations shall be members of any one of the three IATSE locals designated: 644 of New York; 659 of Hollywood, California, and 666 of Chicago, Illinois.

Newsreel cameramen employed under this agreement shall not be assigned to non-theatrical, industrial or production work without the permission of their local.

Working Hours

The standard week shall consist of six consecutive working days. Newsreel cameramen, regularly employed, who shall be required to work on a Sunday, shall have a day of twenty-four hours off during the period of the next four weeks. It shall be optional with the producers to pay the extra day's pay for the Sunday's work.

Any man on "call" for any cause whatsoever shall be considered on duty.

Any newsreel cameraman who shall have been on duty for fifteen hours or more on any one assignment shall have the right to decline any assignments until nine hours have elapsed.

All assignments of newsreel cameramen noted as special risks by accident and life insurance companies will carry special protection for each man to the extent of $10,000 insurance to be paid to the newsreel cameramen, his heirs or assigns, and a special compensation over and above the regular pay of $25 per day, or at option of the company, newsreel cameraman may be insured for additional $10,000 in lieu of $25 per day.

Engagement

Newsreel cameramen may be engaged by the day, week, or as regular employees. The newsreel producing organizations are to notify the respective locals as to what classification the man is employed under.

A regular employee shall give or receive two weeks' notice in the event of resignation or discharge except that it may not terminate his employment before the end of any assignment accepted on or before the day of notice.

All newsreel cameramen regularly employed shall receive not less than $90 per week. All newsreel cameramen employed on a daily basis shall be paid at the rate of $35 per day. All newsreel cameramen employed on a weekly basis shall be paid at the rate of $100 per week.

No reduction in salaries of newsreel cameramen now paid above the minimum scale of $90 per week shall be made to any of the newsreel producers except in the event of general salary reductions applying to the producers' company as a whole.

Traveling Expenses

First class transportation, accommodations and meals shall be allowed the newsreel cameramen when incurred on the company's business.

Conditions of Acceptance

The locals agree that its members shall obey all rules and directions of any authorized representative of the employer, insofar as they do not conflict with the terms of this contract, with the By-Laws and Working Rules in force in the Union, or with the rules and regulations of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.

This agreement shall terminate in one year from date and shall be subject to renewal by mutual agreement and notifications by either side at least sixty (60) days before expiration.

The conditions and wage scale for newsreel cameramen as set forth above will be agreeable to the officers and members of Locals 644, 659 and 666.

Palace to Shift For Cantor Film

Samuel Goldwyn's United Artists special, "The Kid From Spain," starring Eddie Cantor, will have its world premiere at the RKO Palace on Broadway, in accordance with negotiations completed this week between Mr. Goldwyn and Harold B. Franklin, president of the RKO Theatre Companies.

The present policy of the Palace, feature pictures combined with vaudeville, will be changed to a two-a-day policy of films only with reserved seats, and continue with that policy indefinitely. The Cantor film will open about the middle of November, simultaneously with the Coast engagement, at Warner's Western theatre, Los Angeles.

The shift in policy of the Palace will coincide approximately with the opening of the two RKO theatres in Radio City. "The Kid From Spain," a musical comedy feature, has Lyda Roberti, Ruth Hall, Robert Young, Noah Beery and the Goldwyn girls in the cast. J. J. McCarthy is expected to handle the roadshow engagements of the film.

Mrs. Roosevelt Writes on Films

Writing in the current issue of *Modern Screen Magazine*, Mrs. Franklin D. Roosevelt says in part: "There are many signs, today, pointing to the fact that in the movie industry itself there is a realization of the possibilities for education along many lines for service to the community in this comparatively new art. With that power goes, of course, a great responsibility. The educational value of the movies seems to me quite limitless if the men at the head of the industry have sufficient imagination to see what possibilities lie before them."

Mrs. Roosevelt also discussed criticisms which have been aimed at the industry for its emphasis on gangster pictures. Among other things, she said: "There is, of course, justification for these criticisms, and one which is even more valid is that the movie, in picturing every day life in socalled high society, falsely teaches bad taste, bad manners, not to say bad morals."

Youngclaus Sues 13 Firms; Charges Decree Violation

William N. Youngclaus, young Madison, Neb., theatre operator, who last June obtained a federal injunction forbidding thirteen principal motion picture producing and distributing companies from discriminating against him in the matter of "protection" agreements, filed a $255,000 damage suit against the thirteen corporations in federal court at Lincoln last week.

The defendants are Paramount-Publix, First National Pictures, Metro-Goldwyn-Mayer, United Artists, Fox Film, RKO-Pathe Distributing, RKO Distributing, Vitaphone Distributing, Motion Picture Producers and Distributors of America, Inc., Publix Theatres Corporation, Publix-Nebraska, Inc., Universal Film Exchanges, Inc., and the Omaha Film Board of Trade, Inc.

Mr. Youngclaus alleges that the defendant corporations have violated the injunction which Federal Judge T. C. Munger granted last June, enjoining them from enforcing the "protection" agreements, long a source of trouble between independent theatre operators and distributors and producers. Mr. Youngclaus alleges that as a result of the defendants' having continued to enforce the "protection" agreements in favor of a rival theatre at Norfolk, Neb., giving it the benefit of first run films, his patronage has been taken from him and he has been damaged to the extent of $85,000. He asks triple damages, amounting to $255,000, allowable under the Sherman anti-trust law.

No appeal has been taken from Judge Munger's ruling, which branded the protection agreement as a conspiracy in restraint of trade, giving arbitrary and unfair advantage to certain favored theatres. Judge Munger also wrote that he found most of the favored theatres were owned or controlled by the Paramount-Publix Corporation.

Mr. Youngclaus operates the Capitol theatre at Madison, and his nearest competitor is the Granada, a Publix house, at Norfolk. Under the protection agreement negotiated by the defendants the Granada would have ten-day protection over the Madison theatre, a smaller house. Mr. Youngclaus' refusal to participate in the agreement proposed in July, 1930, resulted in the injunction suit.

Lomb of Optical Firm Dead at 66

Funeral services for Adolph Lomb, vice-president of the Bausch & Lomb Optical Company, of Rochester, who died at his home in Pittsford, N. Y., after a brief illness, were held last week. Interment was in Mount Hope Cemetery, Rochester, N. Y. Mr. Lomb was 66 years old.

The eldest son of Captain Henry Lomb, the co-founder of the Bausch & Lomb company, he has been connected with that company for 53 years. Besides being an executive of the organization, Mr. Lomb was identified with a number of scientific and patriotic societies, chief among which was the Optical Society of America.

"PRODUCER UNWILLING TO PLAY FAIR"

T. E. ORR, EXHIBITOR, ALBERTVILLE, ALA.

CALLS EXHIBITOR ACTION INEVITABLE

Thomas E. Orr, president and general manager of Amusement Enterprises, Inc., with headquarters at Albertville, Ala., and newly elected president of the Southeastern Theatre Owners Association, was asked by the HERALD *correspondent to express his views on the recent joint decision of Allied States and the MPTOA to press for federal regulation of the industry. Mr. Orr wrote that until the matter was acted upon by the association's board he was not at liberty to speak for the association. Consequently the following comment represents only his personal reactions.*

I regard the action of MPTOA and Allied as the inevitable. During the twelve years in which I have been engaged in the business, I have watched the producers and distributors heap abuse on top of abuse on the backs of the theatre owners and operators, and all the begging and pleadings of individual owners and all the resolutions and condemnation of unfair trade practice by the various theatre organizations through this land, augmented by numerous conferences with distributor executives, seems to have fallen on deaf ears, or if it has accomplished anything it seems to have intensified the abuses, until at the present time thousands of owners find themselves with heavy investment which represents their life's earning and efforts, facing a crisis that is sure to result in disaster unless something drastic is done.

I have read the proposed bill which has been drafted with a view of introduction in the next Congress and I see nothing in it that should cause any producer, distributor or theatre owner, who wants to conduct a fair and honest business, to fear. Of course, it will break up the gigantic monopoly, prevent hundreds of unfair trade practices and keep a small coterie of men from dictating to ten thousand theatre owners how they shall run their theatres, which this small coterie of men haven't a thin dime invested in.

Cites Other Industries

I believe those in our industry who fear federal regulation have overlooked the fact that ours is the only major industry in the United States of America that has not yet had to yield to some kind of federal regulation in the interest of the man outside the inner circle and in the interest of the general public. The large oil companies, the steel and iron companies, the harvester companies and the railroads of the country came under the regulation of the Sherman antitrust act and the Clayton act many years ago and no sane thinking man can justly say that these regulatory acts of Congress did not bring about order out of chaos and place these several businesses on a higher plane of business ethics and that the regulation was really beneficial to the business itself and to the general public.

I have yet to see the United States Government outlaw any legitimate business by regulation. The trouble is that the producers and distributors have used their unregulated freedom as an unbridled license to wreak their wrath of greed on a long-suffering legitimate business, and have heaped upon it so many unfair and unjust trade practices and got away with it that they now feel that they have an unalienable right to oppress the theatre owners at their will for their own selfish gain.

"Unwilling to Play Fair"

If the action of the exhibitor organization is not pleasing to the producers and distributors, then they have no one to blame but themselves. They have demonstrated at every turn of the road their unwillingness to play the game fair. However, they have had their own way so long that I believe a great many of them think that anything they want is just and right and that their word in this industry should be the law of the land. This attitude has been demonstrated on more than one occasion when our organization has pointed out abuses and made requests for their correction.

When the Sherman and the Clayton acts were enacted into law the film industry was in its swaddling clothes; therefore, it was not designed to fit our situation and is, therefore, not effective, except in rare cases as a regulatory measure for our industry and we, therefore, need an act which applies strictly to the film industry.

If the proposed measure is enacted into law there will be no further need for censhíp and in a short while you will hear very little about this subject, for the simple reason the exhibitor will have a little something to say about the class of pictures he runs in his theatre, and when he quits buying salacious, indecent sex pictures which he is now forced to buy, just so soon will the producers quit making them and they will lend a listening ear to the voice of the public expressed through the local theatre owners in the several communities throughout the United States.

I deny what some have said, that this measure will hurt the industry. To the contrary I sincerely believe that the industry will always be harassed and torn asunder by misunderstandings and untold litigation between distributors and exhibitors, and that the chasm of misunderstanding now existing between distributor and exhibitor will grow wider and wider until the government steps in and says to each party to the controversy, "Thus far you shall go and no further." This is exactly what happened in the steel industry, the harvester industry, the oil industry, the railroads and many other of the largest businesses of the world. In those industries greed overlapped conscience and fair business policies. Humanity is the same in this industry as it was in those and the industry has reached the point that no further progress will be made until the producers, distributors and exhibitors meet on common ground of understanding and begin to deal with each other through live and let live policies. All voluntary methods of reaching this happy fruition have heretofore failed and federal regulation is our only remedy through which relief will ever be obtained.

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ON THE DOTTED LINE...

Columbia

Eddie Buzzell to direct "Child of Manhattan." . . . Shirley Gray engaged for "Reckless Romance." . . .

▽

Fox

Arthur Pierson, Anthony Jowitt and Hale Hamilton join "Call Her Savage." . . . Sara Padden in "Tess of the Storm Country." . . . James Dunn and Moots Mallory in "Divided by Two." . . . Elissa Landi and Irene Ware renew contracts. . . . Adele Crane, Ann Shaw and Will Stanton added to "Cavalcade." . . . Lupe Velez signed for "Hell to Pay." . . .

▽

Freuler

Edward Manson appointed assistant to John R. Freuler. . . . Jean Porter, Jimmy Eagles and Murdock McQuarrie added to "Gambling Sex." . . .

▽

MGM

Arthur Ryron and Madge Evans added to "Let's Go." . . . John Miljan, Karen Morley and Vince Barnett in "Flesh." . . . C. Henry Gordon signs long-term contract. . . . Greta Meyer joins "Tonight or Never." . . . George Irving and David Newell added to "Rasputin." . . .

▽

Monogram

Neoma Judge signed for "Young Blood." . . .

▽

Paramount

Mary Boland and Charlie Ruggles in "If I Had a Million." . . . Ann Nagel added to "Evenings for Sale." . . . Wesley Ruggles to direct "No Man of Her Own." . . . Hans Steinke and Joe Bonomo join "Island of Lost Souls." . . . Major G. O. T. Bagley signed to aid in preparing "Lives of a Bengal Lancer" for screen. . . . Irving Bacon in "He Learned About Women." . . . Fred Kohler, Buddy Roosevelt, Jim Thorpe and Charley Grapewin added to "Wild Horse Mesa." . . . Gregory Ratoff signed for "Under-Cover Man." . . . Ricardo Cortez, Nan Cochrane, Bruce Mitchell, Charles Furthman, Dorothy Yost and Virgil Miller sign contracts. . . . Kate Smith in "Moon Song," Norman McLeod to direct. . . . George Brent borrowed from Warner for "Luxury Liner." . . .

▽

RKO Radio

Bartlett Cormack appointed associated producer. . . . Van Nest Polglase named art director. . . . Edward Eliscu made dramatic coach. . . . Walter Plunkett assumes charge of wardrobe. . . . Willis Goldbeck to assist David O. Selznick. . . . Bert Gilroy joins full-fledged directors. . . . Arline Judge and Wilfred North added to "Penguin Pool Murder." . . . Mary Mason in "Piegan Kid." . . . Robert Rose signed as technical director for "Lucky Devils." . . . Dorothy Wilson in "Little Women." . . . Dudley Murphy to direct "End of the World." . . . Wesley Ruggles, loaned to Paramount, will direct "Sweepings." . . . Vivienne Osborne in "Tar and Feathers" (formerly "Wharf Rats"). . . . Harlan Thompson signed to adapt and co-direct "Collusion." . . .

▽

Warner-First National

Dorothy Burgess and Barbara Stanwyck in "Lady No. 6142." . . . George E. Stone signed for "Forty-second Street," Lloyd Bacon succeeding Mervyn LeRoy in the direction. . . . Harry Richman and Jack Dempsey sign for a two-reel picture each. . . . Loretta Young and Dick Powell in "Stuffed Skirt." . . . Carole Lombard (borrowed from Paramount) and James Cagney in "Bad Boy." . . . Douglas Fairbanks, Jr., in "Sucker." . . .



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CONSOLIDATED FILM INDUSTRIES, INC.
NEW YORK HOLLYWOOD

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

The Golden West

(Fox)

Drama and Comedy

This is an elaborate production. It lags in spots and there are shots which appear to be from other big Fox pictures, so that the picture seems to go into the program classification. Despite its title, it is not a "Western," as that term is generally understood. In fact, the story is split up into four sections. The first is centered in the old South, prior to the Civil War, and deals with an eternal family feud, which is climaxed when David Lynch shoots a scion of the Summers family. The next division concerns the flight of Lynch to the wild west and his joining up with a wandering peddler and a wagon train, which is finished when the senior Summers catches up with him and exacts his revenge. The third sequence is of the pre-railroad days on the plains, with Lynch married and the father of a two-year-old boy. Indians raid his cabin, kill him and his wife and take the child away with them. Then an interval of years and Lynch's son as Matano, renegade leader of the savages, is the leading spirit in raids on the railroad builders. The daughter of Betty Summers and Calvin Brown is on her way to join her father and is captured by Matano. Jealousy of a rival chief forces Matano to realize that he is a white man and deliver her to her people and to take up the battle against his foster people. Then, of course, comes the breaking down of the age-old barrier of the feud.

There is entertainment enough in the production, along the lines of romance, drama, human interest, spectacle and comedy, to suit all but the most critical audiences. But aside from George O'Brien and Janet Chandler playing double roles, there is comparatively little on which a big interest creating campaign can be pegged.

As a Zane Grey story, there should be plenty of reason for going after his readers, as well as for making tieups with book stores and libraries. The historical sequences suggest that something can be done with the schools, but care should be taken that you don't become too enthusiastic in picturing it as a saga of the country's development. While the picture is not primarily educational, its second part is alive with that type of entertainment that appeals to the youngsters. School authorities and parents should be contacted in an effort to pull heavy juvenile business.—McCARTHY, Hollywood.

Produced and distributed by Fox. From Zane Grey's story. Directed by David Howard. Screen play by Gordon Rigby. Photography by George Schneiderman. Sound recorder, Barney Fredericks. Art director, Duncan Cramer. Costumes by David Cox. Assistant director, Ad Schaumer. Release date, October 30, 1932. Running time, 74 minutes.

CAST

David Lynch	George O'Brien
Matano	George O'Brien
Betty Summers	Janet Chandler
Betty Summers Brown	Janet Chandler
Helen Bradley	Marion Burns
Robert Summers	Arthur Pierson
Calvin Brown	Onslow Stevens
Horace Summers	Emmett Corrigan
Dennis Epstein	Bert Hanlon
William Lynch	Edmund Breese
Mrs. Summers	Julia Swayne Gordon
Mary Lynch	Dorothy Ward
Negro mammy	Hattie McDaniels
Mike	Sam Adams
Pat	Ed Dillon

Trailing the Killer

Animals

(World Wide)

Animals native to the United States are the principal actors in this novel and interesting yarn. A well-trained wolf dog, Lobo, is the hero; a mountain lion is the vicious killer; a bunch of snarling wildcats supply much of the glamour; a half-crossed wolf and her litter of puppies provide the romance and comedy, and a sensational battle between Lobo and a rattlesnake is the dramatic highlight. The humans are essentially atmospheric background, providing the dialogue and a little of the action that makes the story completely understandable.

Lobo, because he is seen in the vicinity of some sheep carcasses, is suspected of being the killer. The herders want to destroy him. But it is early shown that a fierce mountain lion is the real villain. Trailing the lion, Pierre is killed by it, after he and the dog have put up a vicious battle. Herders finding the body place the blame on Lobo. A reward is offered for his capture, dead or alive. One of Lobo's pups is marooned on a floating island. The lion stalks it. Lobo hears the plaintive yelps and dashes to the rescue, again battling the lion, who attacks him as he is caught in a trap. Their struggles free the dog and another whirlwind battle is finished by the sheriff's posse and Lobo becomes the pet of the herders.

The incidental combat between the rattler and Lobo is one of the most sensational things shown on the screen, fully on a par with the mongoose battle and the tiger-python struggle of recent memory for thrills and suspense. It's a feature of the picture that can be widely ballyhooed, and alone, properly exploited, it should sell plenty of tickets.

Not only is "Trailing the Killer" great children's entertainment, but there is plenty of drama of nature in the raw to intrigue the interest of adults. It's wide open for all sorts of effective showmanship. You've had your jungle animal pictures that whetted up great patron interest. Here's something with a real story, with animals occupying roles synonymous with those assigned men and women and with the dog Lobo taking direction with almost unbelievable intelligence, and the wild beasts acting with the fury of animals fighting for their lives. You have drama, romance, action, thrills and spectacle, plus a novelty that should mean certain box office dollars.

The running time is short, but it is crowded with action and suspense that make for startlingly novel entertainment. If possible, see this picture before you play it, or else watch the results at its first showings.—McCARTHY, Hollywood.

A B. F. Zeidman production. Distributed by Educational. Director, Herman C. Raymaker. Associate producer, Charles Hunt. Story by Jackson Richards. Sound recorder, W. O. Smith. Photography, Pliny Goodfriend. Production manager, Louis Rantz. Musical supervision, Abe Meyer. Original music by Oscar Potoker. Orchestra directed by Sam K. Wineland. Release date, October 16, 1932. Running time, 63 minutes.

CAST

Lobo	Caesar, the wolf dog
Pierre La Plant	Francis McDonald
Windy	Heinie Conklin
Pedro	Joe De La Cruze
Manuel	Peter Rigas
Sheriff	Tom London

Faithless

(MGM)

Dramatic Romance

Two factors, story and cast, make "Faithless" a woman's picture. Primarily it is a dramatic romance that portrays the lengths to which a woman will go for the man she loves. It is built around the personal and sentimental results of the economic situation and its theme makes it possible for Tallulah Bankhead to turn in an outstanding performance, more vivid than her previous screen appearances. Together with Robert Montgomery, she makes a rather sordid story seem real, one that should appeal to the women folk.

The opening is glamorous. Miss Bankhead, wealthy, is in love with Montgomery, who has only a $20,000 a year job. He will not marry her unless she agrees to live on his salary. Then comes the crash. Miss Bankhead's fortune is wiped out. Montgomery loses his job and can't get another one. For a time Miss Bankhead sops on newly rich people who are keen to bask in the reflected glory of her social prestige. Montgomery goes west in search of a job, while she slides down the ladder until she is but the paramour of a bootleg millionaire. Montgomery finds her in the man's apartment. Realizing her folly, Miss Bankhead goes in search of a job and finally winds up in the breadline. She is in a cheap restaurant when Montgomery enters. He has a job and the past is forgiven and they marry. Montgomery's job blows up the next day and he is injured by strikebreakers. Without a dime, Miss Bankhead takes to the streets and is picked up by a policeman who makes her forswear that calling and gets her a job in a restaurant.

Back in the room, Montgomery's brother, Murphy, is telling him about seeing this girl on the street. Then Miss Bankhead comes in. He learns that her motive was to get money to bring him back to health. Montgomery gets a $60 a week job and they are set for happiness.

The natural angle to play up is the sacrifice that a woman will make for the man she loves. There is human interest, drama and romance enough to kick up more than usual excitement

among the feminine contingent. That and the names should prove sufficient to pull them in. Watch your matinee business. Go after it with special Shoppers' Shows. Ask the women patrons in advertising and publicity if a woman has a right to violate the moral code to protect the man she loves. Intrigue the women and you can count on them to pull the menfolk in with them. The picture is too strong for juvenile entertainment and has comparatively little that would interest them.—McCarthy, Hollywood.

Produced and distributed by M-G-M. From the story by Mildred Cram. Screen play by Darey Wilson. Directed by Harry Beaumont. Photographed by Oliver T. Marsh. Release date, Oct. 22, 1932. Running time, 74 minutes.

CAST

Carol Morgan ..... Tallulah Bankhead
Bill Wade ..... Robert Montgomery
Mr. Blainey ..... Hugh Herbert
Anthony Wade ..... Maurice Murphy
A Landlady ..... Louise Closser Hale
Another Landlady ..... Anna Appel
Mr. Ledyard ..... Lawrence Grant
Mr. Carter ..... Henry Kolker

This Sporting Age

(Columbia)

Drama

There is action, pictured through hard-riding polo players and racing automobiles, and drama, involving an army captain and his motherless daughter, for the exhibitor to sell in this film.

Jack Holt, two fisted and energetic always, contrives to present one of his active performances as the captain whose polo-playing ability draws him to the east from a western army post. There his daughter watches him become enmeshed with a woman of doubtful character, while she herself, misunderstanding the action of the wealthy young man to whom she is engaged, also becomes involved with a person of equally doubtful character.

The complications straighten themselves following a smashing sequence on the polo field which is not only completely authentic, including crowds and noise, but is also full of dramatic punch.

The exhibitor doesn't draw very successfully in the matter of the title, which is vague and rather lacking in exploitation possibilities. The best selling bet for show-selling is the name of Jack Holt, a favorite who can be depended upon for a fast-moving performance. Evalyn Knapp is attractive and appealing as the daughter, and Hardie Albright is a fairly strong name as the other half of the romance. There are two good names in the support, Walter Byron as the not-too-honorable polo player, and J. Farrell Macdonald as the very Irish sergeant, groom to the captain's horses when he comes east, and amusingly fond of the bottle. Do not overlook Macdonald. He has a following, and presents here an able character performance, as well as supplying the comedy.

Sell the picture as action plus drama and promise reasonably well rounded entertainment. There is nothing unusual about the story, but it has been directed in such a manner as to bring the most out of it, with action thrust into the breach whenever the dramatic sequences became too much reliant upon dialogue and the like. The picture maintains the pace admirably, in its swing from polo field to sick bed, from country club to racing automobiles.

Though the film, in its sophisticated aspects, is not particularly suitable for children, there is nothing seriously objectionable, and they will most certainly draw a thrill from the polo sequences.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Andrew W. Bennison and A. F. Erickson. Story by J. K. McGuiness. Adaptation and dialogue by Dudley Nichols. Cameraman, Teddy Tetzlaff. Sound, George Cooper. Film editor, Maurice Wright. Release date, September 15, 1932. Running time, 67 minutes.

CAST

Capt. John Steele ..... Jack Holt
Mickey Steele ..... Evalyn Knapp
Johnny Raeburn ..... Hardie Albright
Charles Morrell ..... Walter Byron
Jerry O'Day ..... J. Farrell Macdonald
Mrs. Rita Duncan ..... Ruth Weston
Mrs. Wainleigh ..... Nora Lane
Ann Erskine ..... Shirley Palmer
Surgeon ..... Hal Price

In the Days of the Crusaders

(Monopole)

Drama

Definitely historically religious in theme, this Italian-made film lends itself particularly to audiences of such interests.

The picture has been done in silent form, with English subtitles in the style common preceding the advent of sound. A musical score has been woven into the film, adding a certain effectiveness. Austere and deliberate of movement, the film relates, with drama emphasized, the story of the life and religious belief of Saint Francis of Assisi. The film is also available with Italian-English subtitles.

It is pictorially indicated how Francis, son of a merchant prince in the ancient city of Assisi, could find no happiness in following the mercantile pursuits of his parent, and often incurred his anger by reason of his soft-heartedness. Deciding to join the military guard of a neighboring noble, Francis rides away with the applause of the community in his ears, only to receive their condemnation a short time later when he returns without having entered the service. He turns then to the teachings of Christ and Roman Catholicism and proceeds through the remainder of his life to practice these teachings, devoting himself to prayer and the aid of his fellows.

The picture therefore lends itself to tieups with religious groups in communities where that interest presents a field for attracting patronage.

An extremely large cast of extra people fills the screen throughout the film, which is done elaborately and in a manner often bordering on the spectacular. The reverence of the people eventually accorded Francis, his death in blindness and physical agony and the development of a miraculous visitation could be completely appreciated only by an audience wholly in sympathy with the religious precepts involved.—Aaronson, New York.

Produced in Italy by Produzione I.C.S.A. Distributed by Monopole Film Corp. Directed by Conte Guilio Antamoro. Musical score by Emile Velazco. Edited by Pierre Arnaud. Release date, October 1, 1932. Running time, 75 minutes.

CAST

Saint Francis ..... Alberto Pasquali
Pietro Di Bernadone ..... Alfredo Robert
Count Scifi ..... Franz Sala
Count Di Sassorosso ..... Romuald Joube
Chiara Scifi ..... Bice Jani
Monna Pica ..... Elena Baranduitch
Myria Di Leros ..... Donatella Gemmo
Agnese Degli Scifi ..... Enna De Rasi

Luise, Konigin von Preussen

Louise, Queen of Prussia

(Associated Cinemas)

Historical Drama

Ably performed, ably directed, this historical drama centers about the life, as queen, of Louise of Prussia during the early years of the nineteenth century, when Napoleon had the continent of Europe in the hollow of his grasping hand and forced kings and princes to eat humble pie.

There is drama in the story thrown against a background which appears authentically regal and militaristic according to the fashions then existing. The pomp and ceremony which marked the movement of royalty is well represented, heightening the atmospheric effectiveness of the film as a whole. With the aid of the superimposed subtitles in English, appearing more frequently than is usual, and a brief English program synopsis, there is not the slightest difficulty following the sequence of events, despite a lack of knowledge of the German language.

The cast is pre-eminently fitted for its work and achieves excellent results. Henny Porten, as Louise, is widely known in Germany as an actress of charm and capability. In this work she lives up to her reputation, presenting a portrayal of the sorely tried queen which readily may be rated a distinguished performance. The

A Column of Successful Showmen!

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Sioux City, Iowa



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Panama City, Florida



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"Box-office material all the way" *Philadelphia Exhibitor.*

WASHINGTON MERRY-GO-ROUND

A Column of Successful Showmen!

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Marlin, Texas



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Hartford Theatre Co.
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"'The Blonde Captive' holds the business and attendance record for any showing of pictures since the inauguration of our theatre. Any testimonial to Columbia will be a pleasure." Mr. Braun shows his faith in Columbia's box office 1932-1933 product by booking it solid.

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Puts name on dotted line for all of Columbia's 1932-1933 features. Smart showmen know why. Columbia heads their ticket every time.

"Promises to be a great success" *Baltimore News.*

WASHINGTON MERRY-GO-ROUND

natural dignity which might be expected from a queen is present in every motion, while she portrays, as the occasion warrants, mother, wife, sacrificing patriot and queen. The names of the others, even for the German audience in the United States, will likely enough mean little or nothing, yet they all do work of fine quality Since the theme centers upon a definite occurrence of importance in European history, and as the picture presents a foreign language, the possibility of valuable school tieups and special showings is apparent.

As far as the general audience is concerned, offer them a well directed, interesting film story, historically significant and highly dramatic. Strike the angle of the Louise of Henny Porten, a queen yet beset with all the worry and difficulty of position which confronts the average mother and wife. The story has contrived ably to present a queen who is, at the same time, very much a woman, facing trying situations as any other woman might, despite her regal position. Here is, then, a definite appeal to the feminine contingent of the audience, without at the same time alienating the masculine.—AARONSON, New York.

Produced by Henny Porten Film Company. Distributed by Associated Cinemas of America, Inc. Directed by Carl Froelich. Adapted from the novel "Louise," by Walter von Molo. Scenario by Fred Hildenbrandt. Photographed by Friedel Behn-Grund. Release date, October 4, 1932. Running time, 92 minutes.

CAST

Queen Louise ..... Henny Porten
King Frederick Wilhelm III..... Gustaf Gruendgens
Prince Louis Ferdinand..... Ekkehard Arendt
Czar Alexander ..... Wladimir Gaiderow
Count von Stein..... Friedrich Kayssler
Countess Voss ..... Helene Fehdmer
Napoleon ..... Paul Gunther

Looking on the Bright Side

(Associated Radio)

Comedy Drama

It is a difficult matter to give this picture a label, though for the sake of convention it may be pigeonholed in the "comedy drama" class. Actually it is composed of a mixture of drama, melodrama, comedy, broad farce and music, the last-named ingredient having been dealt out so generously that it flavors the whole too strongly, like a pudding in which the cook has spilled the entire contents of the sugar jar instead of a measured quantity.

There is no doubt that in its native country the film will register a clean-up, entirely on the personality of Gracie Fields, the undisputed queen of British vaudeville. Undoubtedly the production has its moments, especially when resorting to broad farce, when it will provoke laughs from any audience, black, white or yellow, and the songs in themselves are sufficiently tuneful to merit putting over in a big way. There is also a humorous interpretation of the Jewish producer by Julian Rose, which marks this famous Hebrew comedian for future film honors. Audiences who like the humor of Harry Green or George Sidney will take Julian to their bosoms at once.

Gracie works tremendously hard all through the piece, but it is noticeable that her success comes almost exclusively in the burlesque portions of the film. Sequences showing her as an English woman cop (one of our quaint old customs) are beyond price for foolishness, and she comes over faultlessly when singing her typically Gracie songs, as "He's Dead, But He Won't Lie Down." Furthermore, she reveals beautiful artistry in the pathos of a song with the expressive title, "I Hate You." In the romantic moments, however, she is not so good.

There's little on the story, which tells of two tenement dwellers in the East End who are attracted to the bright lights, badly singed, but eventually reunited in the manner proper to a picture of the musical comedy variety. That slender framework, nevertheless, has been covered deftly by Co-directors Dean and Cutts, and there are sufficient original touches. What, above all, may sell it to your public is the music, for there are five good songs, which should all prove popular meat. The title, too, suggests possibilities, and for street ballyhoo there is the opportunity to parade a woman cop, or even a squad, about the highways.—CHARMAN, London.

Produced by Associated Radio Pictures at Ealing, London. Story by Archie Pitt and Basil Dean. Direction by Basil Dean and Graham Cutts. Running time, 82 minutes.

CAST

Gracie ..... Gracie Fields
Oscar Schultz ..... Julian Rose
Laurie ..... Richard Dolman
Miss Joy ..... Wyn Richmond
Delmonico ..... Toni de Lungo
Hetty Hunt ..... Betty Shale
Betsy ..... Bettina Montahners
Sergeant of Police..... Viola Compton

The Fighting Gentleman

(Freuler)

Drama

This production is suitable for the smaller subsequent run theatre, but cannot be considered more than ordinary motion picture fare.

There is comparatively little with which the exhibitor has to work in selling the picture, which centers about the young man who becomes a boxing champion and a husband in rapid succession, falls under the influence of a woman of doubtful character and thereby loses his wife. Eventually, as the offspring arrives, the boxer learns his lesson, is reconciled to his wife and loses the championship and his boxing career, to gain, we are given to understand, happiness as a father and garage mechanic.

The fast prize-ring sequences, of which there are several, should carry something of a punch for boys who have not yet attained the upper "teens." The title offers comparatively little from the standpoint of exploitation.

Several of the names constitute something of box office attraction, among them William Collier, Jr., the boxer; Josephine Dunn, his wife; Natalie Moorhead, Crauford Kent.

Use the angle of the young man who, impressed by a sense of his own ability and importance, is brought to his senses by a crisis of family relationship.

It would be well to draw all that is possible out of the boxing sequences, which in their appearance of authenticity, their fast action and the presence of James J. Jeffries, former heavyweight champion, as referee, form something in the nature of a redeeming feature.—AARONSON, New York.

Produced and distributed by Freuler Film Associates. Directed by Fred Newmeyer. Supervised by Burton King. Story by Edward Sinclair. Continuity and dialogue by F. McGrew Willis. Editor, Fred Bain. Photographed by Emil Kull. Release date, October 7, 1932. Running time, 65 minutes.

CAST

Jack Duncan..... Wiliam Collier, Jr.
Jeanette Larkin..... Josephine Dunn
Violet Reed ..... Natalie Moorhead
Claude Morgan..... Crauford Kent
Mr. Hurley ..... Lee Moran
Dot Moran..... Pat O'Malley
Referee ..... James J. Jeffries
Benny Strickland..... Hughie Owens
Irene ..... Mildred Rogers
Sally ..... Peggy Graves
Barker ..... Patty O'Fiynn
Announcer ..... Duke Lee

The Lodger

(Twickenham Studios)

Mystery

"The Lodger" is a production that should enhance the reputation of British pictures in America. It presents a well-sustained mystery, based on a story which, if not entirely hole-proof, is more credible than the average, and backed by capable acting, brilliant direction and photography, and convincing settings. As a screen play it grips the interest from the word "go," carries its plot along in an uninterrupted sequence, and culminates in a situation that should raise your audiences from their chairs.

Mrs. Belloc Lowndes' famous novel made a first-rate silent film, but the new version merits an even greater reputation. Only an ultra-critical audience will be able to find fault with it, and even then will be obliged to admit its high entertainment value. A brief recital of the plot will indicate to showmen the opportunities it presents him for distinctive exploita-

tion, its compelling mystery atmosphere alone being sufficient to arouse the irresistible interest of the ordinary fan.

A series of particularly brutal murders, the victims of which are always women, baffles Scotland Yard, and reaches a climax when the police commissioner's daughter is added to the list. It is established that the criminal is an escaped maniac from a Continental madhouse. To the apartment house of the Bunting family comes a young foreigner of eccentric behavior, whose actions ultimately incur the suspicions of Daisy Bunting's boy friend, a keen newspaper reporter. When a fresh murder is committed in the vicinity of the house and the lodger comes home dripping blood, the evidence is held conclusive and the police are called. Although arrested, the lodger escapes, and arranges by telephone a meeting with Daisy in the park that night. It is when she comes to the rendezvous that the story reaches its denouement in a scene in which the horror comes right off the screen and into the middle of the auditorium. The sentimental will be relieved to know that it works out all right, with Daisy safe in the arms of her new boy friend.

Who is the lodger? Who is the avenger? These are the keys to your campaign, giving you plenty of chance to work up ballyhoo with a mysterious stranger parading the streets athirst for blood. Conjure up the image of a terrifying figure looming out of the mist, a knife in his hand and murder in his eyes, the young heroine alone and at his mercy, and then—what? What is the reason for the lodger's nightly excursions into London's dark and foggy streets, and why is his manner so strange while he is in the house? It's mystery, mystery all the way through, and if you can't curdle your patrons' blood before they ever see the picture your showmanship is backfiring.

Ivor Novello in the name part makes the mysterious foreigner a figure of extreme sympathy, and with his sinister manner works the story up to a point of high tension. The innocence of Elizabeth Allan as Daisy makes a perfect contrast, and the rich comedy of A. W. Baskcomb as her father gives relief where it is most needed. Director Elvey has held them all in his hand and manipulated them in a masterly vein; the result is one of the most creditable pieces of work he has given us.

Oil the ticket machine before playing this picture.—CHARMAN, London.

Produced by Julius Hagen at the Twickenham Film Studios, London. Directed by Maurice Elvey. Adapted from Mrs. Belloc Lowndes' novel by H. Fowler Mear. Scenario by Miles Mander and Paul Rotha. Photography by Sydney Blythe, Basil Emmett and William Luff. Film editing by Jack Harris. Art direction by James Carter. Sound recording by Baynham Henri. Running time, 84 minutes.

CAST

Michel Angeloff ..... Ivor Novello
Daisy Bunting ..... Elizabeth Allan
Mr. Bunting ..... A. W. Baskcomb
Mrs. Bunting ..... Barbara Everest
Joe Martin ..... Jack Hawkins
Detective Snell ..... Shayle Gardner
Lord Southcliff ..... Peter Gawthorne
Bob Mitchel ..... P. Kynaston Reeves
Mrs. Coles ..... Drusilla Wills
Gladys ..... Mollie Fisher
Sylvano ..... Anthony Holles
Police Commissioner ..... George Merritt

Fires of Fate

(British International)

Drama

"Fires of Fate" may not excel in dialogue, or plot, or acting, but it does stand out because of the genuineness of its settings and the many beautiful shots of Egypt, the desert and the Nile which form its main backgrounds. The unit making this picture took the unusual step for a British production company of getting its atmosphere in the proper place—on the spot.

The story, adapted from Conan Doyle's famous novel, "The Tragedy of the Korosko," is, by modern standards, novelettish in the extreme, being the familiar one of the man given a year to live by his doctor, his love affair, his do-or-die heroism and the ultimate revelation that he is not doomed after all. Unfortunately, Lester Matthews was not built to invest the role of Colonel Egerton with the he-man qualities necessary to the part, and the selection of the other principals shows equal lack of discrimination in casting. One member of the cast, however, who does deserve commendation is Clifford Heatherley, in an amusing study of the native guide.

Fortunately for the film's sponsors, a strong bout of action comes to the rescue before the film is lost, and the average audience should be excited to a high state of enthusiasm when the Camel Corps rushes up and works its will on the fleeing Arab hordes. Such audience also will find delight in the authentic scenes of Egypt at its most picturesque, and though it will probably laugh (at the dialogue) in all the wrong places, it can be guaranteed to come away from the show satisfied.

A noteworthy point is that this picture is an instance of that rara avis—the subject given the "U," or universal exhibition, certificate of the British censor, which suggests the film (and rightly) as good material to feed the youngsters. This should give the showman an opportunity of advising his customers that here is a picture to which they can bring the whole family. Its general exploitation should suggest itself; play the action part of the story, the idea of a man with a year to live, the exotic atmosphere of the desert and the Arab element up to the limit. Don't worry about names—except that of the author, Sir Arthur Conan Doyle—but concentrate on the suggestions outlined above and you should get back more than chicken-feed.—CHARMAN, London.

Produced by British International. Adapted from "The Tragedy of the Korosko" of Sir Arthur Conan Doyle. Directed by Norman Walker. Scenario by Dion Titheradge. Photography by Claude Friese-Greene. Recording by A. E. Rudolph and Cecil V. Thornton. Edited by A. E. Bates. Running time, 72 minutes.

CAST

Colonel Egerton ..... Lester Matthews
Nora Belmont ..... Kathleen O'Regan
Kay Byrne ..... Dorothy Bartlam
Miss Byrne ..... Jean Cadell
Sir William Royden ..... Donald Calthrop
Rev. Mark Royden ..... Hubert Harben
Gilbert Frayne ..... Jack Raine
Mr. Braddell ..... Arthur Chesney
Abdulla ..... Clifford Heatherley
Captain Archer ..... Garry Marsh

Baroud

(Gaumont British)

Romance

If ever a film was born with a silver spoon in its mouth, it is "Baroud." With Rex Ingram returning, not only as director of his first talking picture, but also making his debut as an actor through the same medium, the production might have been considered God's gift to showmen.

While it is not of the stuff of which box office smashes are made, nevertheless the picture does present opportunities for selling, and you might feel justified in making a big noise with them. Obviously you have Ingram's comeback as the focus of your campaign, and you can justly say that many of his famous directorial touches are to be found in this picture. You can be certain the damsels will fall for his attractive features, and there's appeal in his voice.

Add to that all the glamour of the North African desert, shown vividly in detail. Ingram has made marvelous use of his first hand knowledge of this part of the world, and the little touches of reality that he puts into it make its atmosphere pulse with life. With it all goes beautiful scenery; indeed, in artistic qualities the film is definitely a winner.

Scenes of tribal warfare (that's what "Baroud" means) give brisk action to the piece at a moment when it begins to sag and the Arabs should give inspiration to the showman. So pile on the eastern atmosphere, transform your theatre into an Arab citadel, have your attendants in flowing robes or Spahi uniform, put 'em on the streets mounted on thoroughbreds and brandishing guns, sabers and other forms of Arab cutlery.

Stress the romance between the French officer and the Arab maid all you like, though that won't help the picture half so much as the

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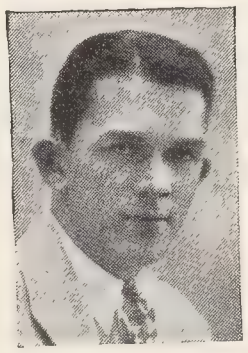
E. T. WARNER
Radium Theatre
Cape Charles, Va.



Booked solid on Columbia product 1932-1933. Mr. Warner votes the Columbia ticket and returns indicate a landslide.

•

R. N. CHRISTOPHER
Federal Theatre
Federalsburg, Md.



Booked 26 "Columbians" and all Columbia "shorts" for 1932-1933. Federalsburg is happy and this exhibitor sings "Hail Columbia!"

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Harrisburg Telegraph.
WASHINGTON MERRY-GO-ROUND

spectacular parts. Acting generally is competent, with Rex perhaps a trifle too restrained for his part. The best characterizations come from Arabella Fields, the Negress, Andrews Engelman, as the rebel chief, and Pierre Batcheff, as the girl's brother. Rosita Garcia, unfortunately, does not stand up to the heroine role, though she has a pretty enough face of its type.—CHARMAN, London.

Controlled by Ideal Films (Gaumont British). Produced and directed by Rex Ingram. Assistant director, Alice Terry. Story by Benno Vigney and Rex Ingram. Running time, 66 minutes.

CAST

Si Allal ..... Felipe Montes
Zinah (his daughter) ..... Rosita Garcia
Si Hamed (his son) ..... Pierre Batcheff
Andre Duval ..... Rex Ingram
Mabrouka (a slave) ..... Arabella Fields
Si Amarok ..... Andrews Engelman
Captain Labry ..... Dennis Hoey
Arlette ..... Laura Salerni

Herzblut

(Cines-Pittaluga)

Comedy Drama

Forceful enacting of a homely story of filial love and devotion gives this production a sympathetic appeal which should draw a meritorious response in communities where pictures with German dialogue are appreciated. The picture, with its introductory scenes of Rome, varies from the modern German in the restricted use of music. In "Herzblut" the fact that the leading roles are of a composer and an art student makes the story a natural vehicle for a musical basis for the initial action. However, little of that appears later as the dramatic element enters.

A literal translation of the title into "Heartblood" is meaningless; a word or two concerning the theme will indicate the type of appeal to make. Maria and Heinrich are to wed as soon as he has made his marks with his masterwork. She returns home from a party to find that her mother has died in childbirth and the baby son is illegitimate. She gives up her own future for that of the child. Heinrich sees the boy and thinks he's Maria's. The father demands that Nino be given to him. Maria finally accedes and is about to end her own life when Heinrich appears and they start life anew.

But for the illegitimacy phase the picture would well be good for the days of the juvenile audiences, because of the frequent glimpses of children at play.

First of importance in publicizing the picture is the cast. In a community familiar with German productions Renate Mueller and Gustav Froelich will be known at least as well as any other German players. Miss Mueller gives a splendidly sympathetic performance while the same is true of the male star.—ROVELSTAD, New York.

Produced by Cines-Pittaluga, Rome. No American distributor as yet. Directed by Constantin David. Story by Luigi Pirandello. Adaptation by Pietro Sassoli. Cameraman, Ubaldo Arata. Release date, September 30, 1932. Running time, 77 minutes.

CAST

Maria ..... Renate Mueller
Heinrich ..... Gustav Froehlich
Anna ..... Kitty Berger
A Student ..... Karl Walter Meyer
The Director ..... Fritz Alberti
The Landlady ..... Frigger Braut

Gitta Entdeckt Ihr Herz

Gitta Discovers Her Heart

(Capital)

Operetta

Done in light and sprightly fashion, with naturally much concentration on the many musical phases, this German effort contrives to be reasonably entertaining, but is handicapped by the German dialogue as far as the American audience is concerned. There is a goodly portion of humor in the story, but it depends for its effect to a great extent upon the dialogue and its rendition. The complete absence of English subtitles or any means of English explanation, other than a brief program synopsis, makes the film almost exclusively adaptable to the German-speaking audience, and for them the film should find favor. An audience at one of New York's intimate houses responded heartily, apparently enjoying the production rather thoroughly.

Offering the picture, then, to the German audience, the exhibitor has, in the first place, the name of Gustave Froelich, one of the most capable and physically attractive young men on the German screen, in the role of the young composer who makes his way without his father's money but with the assistance of a well-known musical comedy star, who poses as an unknown to aid the young man she has met accidentally. Gitta Alpar, as the star, is a blondely attractive person possessing excellent voice and acting ability, the voice being especially pleasing.

The story is simple, not unusual, relies for the greater part of its strength on comedy and music and never becomes very serious. What it lacks in dramatic weight, however, it makes up in liveliness and melody. The theme number is an unusually melodious selection and may well be used for exploitation through the lobby amplifier, and in tieups with the local music stores.

It would seem advisable to direct the attention particularly to the German patrons, since the person without a knowledge of the language cannot be more than mildly entertained when losing the effect of the dialogue. Within its language limitations the film is diverting fare for the family.—AARONSON, New York.

Produced by Froelich-Film, Berlin. Distributed by Capital Film Exchange. Directed by Carl Froelich. Adapted from an idea by Tilde Foerster. Manuscript by Dr. J. Brandt and Erich Faber. Music by Nicolaus Brodsky. Text of songs by Dr. Johannes Brandt. Running time, 91 minutes.

CAST

Gitta ..... Gitta Alpar
Peter ..... Gustav Froelich
Fred ..... Paul Kemp
Janos ..... Tibor von Halmay
Impresario ..... Leonard Steckel
Peter's father ..... Oscar Sabo
Iona ..... Blandine Eminger

SHORTS

Scram

(MGM)

Good

Where Laurel and Hardy, ace short comedy players, are concerned, there is usually a definite portion of comedy. This is no exception. The pair, as tramps, are ordered out of town by the court. In the rain outside, they meet and help Arthur Housman, gloriously inebriated, to find the key to his car. He brings them home, but the home turns out to be that of the judge who warned them away. In his pajamas, they make themselves comfortable and give his wife liquor instead of water by mistake. The judge comes in and it all winds up in a noisy blackout. The pair are really amusing, and worth a selling line in the advertising on any program. They have their following, and should be good for a patronage draw on their own account.—Running time, 21 minutes.

▽

Screen Souvenirs—No. 3

(Paramount)

Splendid

These "movie memories" rate with the best of the diverting short subjects produced. Composed of newsreel and regular pictures of the motion picture's earlier days, the subjects are here repeated with the addition of a running fire of amusing comment. The heavy drama and comedy of yesterday becomes enormously amusing today. The newsreel shots are highlighted by a baseball game in which Ty Cobb and Hans Wagner appear, and by a most interesting shot of the impressive funeral ceremony of King Edward of England in 1910, with numerous of Europe's former crowned heads on foot behind the cortege. A superior short subject.—Running time, 10 minutes.

Hey! Hey! Westerner

(Vitaphone)

Fair Musical Bit

The rather effective, though somewhat liberal use of color serves to give this short novelty subject a touch of the unique among shorts. Included is a slight story idea, concerning the young man who is relegated to a western ranch in order to achieve the full benefit of his uncle's will. He turns the place into a night club and the audience gathers liberal doses of musical comedy, in eccentric and chorus dancing of reasonably good quality and in quartet and solo singing. The novelty of the subject is its chief value in occupying a slightly different spot on the program.—Running time, 16 minutes.

Fighting Fins

(Paramount)

Lively

Interestingly exciting is this subject, one of the Grantland Rice "Sports Eye View" series, in which are pictured two widely divergent varieties of fisherman's paradise. Two famed authors, Irving S. Cobb, humorist, and Courtney Riley Cooper, fish in a beautiful lake of the Rocky Mountains, while Cobb and Cooper are voluble, Cobb particularly amusing. The scene shifts to the ocean, where brawny sportsmen fish for the fighting tarpon, in exciting, backbreaking sport.—Running time, 10 minutes.

The Big Flash

(Educational)

Zippy and Funny

Besides marking the return of Harry Langdon, this comedy is an excursion into the technique of the silent days. Langdon as a combination janitor-assistant news photographer, is assigned to get a picture of a robbery for his newspaper. The way he considers and goes about his assignment creates a load of laughs and provides farcical entertainment for the kids as well as grownups. Everything is done as it shouldn't be done and in the most foolish way. The picture moves along in a zippy style. Careful restriction of the amount of dialogue coupled with abundant use of many of the oldtime gags that featured the silent short subjects gives the picture plenty to amuse your patrons.—Running time, 20 minutes.

Flowers and Trees

(United Artists)

Excellent

Among shorts, this number of the Silly Symphonies series from Walt Disney is worth special attention by any exhibitor. Unusual in execution and effectiveness, the subject is done in Technicolor with splendid results. The trees and flowers awake in the morning and there ensues a romance between two trees, while the ugly villainous tree becomes the menace and the flowers and birds come to the rescue. Excellent. This sets a new pace in animated short subjects.—Running time, 8 minutes.

The Mozelle

(Mary Warner)

Scenic Beauty

The beauty of the valley of the Moselle river has been carried faithfully to the screen in a production which blends the pictorial richness of castles looming in the background of the ribbony stream with the cheery industry of the people of the wine grape country. One notes less of the photographing of statues than is customary in the German-made screen travelogue. There is an accompanying lecture.—Running time, 9 minutes.

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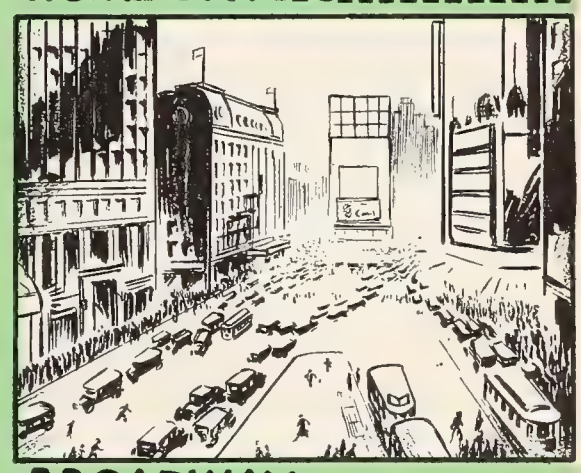
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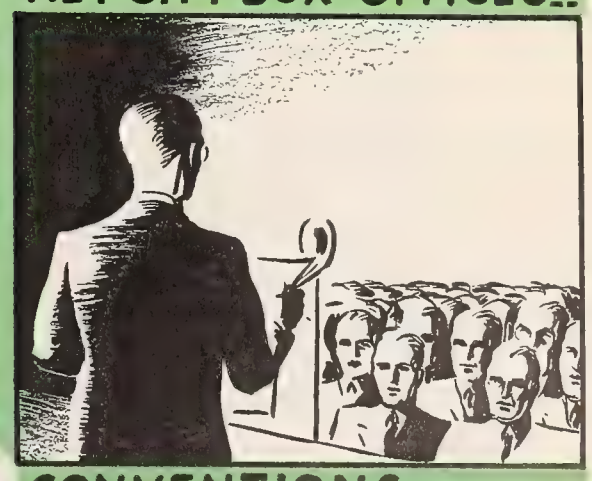
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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"No More Orchids"	Story by Grace Perkins. Director: Walter Lang.	Carole Lombard, Lyle Talbot.	Shooting
"Air Hostess"	Story by Anthony Coldeway. Director: Al Rogell.		Shooting
"Reckless Romance"	Director: George Seitz.	Buck Jones, Shirley Grey, Robert Ellis.	Shooting
FOX			
"Tess of the Storm Country"	Story by Grace Miller White. Director: Al Santell.	Janet Gaynor, Charles Farrell, Evalyn Knapp.	Shooting
"Pier 13"	Story by Barry Conners, Philip Klein. Director: Raoul Walsh.	Spencer Tracy, Joan Bennett, Marion Burns.	Shooting
"Born To Fight"	Story by Hal G. Evarts. Director: Walter Mayo.	Onslow Stevens, Janet Chandler, El Brendel.	Shooting
"Call Her Savage"	Story by Tiffany Thayer. Director: John F. Dillon.	Clara Bow, Gilbert Roland, Alexander Kirkland, Estelle Taylor.	Shooting
"Robber's Roost"	Novel by Zane Grey. Director: Louis King.	George O'Brien, Maureen O'Sullivan.	Shooting
"Second Hand Wife"	Story by Kathleen Norris. Director: Hamilton MacFadden.	Sally Eilers, Ralph Bellamy, Helen Vinson.	Shooting
"Cavalcade"	Story by Noel Coward. Director: Frank Lloyd.	Clive Brook, Diana Wynyard.	Shooting
"State Fair"	Story by Phil Stong. Director: Henry King.	Phillips Holmes, Spencer Tracy, Louise Dresser.	Shooting
MAJESTIC			
"The Betrayal"	Story by John Krafft. Director: Christy Cabanne.	Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody.	Shooting
METRO-GOLDWYN-MAYER			
"Flesh"	Director: John Ford.	Wallace Beery, Jean Hersholt, Ricardo Cortez, Greta Meyer.	Shooting
"Let's Go"	Story by E. J. Rath. Director: Harry Pollard.	William Haines, Cliff Edwards, Madge Evans.	Shooting
PARAMOUNT			
"Evenings for Sale"	Story by I. A. R. Wylie. Director: Stuart Walker.	Herbert Marshall, Sari Maritza, Charles Ruggles.	Shooting
"If I Had A Million"	Story by Robert Andrews. Staff directors	Fredric March, Sylvia Sidney, Gary Cooper, Wynne Gibson, George Raft, Frances Dee, Jack Oakie.	Shooting
"He Learned About Women"	Story and direction by Lloyd Corrigan.	Stuart Erwin, Alison Skipworth, Susan Fleming.	Shooting
"Island of Lost Souls"	Story by H. G. Wells. Director: Earle C. Kenton.	Charles Laughton, Richard Arlen, Leila Hyams.	Shooting
"Wild Horse Mesa"	Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott, Sally Blane.	Shooting
RKO-RADIO			
"Renegades of the West"	Story by Frank R. Pierce. Director: Casey Robinson.	Tom Keene, Betty Furness, Rosco Ates.	Shooting
"Phantom Fame"	Book by Harry Reichenbach. Director: Gregory LaCava.	Lee Tracy, Lupe Velez.	Shooting
"Penguin Pool Murder"	Novel by Stuart Palmer. Director: George Archainbaud.	Edna May Oliver, Robert Armstrong, Donald Cook. Mae Clarke.	Shooting
"Goldie Gets Along"	Director: Mal St. Clair.	Lily Damita, Charles Morton, Sam Hardy.	Shooting
"Man and Wife"	Play by Eugene Walters. Director: J. Walter Ruben.	Irene Dunne, Charles Bickford, Gwili Andre, Eric Linden.	Shooting
"Animal Kingdom"	Play by Philip Barry. Director: Edward H. Griffith.	Leslie Howard, Ann Harding, Neil Hamilton, Karen Morley.	Shooting
UNIVERSAL			
"Nagana"	Story by Dale Van Every, Don Ryan. Director: Ernst L. Frank.	Tala Birell, Melvyn Douglas, Onslow Stevens.	Shooting
"Im-Ho-Tep"	Story by Richard Schayer, Nina Wilcox Putnam. Director: Karl Freund.	Boris Karloff, Zita Johann, David Manners.	Shooting
"Oh, Promise Me"	Story by Peter B. Kyne. Director: Art Rosson.	Tom Mix.	Shooting
WARNER BROTHERS			
"Parachute Jumper"	Story by Rian James. Director: Al Green.	Douglas Fairbanks, Jr., Bette Davis, Lyle Talbot, Claire Dodd, Leo Carrillo, Sheila Terry.	Shooting
"Haunted Gold"	Story by Adele Buffington. Director: Mack Wright.	John Wayne, Sheila Terry.	Shooting
WARNER-FIRST NATIONAL			
"Lawyer Man"	Novel by Mark S. Popkin and Max Trell. Director: William Dieterle.	William Powell, Joan Blondell, Sheila Terry, Helen Vinson.	Shooting
"Employees' Entrance"	Story by David Boehm. Director: Roy Del Ruth.	Warren William, Loretta Young, Wallace Ford, Alice White.	Shooting
"Wax Museum"	Play by Charles Belden. Director: Michael Curtiz.	Lionel Atwill, Glenda Farrell, Fay Wray, Frank McHugh.	Shooting
"Common Ground"	Story by Gerald Beaumont. Director: William Wellman.	Ruth Chatterton, Pat O'Malley, Noel Francis, Donald Cook	Shooting

Announcing the Fall Buyers Number of BETTER THEATRES: NOV. 19

Quigley Publications is pleased to announce that the November 19th issue of Better Theatres will be the annual Fall Buyers Number. In design, this special issue will be of the same comprehensive, authoritative character that has established the Buyers Numbers of Better Theatres as the standard reference books of the motion picture theatre business. Published at a time when the motion picture industry has begun its 1932-33 season, the Fall Buyers Number will bring to its 12,000 exhibitor readers an editorial content built to be of practical aid in the industry's efforts toward a resumption of its normal pace.

The industry's standard theatre equipment directories —The Equipment Index and Theatre Supply Dealers— will appear in the Fall Buyers Number with all additions and changes necessary to make them complete and accurate for reference by those who buy equipment and other supplies for the theatre.

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Neligh, Neb.

DEAR HERALD:

Well, we're back in the old home town. There has been considerable improvement in the town since we left, in spite of the depression. Mayor Hewitt has re-shingled his hen house, our wife's favorite mouser has increased the mouser population by six, Otto Hartman, the village sleuth, is still on the payroll and sits on the curb in front of Doc Reynolds' drug store and watches the cars run red signals and hasn't missed a show in the Moon theatre for six months. Everything is lovely and the turkeys roost on the city hall as usual. The whisker club members have run a lawn mower over their foliage and removed a suspicion that they were a bunch of bandits from Chicago. When it comes to improvements, you've got to hand it to our town.

As soon as we lit into town our old golf enemy, George Sellery, challenged us for the championship of northeast Nebraska. He's going to lose. All bets will be promptly covered.

▽

Art Miller, who operates the Lyric theatre at Atkinson, says he has been trading show tickets for baled hay, but the market on baled hay has gone haywire which leaves him out on a limb with nothing to feed his hay to but three roosters and one hen. This looks bad for Art, but they can't keep that boy down. He's bound to run good programs in spite of H. & H. W., which is characteristic of all these Nebraska boys.

▽

Georgia Rasely of the Royal theatre at O'Neill says that her "family night" has increased in attendance until it has blocked traffic and the authorities are threatening to do something about it. Georgia knows how to get 'em. She has a lovely theatre with excellent sound and nothing less would suit Georgia; she's built that way, and nothing less than the best in pictures holds any interest for her. She knows how to run a theatre and she has made O'Neill understand that.

▽

Did you know that the American dollar is the most cowardly thing in the world? The time was when the American eagle was the emblem of courage, but when they stamped it on the American dollar it took a nosedive into the cellar and today a canary bird could chase it off the premises. The Government estimates that there are $1,765,000,000 that are not in the treasury nor in the banks, but are held in hiding somewhere. If this volume of money was turned loose in the channels of trade, this depression would be over with before your ham and eggs were ready for breakfast.

There are too many people who are using this depression talk as an excuse to panhandle the public and who wouldn't work if they had the best job in the world. Drive the highways of this country for a while and you will learn a lot about this class of citizens.

▽

John Hoffman, who operates the Plainview theatre at Plainview, says he eats regularly three times a day except on Thursdays, that's the day his wife plays golf. On Thursdays he gets his own meals, which no doubt accounts for his dyspeptic condition. John used to have a stomach like a blue crane, but these Thursdays are apt to get him in time. John ought to overlook his wife's propensities for golf because of her drawing power at the Plainview's box office. She is said to shine very brilliantly on the links, but she is really at her best in the box office. She told us she would invite us out to play with her, but it was strictly "Ladies' Day." That's what a guy gets for not being a lady.

▽

Sometimes kids say things that put a crimp in you. A little while ago our little granddaughter came in from school and we told her she'd better go home and get her mother and go down to the store for there was something down there for her. She asked what it was and we told her it was some candy and a pair of shoes. Then she whirled around and rushed for the door, saying, "Boy, watch me go home."

▽

Tonight we are invited to make a talk at the Rotary club dinner. It has been suggested that we give a talk on Hollywood, and that's a big subject for one who is not a public speaker, but, anyhow, that's our subject. We are going to tell them that Hollywood is not half as bad as she has been pictured by the yellow journals. We will most likely tell them that Marie Dressler is a motherly old soul whom everybody loves, that Clark Gable has never applied for a divorce and doesn't intend to; that Polly Moran loves shamrocks and spinach; that Wallace Beery has adopted a couple of youngsters and an airplane; that Will Rogers talks Republican and votes Democratic; that Charlie Murray is wet, but doesn't let his family know it; that Louise Fazenda is the life of the party; that Al Christie uses flea powder on his Airdale pup; that Chic Sale has quit chewing Horseshoe tobacco; that Joe Brown and Winnie Lightner are the best comedy team in Hollywood outside of Marie and Polly, Zasu and Thelma and Stan and Oliver, and that makes them plenty good enough. That kind of speech ought to knock 'em on the floor, but we'll betcha we faint before it's over. There are just three things we don't like to do, and making a public speech is all three of 'em. So, brethren, we ask an interest in your prayers that we may hold out for 20 minutes, provided they stick that long.

It always chills us when we try
To make a public speech,
And note the articles that lie
Within the public's reach.
But we'll try and hold our wobbly legs
While the Rotary throws cold-storage eggs.

J. C. JENKINS,
The HERALD Man

Powers in Deal with Globe

Powers Pictures has concluded a deal with the Globe theatre whereby that house will act as a Broadway outlet for the company. "Fires of Fate" will probably be the first of the selected group, to be shown in about two weeks.

25 Replies at 4 Cents Apiece From a Single Advertisement!

THE METHODIST CHURCH
R. Carl Maxwell, Minister
Luray, Virginia

October 3, 1932.

Motion Picture Herald,
New York City.

Gentlemen:

Last November I advertised in the November 28th issue of Motion Picture Herald, "Wanted, pipe organ for church. Address R. C. Maxwell, Luray, Va." This advertisement cost me just one dollar, but brought me twenty-five offers of organs. We purchased a pipe organ from one of the theatres which answered our ad.

Now our high school auditorium needs chairs. Let's see what results we can get from the ad enclosed, which I wish you would publish in the next issue of Motion Picture Herald.

I enclose a check for one dollar.

Fraternally,
R. C. MAXWELL

The Classified Section rate is ten cents a word, with four insertions procurable at the rate for three insertions. Cash must be sent with copy.

MOTION PICTURE HERALD
1790 BROADWAY NEW YORK

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



OUR BED-TIME STORY!

COME, BROTHER SHOWMEN, and gather around your ol' Uncle Chick and list' to a bedtime story. Don't be frightened; the wolf won't leave little Red Riding Hood lying in a pool of blood. Nay, nay. Don't even be surprised if Little Red eats the wolf. Uncle Chick's bedtime stories have the funny habit of ending up in the most unexpected ways.

WONCT UPON A TIME there was a big, greedy willain who thought that he ought to own the earth. Although he was but an errand boy, he spent all his spare time counting the days when he would be the pivot about which the whole world would revolve. "Ah," sed he to hisself, "it won't be long now."

JUST WHAT WAS EATING at the innards of this willain? Was it lack of nourishment? No! Was it lack of money? No! Was it overwork? No! Then watinell was he crabbing about? He had money; he had plenty to eat; he had all the time in the world to relax. But he was greedy. Whenever he had an idea that someone else was doing well, he wanted to take away that someone else's business.

SO, ONE FINE DAY he gathered about him seven hundred and thirty-two lieutenants—and a couple of privates—and started them out on a scouting trip to take options on everything they could lay their hands on. Of course, it was to the willain's credit and foresight that he forget(?) to mention where the money was coming from to pick up all those options. But, being an obedient army, they sallied forth and did his bidding.

SOON HIS GREAT AMBITION was realized. He owned eighty-five per cent of the earth. And was he glad! I'm telling, not asking. So he divided his army into territories, divisions, districts and what have you and bought hissenself a swell swivel chair with a good thick cushioned seat, and bought a few dozen telephones and push buttons for his desk. Just so he could look important when the occasion demanded it.

WELL, LITTLE BOYS and goils, at first everything wuz hunkey-doorey. His big hunk of the earth wuz producing grand profits. He pushed buttons and made 'phone calls. He listened to gossip and listened to rumors. He hired and fired and supervised; and, little children, it would raise the hair on your heads to know how this bird could hire, fire and "soup." It became a fetish with him. And his "louies" soon caught the germ themselves until the map of his eighty-five per cent interest in the world was a real checker-board.

WHY HADN'T HE THOUGHT of this monopoly business long before? Wuz he sore that he waited so long? Why it wuz a cinch. All you had to do was to take options and then find someone with enough cash to take them up when the time came due. His slice of the world was doing so well that even the banks broke their necks (and their banks, too) to offer him fabulous sums to keep that checkerboard moving.

BUT, CAME A CERTAIN SUMMER. Business all over the country took the well-known nose-dive. Grosses dipped to lows never before thought possible. Factories were closing down. Industries were at a standstill. Spending-money was getting scarcer than hen's teeth. And before many weeks went by this willain began to feel the effect whilst sitting on that padded seat of his swivel chair.

THE MONEY STOPPED COMING in and started an about face, not alone for the profits that remained from the more prosperous days, but from the reserves and banks. He became panic-stricken and started economy drives, salary cutting, money-saving and what not on a scale even more daring than his acquisition of the earth. But the more he saved the more his economy measures were hurting the income.

YEAH, LITTLE CHILDREN, 'twas indeed a sad plight. Little by little he was losing pieces of his earth. Little by little the money men and banks were closing in on him. But, worst of all, his own hunk of the earth was unsympathetic. They seemed to delight in his embarrassment and trouble. Maybe they were recalling all of those economy measures and salary cuts. Far be it from me to hint at such a thing. But at any rate, he was fast losing his grip and his earth was slipping through his fingers.

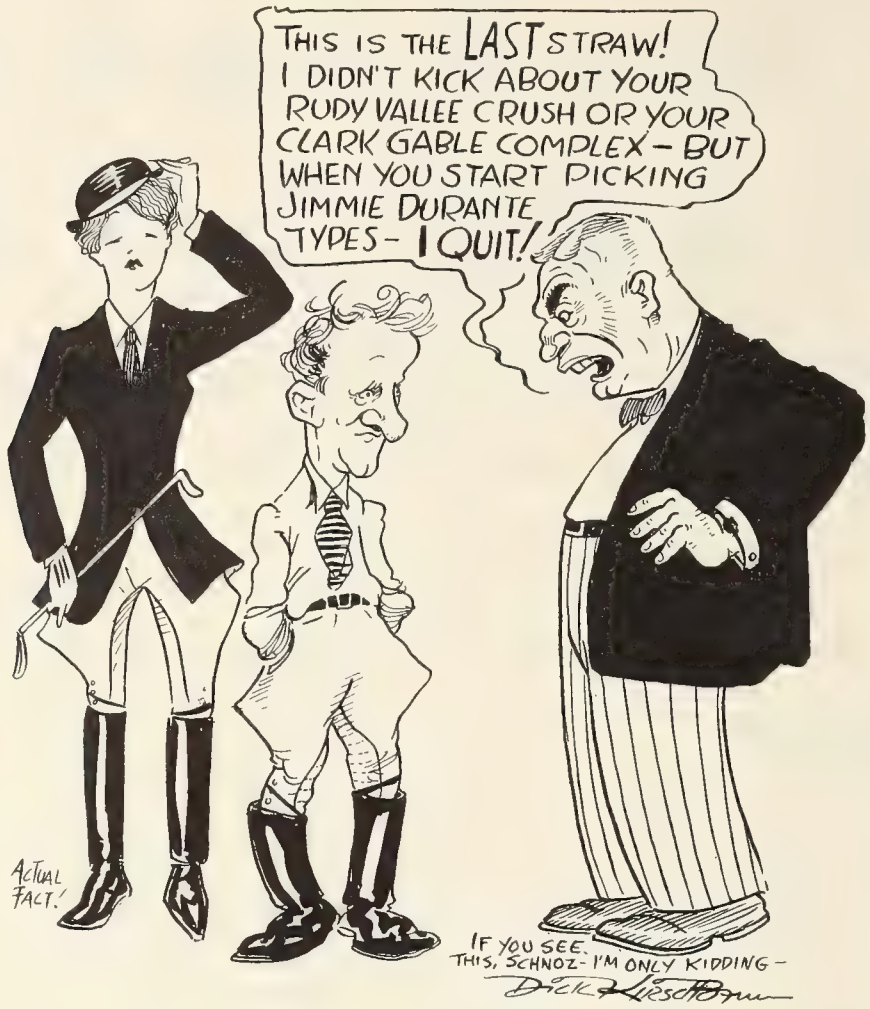
THE ONCE POWERFUL willain is now out job-hunting himself. Most of the earth has been returned to its original owners. Everything is again getting back to normal. They have almost forgotten the reign of terror, abuse, inconsideration and injustice which prevailed during the rule of the willain.

SO, LITTLE CHILDREN, let this be a lesson to you. Be content to be the little fish in a big pond. The chances of being hooked are much smaller. And if you ever find yourself wanting to own the earth, just remember what happens to such people and be guided accordingly.

Now run off to your beds, and pleasant dreams. Good night.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Just what Dick wanted to convey in this cartoon is rather vague, but we've got the utmost confidence that it must be good, or he would never have tackled it. However, here it is. Maybe it will prompt your assistant to do bigger and better things for you and your theatre.

GILLIS WAS ON THE JOB WHEN MERCHANTS STAGED FALL OPENING

When the Merchants Association in his city staged their Fall Opening campaign, Al W. Gillis, manager of the Fox-Rialto Theatre, Tacoma, Wash., was right on the job to tie-in with the event.

In a big parade, in which several bands took part, Gillis had seventeen banners advertising his theatre and current and coming attractions. The accompanying illustration shows a Veterans' Band and a portion of the parade halted in front of the Rialto.



Both the Veterans' band and the Musicians Union Band of 40 pieces were featured in theatre ads in the local newspaper. It was planned to bring vaudeville (F. & M. acts) back to the Rialto and Gillis made a big noise concerning the possibilities of this if good business resulted from Campaign Week.

"Devil and the Deep" was current at the Rialto when "Opportunity Week" was on and the resourceful Al enlightened the good citizens of Tacoma with sight of an "exact replica" of the drum used to take undersea scenes in the picture. In reality, it was part of an old heating plant, rigged up with light (on a flasher) camera inside the drum, and painted a silver color. This was placed in front of the Broadway Theatre, across the court from the Rialto, and caused considerable comment.

The next time you read of activities of Al Gillis in this department, notice of leading participation on his part in the Fox-West Coast Theatre Drive, under way for some time, will probably appear. At the time this was written the Northwestern division was 'way out in front and Al's district led all of the 24. We know for a fact that Frank L. Newman has a bunch of go-getters in his zone and it shapes up like prize money for him and his managers. We'll tell you more next time.

BARTHOLET IN CHARGE

Arch Bartholet, formerly manager of the Inland Theatre Circuit's house at Yakima, Wash., has been appointed by Senior and Junior Mercy, division manager of all theatres in the Yakima Valley. He will continue to make his headquarters at Yakima.

Bartholet is a well known member of this organization and his views and suggestions regarding showbusiness have been read by a host of fellow Round Tablers. Their good wishes follow him in his promotion to the new post, and without a doubt all houses in his zone are due to prosper under his diligent direction.

LAURENCE STAGED A BIG FASHION SHOW; SAYS VAUDE HELPED

Like most of our Club members these days, H. L. Laurence, manager of the Capitol Theatre, Paris, Tenn., has his shoulder to the wheel, and, although the wheel has been turning rather slowly at times, it has kept turning; which, after all, is quite a lot to crow about.

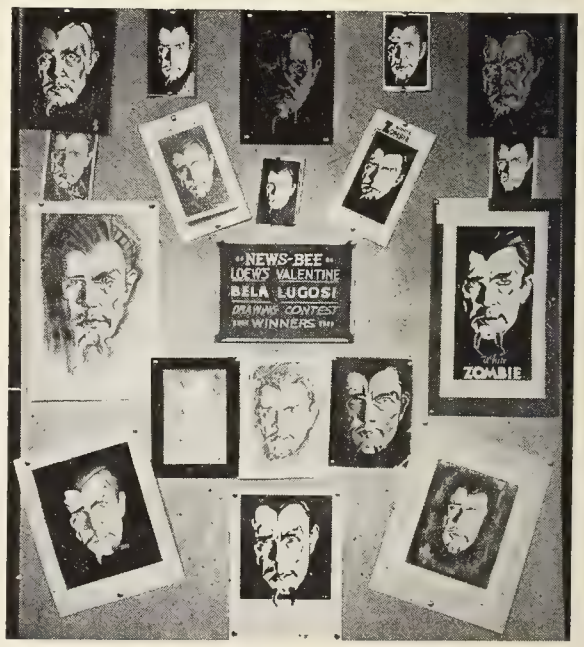
Among the thousand-and-one methods he tried out to boost trade was a big fashion show, in which over fifty models took part. Three or four of the young ladies were imported from each of the nearby towns, thus assuring a percentage of out-of-town patronage. Ten local merchants supported the move and it turned out to everyone's satisfaction. Stage attractions consisted of an 11-piece orchestra, several novelty acts and toe, tap and ballet dancing by pupils from a local dance studio.

This past year vaudeville has also helped Laurence over the tough spots; in fact, we are led to believe that without it the situation would have been much sadder. Well, anyway, the natives are talking higher prices for cotton, tobacco, corn and sweet potatoes, all of which are the big crops down around Paris, and things are looking up. With him we sincerely voice the hope for better times, which are sure to come along. Keep up the good work, H. L., and let's hear from you just as often as you can find the time.

He's Knockin' 'Em Dead!

Only in the town of Kenton a short six weeks and has everyone eating out of his hand already. Yes, sir! Grattan Johnston is his name and he's a product of the old school of Glenn (Findlay) Nelson. That a boy Glenn! Up on your toes and develop another protege. Warner Bros. always have a place for Live Wire men and you can be mighty proud of this one for he's sure doing a swell job!

CARTOON GAG!



Above is a reproduction of the winning cartoons in a Bela Lugosi drawing contest promoted by Wally Caldwell, manager of the Valentine Theatre, Toledo, through a tie-up with a leading local newspaper on "White Zombie." According to Caldwell, the several hundred sketches submitted broke all drawing contest records for the paper.

"The Showman's Calendar"

OCTOBER

19th	Surrender of Cornwallis—1781
20th	Charley Chase's Birthday
	Spain Ceded Florida to U.S.—1820
21st	First Incandescent Light Produced by Edison—1879
22nd	First Wireless Message across Atlantic—1915
	Samuel Houston Elected First President of Texas Republic—1836
	Mitzi Green's Birthday
	Feast of Conclusion (Jewish Holiday)
23rd to 30th	Girl Scout Week
24th	Daniel Webster Born—1852
	Sarah Bernhardt Born—1845
26th	Jackie Coogan's Birthday
27th	Theodore Roosevelt Born—1858
	Navy Day
29th	Fanny Brice's Birthday
30th	John Adams (Second President) Born—1735
	Sue Carol's Birthday
31st	Hallowe'en
	Admission Day (Nevada)—1864

NOVEMBER

1st	All Saints Day
	Daniel Boone Born—1734
2nd	North and South Dakotas Admitted to Union—1889
3rd	William Cullen Bryant Born—1794
4th	John Philip Sousa Born—1854
	Dixie Lee's Birthday
	Will Rogers' Birthday
	Don Alvarado's Birthday
6th	Abraham Lincoln Elected President—1860
7th to 13th	American Education Week
7th	Montana Admitted to Union—1889
8th	Marie Prevost's Birthday
	Election Day
9th	Kaiser Abdicated Throne of Germany—1918
	Marie Dressler's Birthday

CHELLE JANIS PUT OVER "LAUGH RACE" AT LOEW'S CENTURY

Held just before schools reopened in the fall, a kiddie stunt styled a "Laugh Race," netted a lot of good publicity for Miss Chelle Janis, manager of Loew's Century Theatre, Brooklyn, N. Y. She was assisted in her work by Lewis A. Doran, assistant manager. Here are the details:

On Saturday morning, Sept. 10, at 11 a. m., several hundred youngsters lined up in front of the theatre to receive a small, numbered envelope that contained 9 jelly beans, portions of some 30 pounds promoted from a neighborhood ice cream and candy store. Each kiddie brought along a teaspoon from home, on which the jelly beans were placed (a tight fit, so the report states) and the howling mob was herded into an area designated by the police and started off down Nostrand avenue in the direction of Church avenue, the object being to discover how many of the kids could get back to the theatre with the 9 beans still on the spoon and thereby gain free admission to the current show.

The laughing, shouting horde made a wide circuit of the neighborhood, even invading the zone of an opposition house with six large banners advertising the current attraction. All along the route of the race people watched and poked their heads out of windows to see what was going on. On their return to the theatre about fifty of the youngsters were admitted to see the show and partake of fifty ice cream sodas and twenty-five bags of cakes promoted from local stores.

As the kids who were not let in still milled about in front of the theatre, a blackboard was posted outside bearing numbers picked at random up to 700. Those with the proper numbers were given free ice cream, etc.

The remainder of the youngsters having paid to come into the morning show, it was a "howling" success from all angles. The kids had a great time, the entire neighborhood was amused and the theatre and current show received some corking publicity from the race and word-of-mouth advertising. Congratulations to Miss Janis for putting over such a novel stunt, and we'll hope to hear a lot more about her work at the Century.

HARVEY WATKINS IS GETTING ALONG WELL OVER IN PROVIDENCE

In conjunction with the appearance of the Hilton Sisters (Siamese Twins), Harvey Watkins, former manager of the RKO Albee in Providence, R. I., staged the Twin Matinee pictured in the accompanying photo. Fifty-five sets of twins turned out for the occasion.

On the same newspaper amusement page tear sheet we have at hand, featuring in a two column head the "Twins" and Albee



show, a three column photo and caption at the bottom shows Watkins, recently arrived in town, receiving the official welcome to Providence from Mayor Dunne at the City Hall, while Eddie Healey of the Healey and Cross team and a former resident of the city, looks on.

To all appearances it didn't take Harvey Watkins long to find his way around town, but that's not strange considering his background as a showman. No doubt his Twin Night was a "howling" success. Fifty-five sets of young'uns are a whole lot to dig up on short notice. We will hope to hear more about show-selling at the Albee.



HE SELLS HERALD'S "CHAMPIONS"



THIS is the manner in which L. A. Richmond, manager of the National Theatre, Boston, Mass., capitalizes on MOTION PICTURE HERALD's Box Office Champions. He definitely ties each month's selections to his coming attractions, thereby publicizing the fact that his theatre runs the cream of the industry's crop. We illustrate herewith the large and impressive lobby frame utilized by Mr. Richmond to convey to his patrons, and prospective patrons, this valuable information. A real example of showmanship.

BRODIE FEATURED A GIVEAWAY AND BALLY IN RECENT CAMPAIGN

The unique bally of two men dressed in a horse outfit (see photo) dragging around a tip cart such as used by street cleaning departments, attracted a lot of public attention to "Horsefeathers" for Ellis Brodie, manager of the Paramount Theatre, Haverhill, Mass.

This chariot-like affair, driven by a fellow dressed in comedy outfit and wearing a Harpo Marx red wig, circulated through the main sections of the theatre neighborhood and was placed on the street at small cost. Only the driver and the team were paid for time put in, as the tipcart and costumes were promoted at no charge to theatre.

Another stunt used was a Gift Matinee, at which cigarette lighters were given to the first 100 men and Marx Brothers coat hangers to the first 100 women. At first glance this appears to be a most generous move on part of Showman Brodie, but when we disclose that the lighters were matches, placed in small envelopes, and the coat



hangers nails, you'll understand. However, the nature of the picture was taken into consideration by patrons and not one of them voiced any comment about having been tricked into believing that the management intended making a more elaborate gift; rather, they displayed a pronounced tendency to pass the gag along to friends. This brought about a lot of word-of-mouth advertising.

Additional advance and opening day effort included the spotting of a trailer in the newsreel 10 days in advance, which featured a "quiet, please" opening and then proceeded to a merry mix-up of comedy scenes; the running of a newspaper stunt to guess title of next Marx Brothers picture; use of an attractive still display in empty store next to theatre; use of four large cut-out heads of Marx Brothers from regular 24-sheet for front display, and a little-more-than-usual space in newspaper advertising campaign.

It's very gratifying to hear from Round Tabler Brodie again after several weeks' absence from the Club circle and we hope he'll keep up the good work.

Reward Offered!

A suitable reward is hereby offered for the safe return of a file of Club pages that mysteriously vanished a few weeks ago from the office of H. Cavanaugh, advertising manager of the RKO Orpheum Theatre, Des Moines, Iowa. A dastardly deed, say we, particularly in view of the fact that H. C. has been saving up "ads from other cities" over a considerable period.

"THE FOURTH NECESSITY"

Curiosity getting the best of me, I slipped in on a screening of that General Motors short subject, "The Fourth Necessity." They have certainly made an interesting nine minutes out of the progress of American motor cars, and, best of all, there is not the slightest taint of advertising about the entire action of the picture.

Here is, in our opinion, an excellent short subject that could grace the program of any theatre in the land. It is entertaining, interesting and, to a certain extent, educational as well. It takes you back to the days of the horseless carriage, with its incidental problems—and there were plenty of them, too—right through the years until the present day with its ultra-smart cars.

It is as fine a piece of screen fare as one could hope to book and you can get it entirely without cost, even so far as shipping expense is concerned. I do not hesitate to recommend it to every theatre for an early showing. From advance reports on bookings we are suggesting that you get your dates in right away.

"CHICK"

COLLINS AND JACK CHALMAN PUT OVER PREMIERE CAMPAIGN

With exception of the banner occasions of New Year and Thanksgiving Days, the following campaign made on "Horsefeathers" by E. E. Collins, Publix city manager in Houston, Tex., and manager of the Metropolitan Theatre, brought in the best single day's business of the year. Collins was ably assisted by Publicity Director Jack Chalman. The Met was chosen for the southern premiere of the picture.

The accompanying photo shows one of the highlights of the campaign. This display was approximately 25 feet high by 25 feet wide, with background painted in oil. The four heads of the Marx Brothers, out about five feet from the back-drop, were made of papier-mache. The grotesque, small bodies attached to the heads were animated and moved in unison from side to side. At night the whole display was lighted with spotlights (from marquee) and olivettes. The local art shop turned out such a good job that duplicate sets of the heads were supplied by the Met for Dallas, San Antonio, New Orleans, Fort Worth and Sioux Falls, S. D.

Advance and opening day activities included radio broadcast of the midnight show direct from theatre, with announcement of local celebrities as they arrived; parade of Legion drum corps through main streets and drill by corps in front of theatre; introduction of local celebrities at theatre, including "Panther Woman" contest winner; assignment of photographer to take shots of crowd, using flares and fake flashlight shots; lighting of entire front with all possible



stage lighting equipment; display of telegrams from Paramount stars; floral displays throughout house; red carpet placed from box office to curb; assignment of cartoonist from newspaper staff to sketch impressions of local celebrities as they arrived; use of a 10 by 14 banner below vertical sign; pasting of 500 gummed circles on vacant downtown windows, etc.; distribution of 15,000 heralds by bonded distributing agency; ushers and soda men with ribbons advertising Paramount's Entertainment Season; distribution of 5,000 programs in connection with auto-give-away; three advance announcements daily over two radio stations; all advance lobby posters carried circles on premiere; use of institutional panel three weeks in advance; use of 10 16-inch circles, lettered on both sides with appropriate copy, and the posting of 21 24's, 50 6's, 100 3's, 100 institutional 3's, 200 22 by 28's and 50 street car dash signs.

Quite a splurge, most all will agree, but the occasion was a combination of a premiere and send-off for Paramount Entertainment Season and no effort was spared to make the event a success. Many of the accessories used in the campaign were promoted free of charge by Collins and Chalman and both showmen are to be congratulated for their fine work. Local newspapers gave them excellent support with news stories and readers. The presence of the cartoonist at the midnight show and a preview for the critics helped this end of the campaign along in great shape.

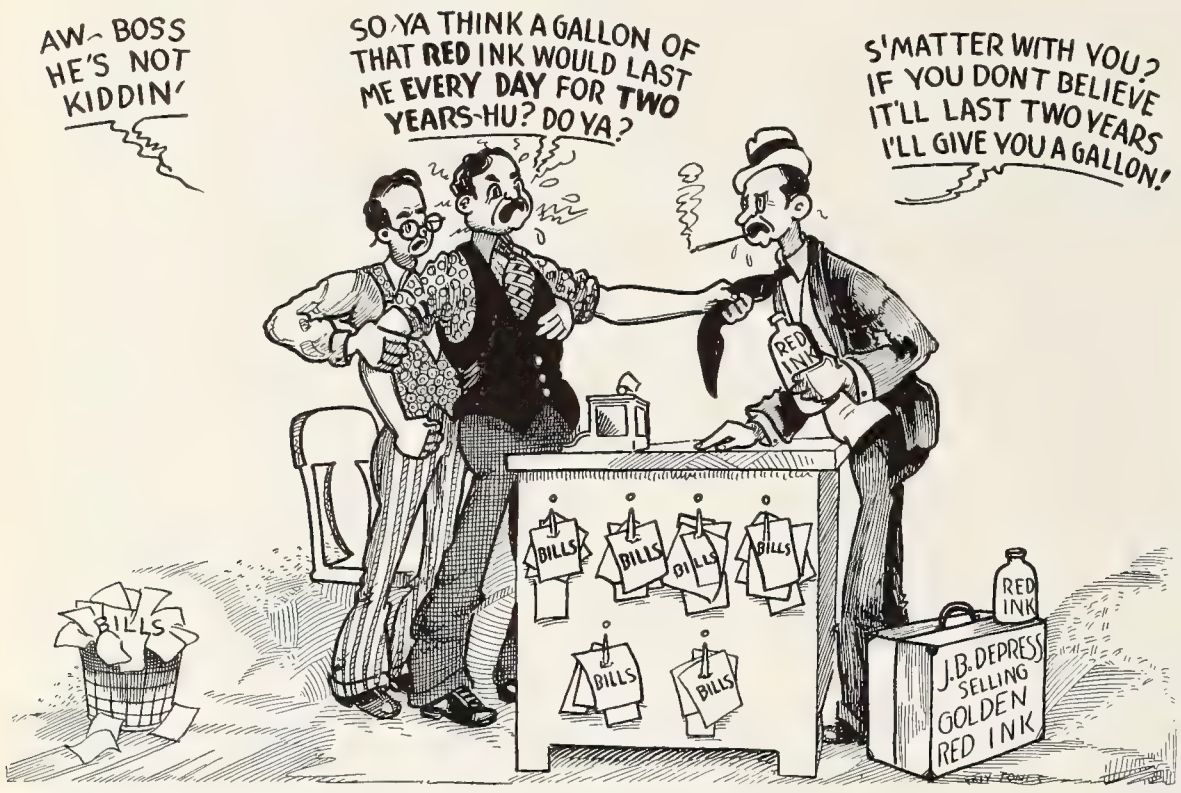
REOPENING STUNT!



Picture above shows a newsreel outfit making a record of the reopening of the Europa Theatre, formerly the Little Theatre of Baltimore, Md. A popular local columnist made a brief speech of praise for the house policy. Manager Herman G. Weinberg engineered this stunt.

KEEPING UP WITH THE TIMES!

By GUY JONES



After a hectic summer you can't really blame this manager.

ED. HART IS SELLING SHOWS UP AT HAVEN THEATRE, OLEAN, N. Y.

Any mystery concerning the whereabouts of E. M. Hart, once a most consistent contributor to this department, is at once dispelled by a report from Olean, N. Y., where, we are informed, he's managing the Haven Theatre and showing the town a few slants on the Hart brand of showmanship.

One of the accompanying illustrations offers evidence that he still regards Boy Scout and kindred organizations an effective medium of tie-up for costless ballyhoo. The photo is self-explanatory except for a statistic or two. Fifty-two newsboys and six troops of Boy Scouts paraded through the streets with the big banner you see, all on their way to the Haven as guests for a showing of "Bring 'Em Back Alive."

The other picture also explains itself to a large extent and is concerned with exploitation of "Crooner." In addition to the huge megaphone extending from middle of



theatre entrance more than half-way across the sidewalk, note the singer and his guitar, the mike for projecting his voice through the megaphone and the man standing by with sheet music of popular song hits of the show. While no information is at hand to bear out the following, Hart apparently tied-up with the local music dealer on this stunt.

We're mighty glad to hear from Ed Hart again and hope he is happy in his new lo-



cation. Wherever he happens to be, we know he'll give a most excellent account of himself and, at the same time, remember that he's a member of the Round Table Club.

SCHLAX NEEDED NEW EQUIPMENT AND GOT IT THROUGH A STUNT

In need of a new, large screen and lenses which were denied him at the time because of old man hard times, Francis B. Schlax, manager of the Vogue Theatre, Kenosha, Wis., remembered that cats are killed by various methods and consequently secured the gadgets he wanted by virtue of a bit of head-work.

His staff consists of two operators, a cashier, a doorman and two ushers, and to them he outlined a plan whereby the screen and lenses might be secured. This was in the nature of a "Staff Popularity Contest" and tickets for the Week were sold three weeks in advance at the rate of 25c. each. The regular admission rate at the Vogue is 15c. for the first hour during the evening and 25c. thereafter.

Awards for ten dollars and five dollars were made to the staff members selling the most tickets and for an extra inducement a two and one-half cent commission was allowed. It wasn't so easy, reports Schlax, to put the stunt over, in view of the bargain hour, but they did, and by this time the new equipment has been installed.

Distribution of a plugger in the German and Italian neighborhood catered to by the Vogue, netted packed houses both nights for a return engagement of "Tarzan, the Ape Man." Copy on the bill read:

"We Apologize! If you were hurt in the crowd, Sunday, August 14th, which tried to get in our theatre to see and hear that Thrilling Jungle Picture, 'Tarzan, the Ape Man,' we are indeed sorry. For the many people who waited hour after hour and then became weary and left without seeing Johnny Weissmuller—the Swimming Adonis—in the featured role of 'Tarzan' but—If You Were Unfortunate—and unable to witness this new and sensational idea of Screen entertainment on Aug. 14 when hundreds were turned away, here is great news for you. Due to popular demand—by the many theatre-goers of Kenosha who were unable to witness this thrilling story of the jungle, we are playing a return engagement." (Title, playdates and theatre.)

While other theatre owners may be more generously inclined in respect to replacements (Schlax operates for an independent owner) his scheme for providing funds he could not otherwise procure may interest other Club members who find themselves in the same predicament. Certainly, we'll all agree that welfare of patrons was uppermost in his mind, when he started a movement to provide equipment which would allow him to present a better show—much praise is also due his staff for close co-operation.

ELECTION DAY (Nov. 8th)

This is just a reminder in case you have forgotten to make some plans for this date and your theatre. Being the year of a Presidential Election makes it unusually important.

The fight for the nation's highest office is going to be close if the newspapers are to be believed. Your patrons will most certainly want to know how it is going.

Arrange for a direct line through the newspaper of your town or install a radio in your own office. Flash on screen, announce from the stage or through sound equipment horns, the returns from various parts of the country. The holding of a straw vote among theatre patrons has also proven a popular move on the part of many Club members. Ballots for an occasion of this sort can often be promoted through an ad tie-up with some local merchant. A number of film distributors have ready political-theme pictures. Are you playing these off in season?

Do not overlook the local elections. City, county and state are likewise of great interest. Much can be done to bring patrons to your theatre on election night if you make the right kind of inducements.

MAKING HALLOWE'EN COUNT FOR INCREASED BUSINESS AND FUN!

Nutcracking, Apple Ducking, Jack O'Lantern and a Host of Other Reasons Why You Should Make Hallowe'en Pay

These Tried and Proven Ideas Have Come Through in Past Years for Others; Make Them Mean Something for You, Too

by FLOYD FITZSIMMONS

Here is another important link in the exploitation manual chain from the prolific pen of Floyd Fitzsimmons. Written by a man who has devoted many years to just this type of activity, Fitzsimmons is well qualified to "show the way."

There will be a limited number of reprints on this, as well as all other Fitzsimmons manuals. Requests must be made on business letterheads and should not be for more than is actually needed.

AS an introduction to this Hallowe'en stuff, lets skim over a few interesting facts we should know about its origin, etc.

The name Hallowe'en is given to the night of October 31, as the eve or vigil of all Saints' or All Hallows Day, (Nov. 1). Hallowe'en is a curious recrudescence of classic mythology, Druidic beliefs, and Christias superstitions. It was also the great autumn festival to the sun which the Druids celebrated in thanksgiving for their harvest. They believed it the very best time of the whole year for discovering just what sort of a husband or wife one is to be blessed withal. They practiced matrimonial vaticinations of all sorts. Most common of all and most intimately associated with the season was the roasting of nuts. They were placed together on the bar of a grate side by side in pairs, and named for supposed lovers. If a nut burned quietly and brightly it indicated sincerity of affection. If it cracked and jumped it told of unfaithfulness. While if the nuts burned together the youth and maid so indicated will be married. *"These glowing nuts are emblems true, of what in human life we view"* (Chas. Graydon, 1801). So much for Nutcrack Night . . . and why.

Next to nuts in importance came apples. At least they did in those days. Numerous games are familiar to all of you with this noble fruit even today. So . . . Snapple Night!

Hobgoblins, witches and ghosts represented the "bad times" which were obliterated by the good fairies. Nowadays this witchery has been supplanted by superstition. But like the Druids of old, we continue to celebrate Hallowe'en as a day of happiness, good times, and amusement. Thus, we turn to the theatre. Our own country has been severely criticized for a spirit of rowdyism which has in a measure superseded the kindly old customs.

Decorative Displays

This is one day of the year which offers a variety of appropriate displays at a minimum cost. Practically everything can be done in the way of lobby and front decorations with paper, scissors, paste and a few vegetables.

Cutouts of black cats, witches, owls, bats and scarecrows can be pasted onto transparent yellow or orange tissue set in the glass of doors. Paper Jack O'Lanterns can be effectively used over regular lights in your lobby. Place a Jack O'Lantern pumpkin on the top of your ticket chopper or box, so that the ticket-taker may drop them into the lighted pumpkin.

Your ticket office can join in the fun with the proper dress. How about a huge cardboard Jack O'Lantern pumpkin for the top of the box-office . . . built directly around it or covering that part usually seen by patrons? The bottom below the ticket window can be surrounded with cornstalks. Dress your cashier in appropriate Hallowe'en costume . . . bright colored dress with crepe-paper hat, etc. The pumpkin with usual cutout eyes, nose and mouth will present a novel display. Huge, glaring eyes can be painted on transparent paper through which the box-office light will shine. The mouth of the Jack O'Lantern pumpkin can be set at a level with the ticket window to eliminate any difficulty in the interchange of cash and tickets. Use a full cornstalk dress if you haven't facilities for making a huge Jack O'Lantern.

Cornstalks, real pumpkins and squash can be used for lobby decorations to accentuate the spirit of the evening's fun. The top of your marquee can be decorated for the occasion by Jack O'Lantern pumpkins, piles of cornstalks, etc. More atmosphere can be added by cutting the title of your picture into paper pumpkins which are hung from the marquee.

Dress ushers, ticket-taker and other help in witch costumes or ghost costumes for the occasion.

Fortune Teller

Telling fortunes is an indispensable feature of the Hallowe'en frolic. Scout around town and find someone who tells fortunes . . . perhaps you know a tea room which would be glad of supplying that feature in exchange for credit. Many towns have them. Arrange for the seeress to tell fortunes in the lobby that night free of charge. This gag will require sufficient space and should be augmented with the proper booth, etc. An ordinary folding clotheshorse draped with sheets makes an inexpensive and satisfactory booth. The back and sides are draped with the sheets, the front is draped with black crepe paper dotted with ghostly figures. If possible secure a caldron for inside the booth. Cornstalks can be used to bank the booth at the same time holding the draped sheets in place.

Make sure the fortunes are not lengthy. Everyone will want an interview with the seeress.

Jack O'Lantern Contest

Several days in advance of Hallowe'en arrange with your local newspaper or dealers handling Hallowe'en novelties to hold a O'Lantern. If the local newspaper is infourteen. Suitable gifts will be given to those who make the most unique Jack O'Lantern. If the local newspaper is interested in tying in with you on the stunt they will undoubtedly co-operate with publicity. Your Hallowe'en attraction and program will come in for mention here.

Start the contest far enough in advance so word-of-mouth publicity will have covered sufficient territory. As the Jack O'Lanterns are turned in . . . either at the newspaper or the theatre they can be used for displays. Judges for the contest can be selected from the paper, local women's club and possibly grammar school teachers.

Should you be unable to secure the cooperation of the newspaper this stunt is adaptable for tie-up with elementary schools.

Novel Invitation

This gag has been worked for various types of pictures and in many exploitation campaigns. It can be made an effective one for your Hallowe'en party nevertheless. Have printed on envelopes of cheap stock the following message . . . the number printed will depend upon the size of your town or neighborhood:

NOW WHAT ON EARTH DO YOU SUPPOSE
IS IN THIS LITTLE FOLDER?
JUST KEEP RIGHT ON AND YOU'LL FIND OUT.
ERE YOU'RE A MINUTE OLDER.
TEAR THE FLAP AND THEN YOU'LL KNOW.
OH, GEE! AREN'T YOU EXCITED?
WE ENTERTAIN ON HALLOWE'EN
AND THIS MEANS YOUR INVITED!
STRAND THEATRE

There is always the possibility of an apple bobbing or pie eating contest being held on the stage. This bit of hilarious entertainment can be limited to ten minutes if necessary. Undoubtedly there are enough boys in your neighborhood who'll gladly enter either of these contests. Suitable awards can be made to winners.

Are the women of your town good pie bakers? How about a pumpkin pie contest? Here's a possible tie-up with a grocer . . . or better yet . . . your local newspaper. The women of Blanktown are to vie for honors in a pumpkin pie contest, the winner of which will receive a cash award or silver cup donated by the theatre and newspaper. All pies are to be turned in at the theatre on Hallowe'en. Judges can be a baker, newspaper representative, possibly the High School Domestic Teacher and the local Health Commissioner or a prominent Doctor.

All contestants must send in with each pie a list of the ingredients used and the

(Continued on following page)

HALLOWE'EN IDEAS!

(*Continued from preceding page*)

name of the particular brand. This will afford the newspaper an opportunity of securing an ad or two after the winner has been named. This point will assist you in selling the idea to the paper.

To save time, pies most likely to be winners can be picked or set aside prior to the final selection on the stage. Or, if it is more convenient all pies can be turned in to the newspaper. The actual announcement of the winners being made from the stage on Hallowe'en.

Goodwill and a maximum of publicity can be gained by turning all pies over to an orphan asylum or some other charitable institution immediately after the contest is over. If there are enough pies to make a good news story . . . you can attract further attention by using a bannered truck to make the delivery to the institution on behalf of the newspaper and theatre. Try getting a picture of the pie loaded truck in the newspaper.

It is understood that all publicity prior to Hallowe'en and the naming of the contest winner should tie in directly with your program.

Parade for Kids

If you are not afraid of too strongly stressing the kiddie angle to your Hallowe'en program here is a splendid stunt with no little advertising value. It is aided considerably where you have a Kiddie Club of some sort to work with. But whether or not you have the idea is this:

Arrange to hold a Jack O'Lantern parade from some designated point in town to your theatre on Hallowe'en. This for kids under fourteen. Select an early hour for the parade as parents are apt to object to their youngsters remaining out at a late hour. Notify the children either through your local newspaper, heralds or an announcement in a trailer. The inducement for those who enter the parade will be Guest Tickets to your theatre. If you are unable to accommodate them on that night, make the tickets good for some future program or showing of the same picture (if appropriate). You might conveniently arrange for a special Saturday A.M. matinee following Hallowe'en.

Suggest the children bring along any noise makers they can get. Try promoting a number of inexpensive whistles, horns, etc., from a novelty merchant in exchange for credits in the way of stickers on the noise makers.

Banners can be carried by the larger boys with copy along these lines: *Going to the BLANK THEATRE to celebrate Hallowe'en and see Harold Lloyd in "Movie Crazy."*

Other awards can be made to those who bring the largest, the funniest and most grotesque Jack o'Lanterns.

Corn Husking Contest

Much merriment will be found if you can conveniently hold a corn husking contest on your stage. Secure a number of ears of corn, place them in a pile on the stage and invite women or men (separately) from the audience to come up and try their hand at husking. Set a time limit . . . the person husking the greatest number of ears within that time wins the championship.

You can elaborate on this idea, co-operating with the newspaper if possible. In farm communities it should go big. A few handbills will assist in advance publicity should the paper turn you down.

Speaking of farm communities, there will be many exhibitors in the vicinity of State and County Fairs during the month of October. If there are any unusual displays attracting special attention, arrange to use these in your lobby after the fair is over and in advance of your Hallowe'en celebration. You might also arrange to invite the farmers who raised the winning produce to the theatre. This could be done in conjunction with the newspaper and Chamber of Commerce. The publicity would help signally in attracting attention to your program.

Kiddies Costume Matinee

Here is another Hallowe'en stunt previously used with much success. Arrange to hold a costume contest for kiddies from three to seven and from seven to twelve years of age. In the first group awards can be made for the prettiest costume and the funniest costume. In the larger group awards for the most original costume and the most grotesque costume.

Possibly you can interest the newspaper in sponsoring this party for the kiddies. If not you can easily and successfully announce the affair through your trailer, regular newspaper ads and a throw-away. Try to present small cash awards. The inducement is considerably strengthened when this is done. In your announcement copy be sure to play up your attraction along with the Costume Matinee . . . and too, that older members of the family are going to enjoy the big show equally as much as the youngsters.

Selection of judges for this event is left to you. Where possible it would be well to use a local Child Welfare worker as one of them.

The foregoing Hallowe'en suggestions have been offered to assist you in making an event of the day with an eye to the box-office. If you choose, many of the ideas can be worked over a period of a week, using them as a build-up for your Hallowe'en attraction and program of special events.

SAVE THIS ONE FROM MANAGER PAUL KUNZE FOR THE NEXT ECLIPSE

It's not only late to let readers know about what one Club member did to offset opposition brought about by the recent eclipse of the sun by the moon but daisies may be sprouting on the majority of us when this extraordinary attraction is again billed as the greatest show on earth; however, we must go on record that Paul Kunze, manager of the Old Colony Theatre, Plymouth, Mass., had his wits working to stave off utter ruin for his matinee trade on that eventful last day of August.

Instead of a complete flop business was a little better than normal for the afternoon. The only cost was a small charge for film, eyelets and rubber fasteners being fixed up by theatre help. Credit for the idea, Paul advises, goes to Raymond Allard, chief projectionist, who has been with Kunze for the past five years.

HAUSCHILD IS NOW IN FULL STRIDE ON NEW SEASON FILMS

After a shutdown for two months during the summer, Thor Hauschild, manager of the Paramount Theatre, Steubenville, Ohio, reopened with "Horsefeathers." Here's some high lights of his campaign.

Two weeks in advance he built a large set piece, containing selling copy for the opening, stills, title and star name cards, and placed it in a large, lighted window on the main street. Ten days prior he posted 200 two-sheets in select locations about town, in neighboring towns and along all main highways, and, at the same time, placed 200



large window cards in windows, on highway poles and on street cars, busses and taxis. One week prior to opening, four large, empty windows on the main street were used for head cut-outs made from exchange paper.

One day before opening Hauschild also used a very effective bally, consisting of a boy-acrobat dressed to resemble one of the Marx Brothers. During his four days' work he performed (see photo) on a high ladder against a building on the main street at the peak of business hours—flirting, clowning on a small hobby-horse, and making himself conspicuous as possible. At all times he carried a sign on his back to plug the theatre and picture.

We're glad to hear that Hauschild is back in the saddle again and we and his fellow Club members will look forward to reading many accounts of his show-selling efforts during the new season. What say, Thor? Can we count on you?

HALL PROMOTED BIG CO-OP AS PART OF JUBILEE CAMPAIGN

Paramount Jubilee Week was made the occasion for promotion of a corking double truck by W. H. Hall, of the Paramount Theatre, Texarkana, Tex.

Across the top of the spread was the headline, "Get Ready for the Gold Rush—during Paramount's Jubilee Week—six golden days of entertaining and profitable surprises." Fully 40 per cent of the page was devoted to space advertising current and coming attractions and the stage show features for the week. The balance was given over to boxed ads from a wide assortment of local merchants.

Added attractions for the week included a stage wedding and the second annual revue put on by pupils of a local dancing school. Friday the big event consisted of a beauty pageant, in which 50 girls vied for honors.

personalities

C. SCHWARTZ AND SON, operators of the Bridgeville Theatre, Bridgeville, Del., have taken over the Palace Theatre, Denton, Md.

▽

COL. THOS. E. ORR, owner of the Princess Theatre, Albertville, Ala., and several other houses in surrounding territory, was elected president of the Southeastern Theatre Owners Association at a recent convention in Atlanta, Ga.

▽

JOHN R. LONG, manager and owner of the Rivoli Theatre, Fort Payne, Ala., is a new member of the board of directors of the Southeastern Theatre Owners Association.

▽

W. E. SHIPPLEY, manager of the Gem Theatre, Salt Lake City, is having his house remodeled, redecorated and renovated. 100 new De Luxe chairs will be installed.

▽

HARMON PEERY, well known Utah showman, reported as having resigned his connection with Peery theatre interests at Ogden, will open a new first run house at Brigham City.

▽

HARRY WEISS succeeds Harry D. Goldberg as manager of the Albee Theatre, Brooklyn, N. Y., following Goldberg's appointment to city manager in Chicago, with direct supervision of the State-Lake and Palace Theatres.

▽

BOB HAMPTON has succeeded J. H. Marchand as manager of the Crown Theatre, Mobile, Ala. Marchand has been transferred to the Paramount in Gulfport, Miss., Hampton's former post.

▽

ALBERT GOODWIN has replaced J. L. McCurdy, resigned, as manager of the Boston Theatre, an RKO house in Boston, Mass.

▽

AL GOTTESMAN recently sold the West End Theatre, Newark, N. J., to Sobelson and Uliciney, operator of the Grove Theatre, Irvington, N. J.

▽

BILL SAXTON, Loew city manager in Baltimore, and Lou Brown, Loew publicist there, recently officiated at the presentation of a silver loving cup to the winner of the Norma Shearer handicap at Havre de Grace.

▽

WILLARD OSBORNE, formerly manager of the Regent Theatre, a Chakeres house in Springfield, Ohio, has been appointed general manager of the circuit, which operates independently in Springfield and surrounding territory.

▽

ROBERT HARVEY, with West Coast Theatres for the past nine years as publicity and advertising representative, has joined the producer ranks by acquiring an interest in the business of Al Graf.

▽

PHIL PHILLIPS has succeeded Bob Harvey as manager of advertising for the northern California division of Fox-West Coast Theatres. Phillips was former manager of the Fox-Oakland Theatre.

▽

FRANK BURHANS, formerly manager of the Warfield Theatre, San Francisco, has taken Phil Phillips' place at the helm of the Fox-Oakland. Sam Pechner, former assistant at the Fox, will have charge of the Warfield.

▽

ART MILLER, former manager of the States Theatre, Oakland, Calif., has been made manager of the Orpheum, same city.

JESSE CLARK, district manager of the Sparks Circuit in Florida, and Jack Fitzwater, manager of the ace Tampa Theatre, have been making great preparations for the sixth anniversary of the house.

▽

JAMES NEWMAN—Jimmie to you all—who has made a splendid record at the helm of the Franklin Theatre, Sparks second run in Tampa, has been appointed manager of the Edwards Theatre, Sarasota, Fla. R. R. Thomas succeeds him in Tampa.

▽

FRANK HINES is at the helm of the recently reopened RKO Hippodrome Theatre, Cleveland, Ohio, with S. Shubouf as assistant.

▽

WILLIAM WATSON, former manager of the RKO Hipp, Cleveland, is the new manager of the Union Square, Associated Theatres house in Cleveland, succeeding Charles Kayser, who recently went with the Warner staff in Mansfield, Ohio.

▽

JACK VAN has been named manager of the State Theatre, Allentown, Pa.

▽

BARNEY COHEN is in charge of the Elk Theatre, recently reopened Mahanoy City, Pa. house.

▽

ELMER C. RHODEN, division manager for Fox in the mid-west, was recently confined to a Kansas City hospital with a leg infection.

▽

CHARLES DANKE has been named manager of the Ferndale Theatre, Detroit house recently acquired by Alex Schreiber.

▽

W. T. BYRUM is in charge of the new Warwick Theatre, which recently opened at Newport News, Va.

▽

HARRY LYONS has succeeded Henry Rosin as manager of the Lincoln Theatre, Arlington, Mass.

▽

E. L. WHITNEY has taken over operation of the Pella Theatre, Pella, Iowa.

▽

GEO. E. TECKEMEYER, manager of the Varsity Theatre, Palo Alto, Calif., recently reopened his house.

▽

HARRY HOLDSBERG was recently named manager of the Iowa Theatre, Cedar Rapids, Iowa.

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____ HOW MANY? _____

RICHARD BARE has taken over the Patterson Theatre, Patterson, Calif., from Percy Harrison.

▽

GEORGE COOKE recently reopened the Sparks Theatre, Sparks, Nev.

▽

HARRY HAMILTON, formerly manager of the Gallia Theatre, Portsmouth, Ohio, has taken lease on the Washington Theatre, Maysville, Ky.

▽

HARRY STARRETT and J. Schram plan to reopen the Huron Theatre, dark for some time, at Huron, Ohio.

▽

J. MICHAELSON, manager of the Pompton Lakes Theatre, Pompton Lakes, N. J., for several years, is the new manager of the Terminal Theatre, Newark, N. J.

▽

JOHN H. HARRIS recently handed in his resignation as Pittsburgh zone manager for Warner theatres.

▽

ED DOLAN, formerly connected with the Bijou Theatre, New Haven, has succeeded Jimmy Conroy as manager of the Globe Theatre, Bridgeport, Conn.

▽

LOUIS SCHAEFFER is the new manager of the Allyn Theatre, Hartford, Conn., succeeding Walter Lloyd, who has been transferred to the Paramount Theatre, New Haven.

▽

HERBERT BRENON, Jr., son of the film director, recently took over operation of the Playhouse Theatre, Fairhope, Ala., from George Fuller, who has retired from this field.

▽

L. F. LAMPA has opened the Avalaon Theatre, formerly the Arcade, in Jeannerette, Ala.

▽

CLARENCE RAMERTH has taken over the Crystal Theatre, Fulda, Minn., from George Rauenhorst.

▽

EDWARD BRIDGEMAN has reopened the Community Theatre, New Market, Iowa.

▽

OLAF HOLDAHL has purchased the Princess Theatre, Rosseau, Minn., from Lawrence Haaby.

▽

J. S. SIMPSON recently took over the Star Theatre, Veblin, S. D., from Chas. Thompson.

▽

HERB JENNINGS, of Memphis, Tenn., is in Atlanta, Ga., to look after opening of the Grand Theatre.

▽

DOUG KIMBERLEY will manage the Broadway Theatre in Tacoma, Wash., for Fox West Coast.

▽

DEAN GROSS has taken over the Century Theatre, Oakland, Calif., from Erwin and Allen Levy.

▽

C. F. BULLIARD has leased the Metaire Theatre, a suburban house in New Orleans, La.

▽

G. S. GRAINGER, former motion picture theatre operator in Mt. Gilead and Plymouth, Ohio, has taken over the American Theatre, Leetonia, Ohio.

▽

V. C. SHATTUCK has taken over the Roxie Theatre, Carton City, Nev., from Patrick Stevenson.

INCREASING RECEIPTS WITH ART!

Harry Browne Finds Attractive Displays Actually Create B.O. Results When Done Effectively!

WHETHER or not you are fortunate enough to boast of the services of an experienced art man, you will agree that display work such as we are reproducing here is certainly a decided asset to any theatre. You need only close your eyes and visualize the possibilities of this sort of display work to best appreciate the effectiveness of such fine work, especially under showmanlike lighting



to better emphasize its value as a business-getter.

Harry E. Browne, manager of the Fox Stanford Theatre in Palo Alto, California, is the Club member to whom we are grateful for the opportunity of passing along these swell examples of art work. Harry does not inform us whether he is the genius who turned out these displays so we are at a loss to pass along the proper credits. So if Browne will advise who his artist is we will make due mention of him at the earliest moment.



"Washington Masquerade"

Taking these displays one by one we find that the "Washington Masquerade" consisted of a six-foot head of Lionel Barrymore and a twelve-foot width of the Capitol buildings against a background of gold cloth with stills of eleven by fourteen's in the foreground. Incidentally, your imagination should need little stirring to picture what an effect this display must have been with good baby spots against that gold cloth. You must never forget the importance of proper and effective lighting for this kind of displays, or any kind, for that matter. Lighting is many times as important as the art work itself.

"Jewel Robbery"

The next in line for discussion is the one on "The Jewel Robbery." This was achieved by excellent likenesses on the cutouts, against a background that helped the display considerably with what appears to be a rug. On the finger of Kay Francis you will note that Browne hung a Woolworth pearl necklace. Just a little touch that makes for effectiveness. Otherwise you can see for yourself what the rest of the display consisted of. Incidentally, the man on the right of this photo is Browne himself.

Olympic Tie-up

The next display is probably the one that caught your eye first. Meaning the one with all those track figures which immediately reminded you of the recent Olympics. Well, that's exactly what it was supposed to remind people of when they saw it in the lobby of the Stanford Theatre. Browne cooperated with the Stanford University for the final tryouts for the Olympics held at Palo Alto. Each one of the figures were more than life sized and topped by a six-foot head of "Dink" Templeton, Stanford's track coach.

The entire display was made up in natural colors, and needless to say was the talk of the town for many days. The amount of goodwill created between theatre and university, not to bring in the folk around town, cannot be computed in dollars and cents.

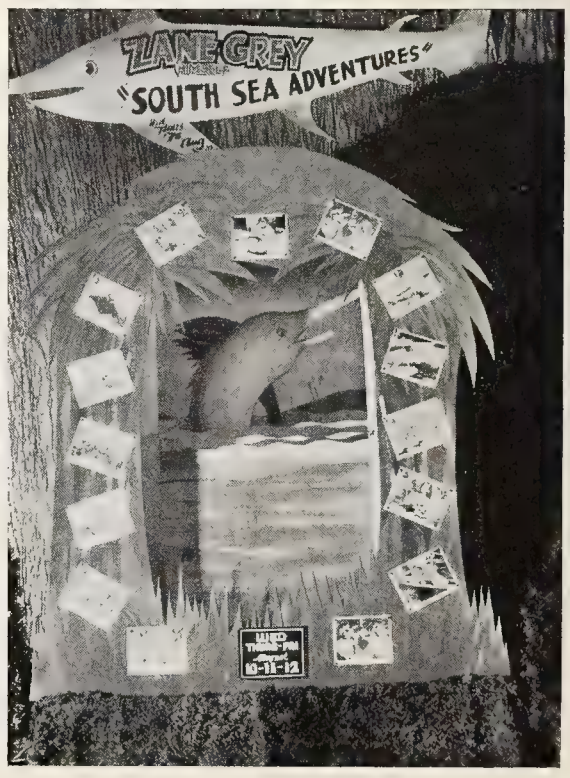
"South Sea Adventures"

The final display for this group is on Zane Grey's "South Seas Adventures." This piece of art work was transparent gauze front on lower half with fish of bright tropical colors painted on background. Lighted from inside with marlin half in and half out of water. Front of palms covered with stills. Large twelve-foot cutout on gold cloth above shadow box.

Displays such as those pictured here will no doubt attract much attention from managers interested in this type of material and artists who are gradually finding the Club pages the best source of new ideas in their own line. Working together, the manager and artist or sign shop can achieve unusually fine displays by merely watching what the other fellow is doing and then following his example plus an idea or two



of their own. The same spirit which guides the activities of other members of the Round Table Club applies here, too. "All For One and One For All." Let's have some more of your show-selling ideas, Browne and here's wishing you an SRO season. Go to it. You are a hard worker and deserving of success.



KNUDSEN HAS BEEN DOING LOT OF FINE PROMOTIONAL WORK

There's plenty of proof in a number of tear-sheets we have at hand that Harry S. Knudsen, director of publicity and exploitation for RKO theatres in Madison, Wis., and City Manager John Scharnberg, have been doing a whole lot of corking promotional work this past season in their town. Gag ads, co-ops running from two-columns up to single and double trucks, and many other tricks of their trade offer evidence that these two enterprising showmen are right on their toes when it comes to tying-in with merchants and newspapers.

Take, for instance, a tie-up they made with a cosmetic company, a number of beauty shops and a newspaper. This netted the theatre 418 inches of free space, $500 in permanent waves for give-aways and a lot of advertising in every one of the beauty shops. The awards were made in the usual fashion. The first week of the stunt an attractive young lady, compensated for her time by the paper, stood in the lobby handing out printed matter containing full information.

Here's the Hat Gag!

Then, there was the hat gag, which is one that can be used at this time of the year by the simple act of substituting a straw hat for one made of felt. The theatre divided 100 guest tickets among merchants on Straw Hat Day, the idea being that every purchaser of a new hat would receive gratis two tickets to the current show. The theatre received a break in all ads, many readers in the newspapers and a variety of window displays in the stores. One paper ran a large photo of the F. & M. vaudeville troupe wearing straw hats.

Another profitable deal was put over with a widely circulated student tabloid, whereby full pages of advertising were put over in return for a number of guest tickets. Halves of pages were devoted to a plug for the theatre and the balance made of smaller ads from local merchants.

Here's a little gag that captured from a newspaper a large, four-column ad when "Lost Squadron" was current. Knudsen inserted an ad on the classified page for one or two dogs trained to carry packages in connection with special advertising on the picture. Response prompted him to write a testimonial letter (which was what he had in mind when he inserted the ad) to the advertising manager of the paper, who ran a reproduction of it in the large ad.

The Grocer and Baker

Still another deal was made with a grocery and baking concern to plug an appearance of Harry Langdon. In return for a number of guest tickets, readers were asked to color with crayons a sketch of a young girl in the ads on heralds. 5,000 heralds were struck from the ads and distributed one week in advance to all children who came to the several stores.

Tie-ups with the classified ad departments of newspapers also netted prominent display ads for theatre and current attractions. For "Crowd Roars" license numbers belonging to local auto owners were scattered through the page; on "Around the World in 80 Minutes" names of countries visited by Fairbanks were used, and for "Symphony in Six Million," the paper asked readers to participate in guest tickets by sending in letters explaining why their classified ads were "killed," it being taken for granted that the ads were terminated because of getting the desired results.

Another full-page co-op promoted among a dozen local merchants was based on use of the Metro mat service carried by many of the country's leading newspapers. We published one of these ads some time ago and feel that most of our readers are familiar with this very striking page; however, for those who may have missed it, we'll explain that the page is divided into 12 sections, each carrying the mat of an attractive, smiling girl talking into a phone. The telephone numbers of the merchants are carried in large, bold-face type across the tops of each ad, with pointed excerpts of the telephone conversation underneath as a clue to the merchant's names. Space was left at the bottoms of ads for dotted lines to carry the filled in names. All a reader had to do was to call the several numbers to determine the correct name of the merchant and participate in guest tickets. The stunt was labeled "Shop by Telephone."

All of which is nice work and Kudsen and Scharnberg are to be congratulated for such a display of initiative. Owing to the pile of copy ever before us, the above material is a little late in making its appearance.

SPECIAL FRONT USED IN MASON CITY, IA.



A special, hand-painted front materially aided the fine business done on "Bring 'Em Back Alive" by Tom Arthur, manager of the Cecil Theatre, Mason City, Iowa. Ralph Speers, theatre artist, received many compliments from patrons on the fine piece of work he turned out.

Lew Preston to Milwaukee!

After many years of affiliation with local theatres and circuits, Lew Preston is now enroute to Milwaukee where he will assume an important post with the Skouras Midwesco Theatres.

Lew's experiences date 'way back to the independent days with the Small & Strausberg Circuit in Brooklyn; then he joined Fox Metropolitan Theatres as a district manager, later taking over the reins of the big Academy of Music on Fourteenth Street, New York. He resigned to become a supervisor for Frisch & Rinzler, which position he gave up to rejoin the Skouras forces.

We know he will continue his progress on the ladder of showmanship, and we'll expect to hear great things about him after he gets the situation in Milwaukee under his belt.

HERE'S AN EXAMPLE OF FRENCH ART FROM MONS. DE BOISSIERE

It's always interesting to get a line on foreign style of theatre advertising and this time we're indebted to C. de Boissiere, of the Braunberger-Richebe Theatre Circuit, Paris, for samples of French art work.

We picked from an assortment of ads the accompanying one because it appeared to our American eye the most striking of the lot and an excellent illustration of how the exchange mat may be combined with a hand-drawn sketch. Note the sketch, compelling to the eye for reason of its dominating proportions to the mat and the reverse negative process. Among other samples and in direct contrast to the serious tone conveyed in average ads on feature



pictures in this country, copy and sketches for both dramas and comedies reflect the typical Parisian view toward showbusiness by resorting to the grotesque. Most of the sketches are hand-drawn and copy is couched in the lighter vein.

We will be glad to hear from de Boissiere again and in his next communication will hope to learn more concerning the handsome theatre his circuit is building in Brussels. This, the Metropole Cinema, will seat 3,000 people and have the latest in Pullman seats, sound and air conditioning.

There is always an interesting reaction to the activities of our many foreign members and now that we have a real active showman in France we sort of feel that the methods employed by theatres in that country will make fine reading on our pages.

RED CROSS ROLL CALL!

The Roll Call this year starts on November 11th (Armistice Day) and runs through to the 18th. Without doubt an active local committee is functioning in your town or community.

We suggest that you cooperate with them in every way so as to further the interest and success in this worthy organization. Many theatres in the past campaigns have found it a good-will builder in many respects.

Get in touch with your local committee and see what you can do to help them and possibly your theatre too.

NEWSPAPER HELPED McGINNIS PAVE WAY FOR CHANGE OF RATE

Herb McGinnis, enterprising member of the Warner theatre gang of go-getters out Ohio way, and who manages the Ohio Theatre, Sidney, pulled a clever stunt prior to announcing a slight advance in admission prices.

It wasn't so easy, observes Herb, to sell the newspaper the idea to run a column and a third story on "The Theatre As An Asset to a Community," but it went over and



helped the friendly reaction when news of the new rates broke. The gist of the yarn was that with the advent of the talking picture theatre interests were faced with an increase of overhead and even loss on operation. It went into a short history of the local playhouse, cited the case of "Grand Hotel," which could have been played before had local management been willing to pay a high price and pass the cost along to the public; reviewed the rise of the "flicker" to its present amusement status; mentioned mechanical apparatus necessary to present-day operation; listed a number of outstanding coming attractions and gently planted the thought among readers that they, alone, were in a position to hold a worthwhile institution in town.

We note also that McGinnis made a profitable tie-up a short time ago with his newspaper and a number of merchants for the promotion of a Fall Fashion Pageant. Apparently he also tied in with a New York concern specializing in shows of this sort, for all of the several large ads in tear sheets we have at hand carry photos of "Miss Guest, Fashion Queen From Dixie," who was scheduled to visit each store and assist generally in picking local girls to represent the various merchants. A car was promoted from a local auto agent to carry her about town. The accompanying reproduction of one of the ads will serve to convey an idea of the style used for all. The newspaper generously supported the event with front page and other readers and we hear it was a success from every angle.

In line with general retrenchment, Mack passes along another tip which may prove a saving for many of his fellow Club members. Not long ago he put a five cent per inch reduction up to the newspaper management and his request was granted. Maybe, thinks he, some of the gang can also get away with this. Okay, Herb, and thanks for your contributions. We'll be on the watch for more.

SCHLINKER GAVE HIS AD READERS CHANGE OF DIET AS TO COPY

As a change of fare for theatre ad readers in his local newspaper and combining some institutional selling with a plug for the current attraction, Harry Schlinker, manager of the RKO Hollywood Theatre, Fort Worth, Texas, put it right up to patrons in the following manner:

"Who has kept their promise of showing nothing but outstanding pictures?

"What theatre can you attend Monday to Friday, inclusive, from 11 a.m. until 6 p.m. and sit anywhere in the house for 25c?

"What theatre gives you two big features on preview nights for one price?

"What theatre can you attend in nights and get choice seats for 40c?

"What theatre Saturday will show the season's outstanding hit, 'Bird of Paradise'?

"Of course it's the Hollywood."

Schlinker's change of style and statements in the form of questions were read and the ad brought good results to current and future shows.

BICYCLE GIVEAWAY ONE OF BEST EVER PUT OVER BY LAMM

Shortly before leaving his old stand at the Variety Theatre, Cleveland, to take charge of the Uptown, Warner's ace house in this city, Julius Lamm put over a merchant give-away that went over like hot cakes.

This time it was the Speedobyke, a kid's bicycle that resembles a motorcycle, that took Julius's eye as a novel gift for the occasion and he sold his idea to six merchants at the rate of $30 per bike. With exception of a one-card trailer on the screen, the merchants handled the entire deal. All expenses, such as cost of special tickets given out by merchants, heralds and window cards, were taken care of by the storekeepers. No tickets were given out at the theatre, all being handed out by merchants to customers.

The accompanying photo of the six kiddies on the bikes show the back-cards advertising the several merchants. The pa-



rade, in which they took part, was staged one week in advance. Motorcycle police led the procession, followed by the kids on bikes and delivery trucks from the stores.

Of all stunts of this sort put over by Lamm in a long time, and Club readers know that this Round Tabler has engineered plenty of them, reports state that the one described above was the winner by a wide margin. Merchants received a vast amount of response and were greatly gratified by results.

Next time we report on activities of Julius Lamm, maybe we'll be able to let his fellow showmen know what ammunition he used for the opening guns on his new job as manager of what is classed as Cleveland's finest theatre. Every one familiar with Lamm knows he is deserving of the promotion and we wish him lots of luck.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Robert Anthony
Charles L. Baker
Al Berherich
Tan Boon Bee
Paul Binstock
E. J. Bresendine
Joe Buse
John Calman
Adolpho Caruso
M. H. Chakeres
Herbert O. Chenoweth
W. M. Carmichael
Edward J. Cline
A. Jerry Cooper
Frank Dancer, Jr.
James E. Darby
Lewis A. Doran
Jack Fieman
H. M. Francisco
G. B. Fryberg
Paul H. Garns
George E. Gemming
Frank C. Goldquist
Joseph Herman
Kermit High
Cecil S. Houck
Sterling Jermistad
Tom Johnson
S. Jack Kaplan
Morris Kaufman
B. L. Kearney
Howard W. Kelly
William H. Koch
Sol J. Le Voy
W. Young Louis
Ralph H. Lundgren
Sidney Magen
H. S. McGinnis
Ray McLain
Ed. W. McLaughlin
Laurel Nelson
R. S. Nippert
Robert E. Pearson
Howard Pettingill
B. H. Powers
William S. Samuel
Henry G. Santos
Theodore Schlosser
Otto Schmidt
J. B. Schotborgh
Johnnie Stanfill
Bob Stratton
Bill C. Talley
Frank Templin
Johnnie Turner
Ward Van Hook
Ronald E. Warren

SALES POLICY USED BY MORRIS BROUGHT EXCELLENT RETURNS

"Far above normal" is the report that comes to our notice concerning business done on the run of "Back Street" at the New Broadway Theatre, a house in Charlotte, N. C., managed by Walter Morris.

The excellent returns are attributed to the reserved manner in which the picture was sold. In every advance and current newspaper advertisement the same, distinctive "announcement" tone prevailed and in



no instance was an attempt made to play up any sensational angles. The book itself was stressed and the management sincerely believes that patrons were attracted by the very simplicity of the entire campaign.

The two newspaper ads reproduced here will serve to illustrate how ads may be shaped for two different newspapers catering to two different classes of readers and also



offer evidence that Morris had his wits working when shaping his copy.

Readers will at once note that while one ad is simple to the extreme, the other is much more explanatory as to copy and general layout. The more conservative of the two was placed in a paper catering to the so-called intelligent class, while the explanatory ad ran in a paper going principally to the laboring element. In the former case, it was thought that people up on things literary would at once appreciate the importance of the title of a book by a well known author. In the latter case it was obviously an attempt to acquaint readers with the book's importance both as a literary and pictorial achievement.

Note that Fannie Hurst's name is not even associated with the title in the conservative ad, while, on the other hand, the ad placed in the less conservative paper not only explains in type that the book is one of the greatest novels ever written, but offers a small mat of a book with a by-line of the author.

The other illustration shows the front constructed for this same picture, with a background of light blue cloth pleated in curtain fashion. Title of film and panels of cut-out beaverboard were mounted on background, with a two-inch molding border of silver base with flitter highlight. The box office centerpiece is obviously a book, cut out for the cashier to sell tickets through opening.

All of which is typical of effort put forth by Round Tabler Morris when he campaigns a picture and we feel sure it will be of interest to his fellow Club members. That he carefully plans his moves has been brought out in former reports concerning his activities and the newspaper angle of this campaign is a good illustration of how he goes about this.



A RECIPE TO AVOID TROUBLE!

Inspect carefully every drain pipe and leader on all the different roof levels of your building. Clogged pipes mean trouble and expense and are difficult to repair during the winter months especially if there is snow on the roofs.

If you will head an expedition to the fan rooms, taking with you your assistant, projectionists and janitor; see that all the fan motors are thoroughly lubricated, commutators protected, etc., etc., we'll almost guarantee that they will be fit to work next spring when the weather brings blower fans to mind again.

Roof surfaces must be gone over by someone with an experienced eye to detect questionable spots and blisters. Leaks will start easier during the winter than the summer for the simple reason that snow and ice play havoc with weak parts of the roof. Costly redecoration of ceiling stains, etc., can result from moisture seeping in during the winter months. Watch this angle closely.

The marquee roof also comes in for its own share of responsibility. If you know how—and why—they build theatres, then you may know that a leak on the marquee roof can cause a short circuit in the lighting under the marquee and even a complete burn-out. Spending for proper repairs and soldering by a regular tin-smith or roofer is of the utmost importance. Finish it up with a coat or two of good metal roof paint. It should contain plenty of red lead.

If your auditorium radiators are exposed and you have had trouble with kids or cake-eaters stealing the air valves, an exhibitor on Long Island solved this problem for you by making up chicken wire cages which he wired, neatly too, to the radiators making it so difficult to remove that he has not had a valve stolen in two years.

Theatres far removed from key city spots from where they must secure their parts and supplies, are urged to check over and lay in a winter's supply of extra fuses, carbons, generator brushes, condensers, carbon jaws, reflector mirrors, extra intermittent movement or an extra complete mechanism, machine oil, film cement, extra reels, and, if you do not have a regular service visit from sound equipment company, extra exciter lamps, photo electric cells, etc., etc.

If the weather is unusually severe it may seriously interfere with prompt delivery of necessary equipment which ought to be kept on hand for any and all emergencies. In this connection check over with your projectionists, janitor and assistant what portions of your equipment have given you trouble in the past, are apt to require attention during the winter months or what parts ought to be kept on hand. Then be guided accordingly.

Keep a most careful check every few days on your boiler equipment. Of major importance is the safety water level. If you use a billposter in your house and have no hot water heater, you may find that the mysterious disappearance of water from the boiler was caused by said bill-poster pilfering a pail full every time he goes out posting. A cracked boiler section in the midst of a tough winter will never contribute to your peaceful frame of mind. Cash customers are so unreasonable you know. They DO insist upon a warm, comfortable theatre when they smack down their two bits, more or less.

To completely cover every phase of your theatre's equipment, etc., would require about three hundred and sixty-nine pages. Not having the room at this moment we are just going to call these few suggestions hints. You will either take the hint and check things over or else you'll pass it up as another one of "Chick's" wild raves. Do as you please, but we hope you'll follow our advice.

NAT WOLF HAS TIE-UP THAT HELPS OUT SATURDAY BUSINESS

Ever on the alert for some gag to promote interest in theatres in his zone, Nat Wolf, Warner's exploitation manager out in Cleveland recently made a very effective tie-up with a clay figure manufacturing company for the give-away of Bosco and other statuettes taken from the "Looney Tune" cartoons.

The effort was aimed at the juvenile element and the give-aways were announced through distribution of a large quantity of bookmarks to the kiddies. As they entered the theatre they were presented with a card which entitled them to one of a list of several stautettes.

We imagine the Cleveland office will be glad to furnish the manufacturer's name to any Club member who is interested in the above gag. The statuette concern is paying a major part of the cost in order to advertise its wares and the stunt is proving a corking build-up for Saturday matinees. It's a foregone conclusion that the little gadget is taken home and that means considerable word-of-mouth advertising.

Wins Jersey Bonus Drive

Saul Ullman, managing director of the Capitol Theatre, Newark, N. J., was recently named high man among the forty-three New Jersey managers who took part in the Warner Bros. Bonus Drive Campaign. He attributes his success to making a theatre a "house of hospitality, not merely a place for paid fares."

INTIMATE ADVERTISING!

Dinty Moore's Intimate Slang-Ads Strike New Note in Advertising and Are Clicking in Ohio!

THIS chatty style of theatre advertising is getting to be quite the cats out Ohio way, what with Dinty Moore of Lima and Herb McGinnis of Sidney both gabbing away at the rate the best of speedplanes fly these days.

Whether Mrs. Moore's little boy Dinty or Mrs. McGinnis' favorite son Herb' stated this nertzy line of chatter we don't know, but local responsibility for this combination of winchellingo, Will Rogers and numerous other styles of English as she shouldn't be used, appears to lie with one or the other.

As far as we're concened, it happened that Herb's contribution was the first one snatched from the basket and, consequently, some excerpts of McGinnislanguage appeared in a recent issue. Further underneath the pile of literature, we caine across a collection of Dinty's pleas to patrons to come see his exceedingly worth-while shows and it is now our privilege to present a few Moorian gems, which, to our way of thinking, were excellently done.

One point, however, we'd like to bring out, since both name of Moore and McGinnis indicates Irish parentage and we don't want to get in the line of any animated confetti the old country is noted for. Both are good, so far as we be judge; both ads carried thumbnail cuts of the author in the upper right-hand corners; both employed the words "Sez" in head and signature, such as "Dinty Moore of Warner's Ohio Theatre Sez," and ended "Sez Dinty." At any rate, here are a few from Dinty:

"Honest folks, it's not ego to have my picture in this ad I'm paying for—it's jest because I don't know many of you personally, and I ask you if I don't have some semblance of honesty, for I'm telling you we have a reel screen attraction at the Ohio today and thru the fourth day of the week.

"Well, I go for that little bundle of personality, Janet Gaynor and as to Chas. Farrell he's my idea of a real hot shot, they're together in a darned nice filum 'First Year'—(If you're married you know what I mean—If your not married get a load of 'First Year' anyway, its mighty soothin and instructive). It's a pleasure I a'sure you, for me to recommend this pitcher, and Ive told Al the Engineer to have the Cooling plant on full force cause its HOT, very HOT and we dont want the Blood pressure to get away with you.

"This is the Nertz of a way for me to tell you about a pitcher, but Nertz or not, I'm countin on you to be here and see that Farrell boy do his stuff with Mrs. Lydell Peck.

"Tomorrow I'll be seein you again.

SEZ DINTY."

"A feller sez to me: 'How's Business?'—I sez, 'look at your own cash register'—but things are getting better, even movin pitchers are, at least this Gaynor and Farrell 'First Year' is more than satisfying the natives 100%, and today's the last day you can see it.

"You must come over tonite, 'First Year' and 'Brown of Culver.' Be here by 8:45 tonite to see them both.

"Thursday we have an added attraction. Lou Uke from Hollywood in person, and does he spank one of those Hawaiian Pork Chops—just beats it to death—then theres a Crosley Auto Radio surprise as well as another big treat for Thursday, Friday and Saturday evenings. Mike Johnson of the News ad dept. sez I can't tell you about this in the paper, but you can guess what we're doing. I'll b-c-n-u-sweetheart.

SEZ DINTY MOORE."

"How do you like my pitcher?

"People are speaking to me on the street now—just goes to show you, it pays to advertise . . . keep this up, and I'll run for Mayor . . . speaking of running, why don't you run over and see 'Tom Brown of Culver' its one pitcher I'll recommend, and its not a war epic either.

"Talked with Sam Strauch manager of the Boston Store today, he sez: 'Bargains are Bargains and we have plenty of them . . .'

"Tonight is a bargain nite at the Opery House (Sam can't have 'em all) 8:45 p. m. finds 'Tom Brown of Culver' on the screen an 'round ten you'll see 'Winner Take All.' We're just big hearted—and your just a little different . . . for you take advantage of our big-heartedness—you Scotchmen!

SEZ DINTY."

"There's not a Dame in the pitcher 'Tom Brown of Culver'—just goes to show you we boys CAN get by in pitchers.

"My attentive ear and the ears of all employees of the Ohio Theatre are always alert for critcisms from you folks regarding what you think of the show—Last night one thousand people saw 'Brown of Culver' at the Wed. Nite Prevue—everybody was more than satisfied, and I'll say I haven't seen a neater picture in some time.

"Trust the Universal Film Co. every now and then to do something different, away from the usual. Remember 'Spirit of Notre Dame' last year? Well, just as that was a fine expose of the life of young men in a men's University, so this one is equally as good in telling of the boys life in one of Americas best known prep schools. Produced at Culver Indiana (Many local boys gone to school there) it includes the entire personnel of Culver Military academy as well as a fine bunch of Hollywood stars including 'Slim' Summerville, Tom Brown, Richard Cromwell, H. B. Warner and Andy Devine.

"Just a mighty fine picture for every member of your family—I'll be lookin' fer yu.

"On the stage today is Uke Lou direct from Hollywood, tonite a Crosley Auto Radio and 10 Ukes a big surprise.

"Gosh Darn It Folks, some of you haven't seen it vet—I mean Gaynor and Farrell in 'First Year'—Don't it sound hot—? it is—theatre is cool—seats comfortable and if you don't come how do you expect a hard working fellow to eat—

"Tomorrow Nite if you are in the Opery House (Ohio Theatre) by 8:45 p. m. you can see 'First Night' and an advance showing of the greatest little picture of the year 'Brown of Culver' really it was made at the Culver Military Academy over there in Indianny. Pop and Mom you'll get a real Kick out of it, so will the kids, and the prices still remain reasonable.

"SEZ DINTY MOORE—SEE YOU TOMORROW SWEETHEART."

"Ten years in show business has taught me not to lie to my patrons. If I should do that, then they would never believe me; so Dads, Mothers, Sisters and Brothers take this tip—The Current film attraction is 'Tom Brown of Culver' a fine, smart and entertaining picture—and I feel positive that its the best screen fare offered in town today. A good cast Slim Summerville, Tom Brown, Richard Cromwell and others, with the Culver (Indiana) prep school as a back ground. Come see if I'm not telling the truth. Sunday 'Winner Take All' its really breaking records everywhere."

Now that the above is off our chest, we can proceed to inform Moore's fellow Club members that writing original copy is not the only thing taking up Dinty's time these days.

Not long ago he made a tie-up with the local agent of a popular priced automobile for one of those stunts whereby 10 gallons of gasoline becomes consumed by one of the autos, with rear wheels jacked up and parked in front of the theatre. The usual awards and give-away of guest tickets figured in the deal, which was of mutual benefit to theatre and dealer. Over 5,000 people became interested in the stunt.

So, we're signing off for this time on Moore and his Ohio Theatre at Lima. Next time, we'll hope to tell his brother showmen more about his interesting activities.

"ON THE AIR" WITH OSCAR LINN



Oscar M. Linn, seasoned theatre man and one of the oldest members of the Round Table Club, is now conducting the "Sunshine Hour" over station WRAK, Williamsport, Pa. His pal at left of mike is J. Wright Mackey, formerly of the Park Theatre, Williamsport.



CLEVELAND



LOS ANGELES



OAKLAND



MILWAUKEE



LITTLE ROCK



ST. PAUL



NEW ORLEANS



SEATTLE



SAN FRANCISCO



SEATTLE



AKRON

YOU CAN'T MISS, MEN — C'MON IN!

B. H. SNYDER is manager and partner of the Unique Theatre, Gunnison, Colo., and we're taking this opportunity to acknowledge his application for membership in this great organization of showmen. Snyder advises us that he has been following this department's activities for a long time and that up to now mere procrastination in the matter of signing one of the Club blanks has kept him on the side-lines. Gunnison may not be a large city but Snyder does things in show-business in a large way, as some advertising we have at hand indicates. We'll show it to his fellow showmen in a future issue, and, in the meantime, will be on the lookout for more news from this source.

———*Wear Your Club Pin! ! !*———

GEORGE P. BESSE recently joined B. H. Snyder as a partner in the operation of the Unique Theatre, Gunnison, Colo., and we're also glad to welcome him as a new member of the Round Table Club. He's a live wire, says Snyder, so between the two we surely can look forward to receipt of a lot of interesting tips on show-selling. Just as soon as George gets settled, we'll be looking for word from him. 'Till then good luck to both Besse and Snyder.

———*Wear Your Club Pin! ! !*———

ROBERT K. YANCEY operates the Paradise Theatre out in Cotter, Ark., and we not only have his application for membership at hand but also a very cordial letter, advising of conditions in his town and commenting on a few show-selling stunts he's been trying out. We'll tell you more about the latter in a forthcoming issue. Yancey will have more to write about next time he contributes to this department, and, until then, we wish him the usual good luck.

———*Wear Your Club Pin! ! !*———

S. F. McCRANER is the manager of the Black Mountain Theatre, Kenvir, Ky., and a cordial welcome is also extended this new Round Tabler down in the Blue Grass country. His application is at hand and at this time he's a duly recorded member of this ever-increasing army of showmen. McCraner is operating on a policy of two to three changes per week and that ought to keep him pretty busy thinking up show-selling ideas. We'll expect to shoot some good ones along for the benefit of his fellow members.

———*Wear Your Club Pin! ! !*———

E. T. DAVERN has the job of assisting S. F. McCraner with the management of the Black Mountain Theatre down South in Kenvir, Ky., and we're mighty glad to post his name among the many assistant managers already enrolled in this large organization. With the able coaching he'll receive from association with McCraner, it probably won't be long before we'll be sending Davern a regular certificate of membership. At any rate, between these two the Club should be in a position to know what's going on in showbusiness down on Kenvir.

———*Wear Your Club Pin! ! !*———

WAYNE SWEENEY hails from out in Whitehall, Mich., where he manages the Playhouse Theatre and he's another new Round Tabler in line for introduction to his host of fellow members. Welcome to the Gang, Wayne, and let's hope you'll do your share to keep this department the livest one of its kind in existence. Shoot along an account of that last gag you used to bring in extra trade and we'll see that it's passed down the line. Let's hear from you soon.

H. CAVANAUGH is the advertising manager of the RKO Orpheum Theatre in Des Moines, Iowa, and it's also a pleasure to add his name to the ever-lengthening Club roster. He advises us that he has been on the verge of signing a membership card for a long, long time but just never got around to the act until recently. Cavanaugh is a seasoned showman, having started as an usher with the old Finkelstein and Ruben Circuit of Minneapolis. Since that time he's been in the thick of exploitation work and we certainly look upon his membership as a good break for the Club. Let's hear from you, Cavanaugh, just as often as you can spare the time.

———*Wear Your Club Pin! ! !*———

DICK PRITCHARD is one of the best known publicity men on the west coast, and until taking over management of the Fox-Alcazar Theatre, Bell, Calif., he held down the job of publicity director at the Columbia and Tec-Art studios. While with Columbia he was responsible for organization of the Buck Jones Rangers Clubs in Pacific territory. He likes our Club idea and we're glad to have him with us, knowing that he will be able to contribute some very worthwhile ideas for us to pass along to others. Some newspaper tear-sheets at hand testify to his ability to grab free space, so we say, more power to Dick.

———*Wear Your Club Pin! ! !*———

HOMER B. REED is the assistant manager and treasurer of the RKO Orpheum Theatre, Oakland, Calif., and we're also glad to record his application for membership in the Round Table Club. An assistant's job in the house the size of the Orpheum means that Reed is kept plenty busy, to say nothing of guarding the treasury. He's been following this department's activities for some time and now wants to contribute his share of the good work. That's the spirit, Homer, and we'll expect to hear further from you.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

HARRY T. WATERS assists William Hock with management of the Kenyon Theatre, N. S., Pittsburgh, Pa. Harry has served at the Kenyon for the past two years and was promoted to his present post from the job of chief usher. We have his application for Club membership at hand and hope we'll soon be able to announce that he's a full fledged member. By the way, Harry, a glance at the card record of your boss reveals that he joined this outfit in '29 and hasn't communicated since. That's pretty bad! Tell him we would like to know what's wrong, will you, and if he hasn't time to write, why not get permission from him to take on the assignment?

———*Wear Your Club Pin! ! !*———

ETHEL H. SPARKS hails from down south in Winchester, Ky., where she manages the Leeds Theatre, and is another lady-manager to join our outfit. Just to keep her from feeling lonesome in this rather obviously he-organization, we'll take occasion to state that this Club boasts the membership of several dozen ladies, and we're mighty glad to include her name on the list. Miss Sparks has charge of one of the houses on the Sam Lee and John Elliott circuit and we will look forward to hearing what she is doing to boost box office trade. It takes a woman to start things, fellows, so we believe you all can look for some live tips from Miss Ethel.

———*Wear Your Club Pin! ! !*———

GEORGE MEYERS manages the Capitol Theatre down South in Frankfort, Ky., and it's also a pleasure to announce that he, too, has joined this go-getting aggregation of showmen. George's house is one of the Sam Lee & John B. Elliott circuit and he operates on a picture and stage show policy. Now that he's one of the gang we'll be looking for word on what's going on in showbusiness down his way.

———*Wear Your Club Pin! ! !*———

JAMES A. BACON is the assistant manager of the Mission Theatre, San Diego, Calif., and we're posting his name up among the potential theatre bosses on the Club roster. There's quite a number of Round Table certificates hanging up in the offices of Pacific National managers out his way—Jack Rosenberg, at the Plaza; R. J. Jerebeck, at the Palace in Long Beach and J. W. Work at the Seville in Chula Vista. Give them all our best regards, Jimmie, and tell them not to forget their Club. We heard from Jack Rosenberg not long ago, but something must have happened to the writing arms of Work and Jerebeck. As to Jimmie himself, we'll publish in a forthcoming issue how the Mission put over "Crooner."

———*Wear Your Club Pin! ! !*———

JIM CHRISTIN manages the Kentucky Theatre down in Corbin, Ky., and at the rate these Kentucky showmen are joining our Club we'll soon have the state chalked up one hundred per cent. Anyway, we have Jim's application for membership at hand and we want him to know that we're also mighty glad to have the opportunity to introduce him to the rest of this outfit. He's another one of the boys who sell shows for the Sam Lee-John Elliott chain of theatres and we hope he'll find time to make some interesting contributions to this department. Shoot along your ideas, Jimmie, and we'll do the rest.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster		70	July 23
File 113	Lew Cody-Mary Nolan	Feb. 19	63	Mar. 5
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Spirit of the West	Hoot Gibson-Doris Hill	Mar.		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25
Unholy Love	H. B. Warner-Lila Lee		78	July 9
Vanity Fair	Myrna Loy-Conway Tearle	Mar.	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson			
Cowboy Counsellor	Hoot Gibson-Sheila Manners		63	Oct. 8
Davy Jones' Locker				
Intruder, The	Monte Blue			
Iron Master, The	Lila Lee-Reginald Denney			
Midnight Alarm				
Nestors, The	Monte Blue			
Officer 13				
Red Kisses				
Slightly Used				
Three Castles				
Valley of Adventure, The	Monte Blue			

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4	65	
Night Rider, The	Harry Carey	June	63	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Line	Harry Carey			
Double Sixes	Harry Carey			
Horsehoofs	Harry Carey			
Hurricane Rider, The	Harry Carey			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21	68	June 4
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10	74	Mar. 26
Blonde Captive, The		Feb. 26	58	Mar. 5
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Fighting Fool, The	Tim McCoy	Jan. 20	58	Apr. 9
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
High Speed	Buck Jones-Loretta Sayers	Apr. 2	62	May 14
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25	69	Aug. 20
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17	68	May 7
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19		
No Greater Love	Alexander Carr-Dickey Moore	June 4	60	May 21
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4	68	
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25	78	Apr. 9
South of the Rio Grande	Buck Jones	Mar. 5	60	
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
War Correspondent	Jack Holt-Ralph Graves-Lita Lee	July 25	77	Aug. 20
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess				
Bitter Tea of General Yen	B. Stanwyck-Nils Asther			
Brief Moment	Barbara Stanwyck			
Child of Manhattan				
Cornered	Tim McCoy			
Daring Danger	Tim McCoy			
Destroyer, The				
Double, The	Leo Carrillo-Barbara Weeks-Nat Pendleton			
Fighting for Justice	Tim McCoy-Joyce Compton			
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Mike				
No More Orchids	Carole Lombard-Lyle Talbot			
Obey the Law	Wm. Collier, Jr.-Joan Marsh			
Painclothes Man	Jack Holt-Lillian Miles			
Reckless Romance	Buck Jones			
Red Man	Tim McCoy			
Sundown Rider, The	Buck Jones-Barbara Weeks			
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh			
Vanity Street	C. Bickford-Helen Chandler			
Virtue	Carole Lombard-Pat O'Brien			
Washington Merry Go Round	Lee Tracy-C. Cummings		78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane			
Wild Horse Stampede	Wm. Janney-Dorothy Appleby			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26	62	Mar. 12
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dark Horse, The	Warren William-Bette Davis	July 2	75	June 18
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Famous Ferguson Case, The	Joan Blondell	May 14	74	Apr. 30
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2	79	Apr. 16
Life Begins	Loretta Young, Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Dougas Fairbanks, Jr.	June 25	72	June 18
Miss Pinkerton	Joan Bondell-George Brent	July 30	66	July 16
Rich Are Always With Us	Ruth Chatterton	May 21	71	May 21
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28	74	May 14
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Central Park	Joan Blondell	Dec. 17		
Common Ground	Ruth Chatterton			
Employees Entrance	W. William-Loretta Young			
Lawyer Man	Wm. Powell-Joan Blondell			
Miracle, The	Loretta Young			
Silver Dollar	Edward G. Robinson	Dec. 3		
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Bondell-William-Dvorak-Davis	Oct. 29		Oct. 1
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24		
Wax Museum	Lionell Atwill-Fay Wray			
You Said a Mouthful	Joe E. Brown	Nov. 26		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marion Nixon	Mar. 13	79	Mar. 5
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkand	July 17	51	
Amateur Daddy	Warner Baxter-Marion Nixon	Apr. 10	74	Apr. 30
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26	76	June 18
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27	74	Apr. 9
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20	82	Apr. 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
First Year, The	Gaynor-Farrell	July 31	80	July 23
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28	60	Apr. 2
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Man About Town	Warner Baxter-Karen Morley	May 22	76	June 4
Mystery Ranch	Geo. O'Brien-C. Parker	June 12	55	June 25
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rebecca of Sunnybrook Farm	Marion Nixon-R. Bellamy	July 3	80	July 16
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29	74	June 18
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1	56	May 7
Week Ends Only	Joan Bennett-Ben Lyon	June 19	70	June 11
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15	69	May 28
While Paris Sleeps	McLagen-Helen Mack	May 8	67	
Young America	Tracy-Kenyon-Bellamy	Apr. 17	70	May 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Onslow Stevens-Janet Chandler			
Call Her Savage	Bow-Kirkland-Todd-Rowland	Nov. 13		
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30		
Handle With Care	Jas. Dunn-Boots Mallory			
Pier 13	Joan Bennett-Spencer Tracy	Dec. 4		
Rackety Rax	Victor McLagen-Gretta Nissen-Nell O'Day	Oct. 23		
Robber's Roost	George O'Brien-Maureen O'Sullivan			
Sherlock Holmes	Clive Brook-Miriam Jordan	Jan. 1,'33		
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16		
State Fair	Janet Gaynor-Will Roers			
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 6		
Too Busy To Work	Will Rogers-Marion Nixon	Dec. 11		
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	Nov. 27		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct.	7	
Forty-Niners, The	Tom Tyler	Oct.	24	
Gambling Sex, The	Ruth Hall-Grant Withers	Nov.	1	
My Wandering Boy		Nov.	14	
Roar of the Jungle		Dec.	1	

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Betrayal, The	Greta Nissen-Skeets Gallagher	Nov.	I	
Comeback, The	Benny Rubin			
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	I....72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept.	15....53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	I....70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Oct.	30	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	I....61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15....70	Sept. 24
Pony Express, The	Jack Hoxie-Marceline Day	Nov.	15	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15	
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June	11....66	Aug. 27
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15....63	May 14
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15....64	Aug. 6
Love in High Gear	Alberta Vaughn-H. Ford	May	I....65	May 7
Midnight Morals	Beryl Mercer - Chas. Delaney-Gwen Lee	Aug.	I....61	Aug. 13
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15....65	Sept. 17
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	I	
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	I	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15	
Widow in Scarlet	D. Revier-Kenneth Harlan	July	I....58	July 23

Coming Feature Attractions

Heart Punch	Marion Shilling-L. Hughes	Oct.	15	
Her Mad Night	Irene Rich-Conway Tearle	Oct.	I	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26....76	Mar. 5
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28....71	June 11
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13....90	Mar. 5
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20....90	Sept. 10
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9....82	Apr. 23
Downstairs	John Gilbert	Aug.	6....72	Aug. 6
Freaks	Wallace Ford-Leila Hyams	Feb.	20....64	July 23
Grand Hotel	Garbo-John Barrymore	Sept.	11....115	Apr. 16
Huddle	Ramon Navarro-M. Evans	May	14....104	June 25
Letty Lynton	Joan Crawford-Montgomery	May	7....86	May 7
New Morals for Old	Robert Young-M. Perry	June	4....76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June	4....95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept.	17....64	July 9
Passionate Plumber	Buster Keaton-Durante	Feb.	6....74	Mar. 19
Polly of the Circus	Marian Davies-C. Gable	Feb.	27....70	Mar. 26
Red Headed Woman	Harlow-Chester Morris	June	25....75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July	16....80	July 16
Speak Easily	Buster Keaton	Aug.	13....82	Aug. 27
Strange Interlude	Shearer-Gable		112	Sept. 3
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2....101	Feb. 20
Unashamed	Helen Twelvetrees	July	2....77	July 23
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9....74	July 2
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Apr.	16....122	Apr. 30
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30....76	May 21

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Seas	Clark Gable			
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27....78	Aug. 20
Faithless	T. Bankhead-R. Montgomery			
Flesh	Wallace Beery			
Kongo	Walter Huston-Lupe Velez	Sept.	25	
Let's Go	William Haines			
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro			
Mask of Fu Manchu, The	Boris Karloff	Oct.	23	
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	2....76	Sept. 24
Prosperity	Dressler-Moran	Oct.	16	
Rasputin	Ethel, John and Lionel Barrymore			
Red Dust	Clark Gable-Jean Harlow	Oct.	9	
Reunion in Vienna	John and Lionel Barrymore			
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	18....100	
Turn To the Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20....68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	I....71	Apr. 30
Flames	Johnny Mack Brown	May	30....70	June 18
From Broadway to Cheyenne	Rex Bell	Sept.	10	
Girl from Calgary	Fifi D'Orsay	Sept.	24	
Honor of the Mounted	Tom Tyler	June	20....60	
Klondike	Thelma Todd-Frank Hawks	Aug.	30....68	Sept. 24
Law of the North	Bill Cody-Andy Shuford	May	30....55	
Man from New Mexico	Tom Tyler	Apr.	I....60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15....58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10....60	Apr. 9
Single Handed Sanders	Tom Tyler	Feb.	I....50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15....58	
Thirteenth Guest	Ginger Rogers	Sept.	3....68	Aug. 13
Vanishing Men	Tom Tyler	Apr.	15....62	
Western Limited, The	Estelle Taylor	Aug.	5	

Coming Features

Guilty or Not Guilty	Betty Compson-Tom Douglass	Nov.	5....7 reels	
Hidden Valley	Bob Steele	Oct.	I....6 reels	
Man from Arigonza, The	Rex Bell	Oct.	31....6 reels	
Rangers Ride Again	Rex Bell	Dec.	3	
Strange Adventure	Regis Toomey-June Clyde	Oct.	24....7 reels	
Trail's End	Bob Steele	Nov.	12	
West of Singapore		Dec.	31	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Blonde Venus	Marlene Dietrich	Sept.	16....85	Sept. 10
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25....74	Apr. 2
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12....70	Aug. 6
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27....65	June 11
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5....80	July 30
Horse Feathers	Four Marx Bros.	Aug.	19....68	Aug. 6
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15....80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26....104	Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July	22....72	July 30
Make Me a Star	Joan Blondell-Stuart Irwin	July	I....68	June 18
Man from Yesterday	C. Colbert-C. Brook	June	25....70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June	10....78	June 18
Million Dollar Legs	Jack Oakie	July	8....64	July 2
Miracle Man, The	S. Sidney-C. Morris	Apr.	I....87	Apr. 30
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15....74	Apr. 16
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23....96	Sept. 24
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23....72	Sept. 17
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25....80	Apr. 2
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct.	7....78	Sept. 24
Reserved for Ladies	Leslie Howard-Benita Hume	May	20....71	May 28
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2....72	Aug. 20
Sinners in the Sun	Carole Lombard-C. Morris	May	13....70	May 21
Sky Bride	Richard Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29....78	Apr. 30
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6....78	May 14
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8....82	Apr. 23
Thunder Below	T. Bankhead - C. Bickford-P. Lukas	June	17....69	June 25
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29....70	July 23
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22....74	May 14

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	80	Oct. 8
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	4	
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	28	
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	11	
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30....59	
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28	
If I Had a Million	Frederic March-Sylvia Sidney-Gary Cooper-Wynne Gibson-Geo. Raft	Nov.		
Island of Lost Souls	Chas. Laughlin-Richard Arlen-Irving Pichel			
Lives of a Bengal Lancer, The	Fredric March - Gary Cooper-Richard Arlen			
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7....74	Oct. 8
Night After Night	Geo. Raft-C. Cummings	Oct.	14....70	Oct. 8
No Man of Her Own	Clark Gable-Miriam Hopkins	Nov.	25	
Sign of the Cross	Fredric March - Elissa Landi-Claudette Colbert	Nov.		
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	15....70	Jan. 16
Fascination	Madeleine Carroll	Apr.	I....68	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15....71	May 7
Her Strange Desire	Laurence Olivier	July	I....60	Aug. 13
Limping Man, The	Franklin Dyall	Sept.	I....55	Aug. 27
My Wife's Family	Gene Gerrard	Apr.	15....62	Mar. 26
Skin Game	Edmund Gwenn - Phyllis Konstam	June	I....70	
Woman Decides, The	Adrianne Allen-Owen Nares	Sept.	15....68	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8	
Ghost Valley	Tom Keene-Myrna Kennedy	May	13....54	
Saddle Buster, The	Tom Keene	Mar.	19....60	
Westward Passage	Ann Harding	May	27....73	June 11
What Price Hollywood	Constance Bennett	June	24....88	June 18
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8....76	Apr. 23

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	19....80	July 30
Bi'l of Divorcement	John Barrymore-Billie Burke	Sept.	30....76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12....80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19....70	June 4
Girl Crazy	E. Quillan - D. Lee - Wheeler-Woolsey	Mar.	25....75	Apr. 2
Hell's Highway	Richard Dix	Sept.	23....80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler-Woolsey-Roscoe Ates	Sept.	16....74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17....66	June 11
Office Girl	Renate Muller-J. Hulbert	Apr.	8....83	July 2
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6....73	May 7
Roar of the Dragon	Richard Dix-Gwili Andre	July	8....76	July 9
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29....79	May 14
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29....94	May 28

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace, The	Richard Dix			
Animal Kingdom	Leslie Howard-Ann Harding			
Come on Danger	Tom Keene	Sept.	23	
Conquerors, The	Ann Harding-Richard Dix			
End of the World				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goldie Gets Along	Lily Damita-Chas. Morton			
Bell Bent for Election	Edna May Oliver			
Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden			
Little Women	Lois Wilson			
Lucky Devils	Wililam Boyd			
Man and Wife	Irene Dunne-Chas. Bickford			
Men Are Such Fools	Leo Carrillo-V. Osborne			
Men of America	Bill Boyd			
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov. 15	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
Penguin Pool Murder	Edna May Oliver			
Phantom Fame	Lee Tracy-Lupe Velez			
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene			
Rockabye	Constance Bennett-Joel McCrea	Oct. 7		
Secrets of the French Police	Gwili Andre-Frank Morgan			
Strange Justice	Marian Marsh-R. Denny	Sept. 16	74	Aug. 27
They Call It Sport	Joel McCrea-Marian Marsh			
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 2	73	Sept. 3
Three Came Unarmed	Joel McCrea-K. Hepburn			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Beautiful Maneuver Time	Ida Wuest	World's Trade Exchange			
Condemned to Death	Arthur Wontner	First Division	Sept. 15	65	July 23
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Down Our Street	Elizabeth Allan	Para.-British		87	July 2
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Goona Goona		First Division	Oct.	66	Aug. 27
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
Impassive Footman, The	Owen Nares	Asso. Radio-British		69	Aug. 13
Insult	Elizabeth Allan	Para.-British		80	Aug. 27
Isle of Paradise		Invincible	Aug. 15	61	Sept. 24
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Peerless	Mar. 1	61	
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love Is Love	Kathe von Nagy	Ufa			June 11
Love on Wheels	Jack Hulpert	Gaumont-Gainsborough		87	Aug. 13
Love's Command	Dolly Haas	Tobis	Apr. 26	90	May 7
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
Money Means Nothing	John Loder	Para.-British		67	Oct. 1
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15	66	June 11
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
1914		Capital	Sept. 3	73	Sept. 24
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Out of Singapore	Noah Beery	Goldsmith Pics		61	Sept. 24
Pride of the Legion	Sally Blane-B.Kent	Ralph Ince	Oct. 10	70	Oct. 8
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1	70	Apr. 23
Reckoning, The	Jas. Murray-Sally Blane	Peerless	Feb. 15	63	Apr. 9
Ringer, The	Franklyn Dyall	First Division	Sept. 15	65	June 11
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13	82	Apr. 23
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Scarlet Brand, The	Bob Custer		May 7		
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19	71	May 7
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Sniper, The		Amkino	Aug. 25	68	Sept. 3
South Sea Adventures		Principal Distr. Corp.	Mar. 31	50	Apr. 9
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Tangled Fortunes	Buzz Barton		Mar. 22		
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27	92	Apr. 9
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Trapeze	Anna Sten	Protex	May 2	80	May 14
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26
Water Gypsies	Sari Maritza	Stanley		79	May 21
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11
Women Who Play	Mary Newcomb-Benita Hume	Para-British		79	Apr. 16

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Tarzan	Ken Maynard	Sept. 25	61	
Dynamite Ranch	Ken Maynard	July 31	59	
Hell Fire Austin	Ken Maynard	Mar. 7	71	Feb. 6
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	74	July 30
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28	57	May 28
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15	70	June 11
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	68	Sept. 17
Whistlin' Dan	Ken Maynard	Mar. 20	64	Mar. 26

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Death Kiss, The		Dec. 4		
False Faces	Lila Lee-Lowell Sherman	Oct. 13		
Fargo Express	Ken Maynard	Nov. 20		
Tombstone Canyon	Ken Maynard	Dec. 25		
Uptown New York	Jack Oakie	Nov. 13		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Mr. Robinson Crusoe	Douglas Fairbanks	Sept. 17	72	Oct. 1
Rain	Joan Crawford		85	Sept. 17
Scarface	Paul Muni	Mar. 26	95	May 28
Struggle, The	Zita Johann-Hal Skelly	Feb. 6	77	
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Title	Star
Happy Ending	Mary Pickford
Happy Go Lucky	Al Jolson
I Cover the Waterfront	
I Have Been Faithful	Ronald Colman
Jade	(Made in Tibet and India)
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan
Masquerader, The	Ronald Colman
Perfect Understanding	Gloria Swanson

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American, The	Richard Arlen-Ralph Graves	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28	75	Mar. 19
Destry Rides Again	Tom Mix	Apr. 24	55	
Doomed Battalion, The	Tala Birell-Victor Carconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Igloo	All Star	July 14	58	July 16
Law and Order	Walter Huston-Lois Marshall	Feb. 7	73	Mar. 12
Night World	Lew Ayres-Mae Clarke	May 5	58	June 4
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2	68	July 23
Rider of Death Valley	Tom Mix-Lois Wilson	May 26	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10	75	Apr. 16
Stowaway	Fay Wray-Leon Waycoff	Apr. 11	50	Mar. 19
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Tent.) (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Imhotep	Boris Karloff-Zita Johann			
Laughing Boy	Zita Johann			
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Nagana	Tala Birell- Melwyn Douglas			
Oh Promise Me	Tom Mix			
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Expert, The	Charles "Chic" Sale	Mar. 5	69	Mar. 5
Heart of New York, The	Smith & Dale	Mar. 26	74	Mar. 12
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
Man Wanted	Kay Francis	Apr. 23	63	Mar. 25
Mouthpiece, The	Sidney Fox-Warren Wiliam	May 7	86	Mar. 26
Purchase Price, The	B. Stanwyck	July 23	68	July 16
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Stranger in Town (Reviewed under the title "Without Consent")	Ann Dvorak-David Manners	Aug. 6	66	June 18
Street of Women	Kay Francis	June 11	60	June 4
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adopted Father, The	George Arliss			
Bad Boy	James Cagney			
Big Stampede, The	John Wayne	Oct. 8		
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent			
Haunted Gold	John Wayne-Sheila Terry			
Illegal	Ivor Barnard			
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19		
Match King, The	Warren William-Lily Damita			
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Parachute Jumper	Douglas Fairbanks, Jr.			
Radio Girl	Bebe Daniels			
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12		
Telegraph Trail, The	John Wayne	Dec. 17		
Women in Prison	Barbara Stanwyck	Dec. 10		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 18	76	Aug. 20
Law of the West	Bob Steele	Mar. 20	58	Mar. 26
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 5	78	
Riders of the Desert	Bob Steele	Apr. 24	59	May 28
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Ok'ahoma	Bob Steele	July 17	55	
South of Sante Fe	Bob Steele	Jan. 8	60	
Texas Buddies	Bob Steele	Aug. 28	59	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	69	
Hypnotized	Mo-an and Mack	Nov. 6		
Tarnished Youth	Jetta Goudal	Dec. 18		
Trailing the Killer	(Special)	Oct. 16		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Love, Honor and He Pays	Jan. 14	9	Apr. 23
Wolf in Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13		
Hic-Cups, the Champ	May 28	7	Sept. 24
Hollywood Goes Krazy	Feb. 13		
Lighthouse Keeping	Aug. 15		
Love Krazy	Jan. 25	6	Apr. 9
Paperhanger	June 21		
Piano Mover	Jan. 4		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars			
Soldier Old Man	Apr. 2		
What a Knight	Mar. 14		
LAMBS GAMBOLS			
No Ladies Allowed			
Shave It With Music			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2	10	Apr. 30
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18	7	May 21
Duck Hunt	Jan. 28	7	Apr. 23
Grocery Boy, The	Feb. 3	1 reel	
Mad Dog, The	Mar. 5	7	May 21
Mickey Cuts Up	Dec. 2,'31.	1 reel	
Mickey in Arabia	July 20		
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Battle of the Barn	May 31		
Black Sheep			
Camping Out	Aug. 10		
Chinatown Mystery	Jan. 4	1 reel	
Fair Play	July 2		
Pet Shop, The	Apr. 28		
Railroad Wretch	Mar. 23		
Scrappy Minds the Baby	Nov. 16,'31.	7	Aug. 20
Stepping Stones	May 17		
Showing Off	Nov. 16,'31.	1 reel	
SILLY SYMPHONIES			
Bird Store, The	Jan. 16	7	May 21
Busy Beavers, The		7	
SUNRISE COMEDIES			
His Vacation	Sept. 8		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July 24	19	
Giddy Age, The	Sept. 25	21½	June 4
Boudoir Butler, The	May 28	22	
Heavens! My Husband!	Mar. 6	30	Mar. 12
His Royal Shyness	Aug. 28	21	July 23
Speed in the Gay Nineties	Apr. 3	18	Mar. 26
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kid's Last Fight, The			
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2		
Killers			
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9		
CAMEO COMEDIES			
Anybody's Goat	Jan. 24	10	
Mother's Holiday	Mar. 20	11	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6		
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Man Eating Sharks	Apr. 10	8½	June 11
Playground of the Mammals	Jan. 10	9	Mar. 26
Sea Going Birds	July 3	7	
COLUMNIST NEWSREEL			
Broadway Gossip		11	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27		
Old New York	Sept. 11	10	
GLEASON'S SPORT FEATURETTES			
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13		
HODGE-PODGE			
All Around the Town	Feb. 21	9	
Bubble Blowers	Sept. 11	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23		
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20		
IDEAL COMEDIES			
Hollywood Lights	May 8	20	Apr. 30
Hollywood Luck	Mar. 13	21	Mar. 5
Brooks-Flynn-Dean			

Title	Rel. Date	Running Time Minutes	Reviewed
MACK SENNETT COMEDIES			
Alaska Love	July 17	20	
Candid Camera, The	June 19	19	Aug. 13
Divorce A La Mode	May 22	22	May 21
Flirty Sleepwalker Stone-Granger	Mar. 27	19	Apr. 9
Girl in the Tonneau	Jan. 31	20	
Line's Busy, The Arthur Stone-D. Granger	Apr. 24	19	
Neighbor Trouble	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Billboard Girl Bing Crosby	Mar. 20	21	Mar. 26
Hatta Marri Harry Gribbon	July 10	20	July 2
Spot on the Rug, The	June 19	19	May 21
MERMAID COMEDIES			
Big Flash, The	Nov. 6		
It's a Cinch Collins-Crane	Mar. 27	20	Apr. 9
OPERALOGUES			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30		
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13		
Mediterranean Blues	Apr. 17		
Treasure Isles	Feb. 14	9	
SPIRIT OF THE CAMPUS			
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Bull-ero	Apr. 3	6	
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16		
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	
Mad King, The	June 26	6	July 23
Play Ball	Mar. 6	6	
Radio Girl	Apr. 17	6	Apr. 9
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spider Talks, The	Feb. 7	6	
Spring Is Here	July 24	6	Aug. 13
Villain's Curse, The	Jan. 10	6	
Woodland	May 1	6	
Ye Olde Songs	Mar. 20	6	Mar. 12
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept. 11	12	
TORCHY			
Torchy's Busy Day	Oct. 2		
Torchy's Night Cap	Apr. 3	20	Mar. 26
Torchy Raises the Auntie	May 1	19	Apr. 30
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
He's a Honey Harry Barris	Apr. 17	21	Apr. 9
Honeymoon Beach	Oct. 23		
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	
That Rascal	Feb. 21	21	Mar. 12

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	9	
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4		
56 Sicilian Sunshine			
57 Boardwalks of New York			
58 When In Rome			
59 Gorges of the Giants			
60 Railroad Rhapsody			
61 Mississippi Showboats			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Love Pains	Feb. 13	21	Apr. 23
Too Many Women	May 14	19	
You're Telling Me	Apr. 16	19	
Wild Babies		17	
CHARLEY CHASE			
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	

Title	Rel. Date	Running Time Minutes	Reviewed
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19		
Young Ironsides	Sept. 3		
FISHERMAN'S PARADISE			
Color Scales		9	May 14
Fisherman's Paradise	Aug. 15,'31.	10	
Piscatorial Pleasures	Nov. 28,'31.	9	
Sharks and Swordfish	Oct. 24,'31.	10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Cradles of Creed	Feb. 6	10	
Home Sweet Home	Jan. 9		
London, City of Tradition	Feb. 6	10	
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully		7	
Fire, Fire		6	Mar. 5
Milkman, The	Feb. 20	7	
Puppy Love		7	
School Days		7	
What A Life	Mar. 26	7	Apr. 23
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10		
ODDITIES			
Chili and Chills	Sept. 10		
Sea Spiders	Aug. 13	9	
OUR GANG			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
Spanky	Mar. 26	20	Apr. 9
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Old Bull	June 4	20	May 7
Red Noses	Mar. 19	21	Mar. 26
Seal Skins	Feb. 6	21	
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26	10	June 11
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Lesson in Golf, A	Jan. 16	10	
Old Spanish Custom	Oct. 15	10	
Olympic Events	Mar. 5	10	May 28
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	
Timber Toppers	May 7	9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18		
ONE REEL ACTS			
Babbling Book, The Burns and Allen	Mar. 11	10	May 7
Backyard Follies Haig Trio	Dec. 12,'31		
Beyond the Blue Horizon Vincent Lopez	Apr. 1		
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Cheaper to Rent Willie West & McGinty	Sept. 19,'31.	10	Apr. 23
Close Harmony Boswell Sisters	Jan. 9		
Coffee and Aspirin Solly Ward	Apr. 8		
Hollywood Beauty Hints	July 15		
Ireno Ethel Merman	July 1		
Jazz Reporters Charlie Davis & Gang	Nov. 21,'31		
Knowmore College Rudy Vallee	Apr. 15		
Meet the Winner Tom Howard	May 6		
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Naughty Cal Lillian Roth	Feb. 19		
Oh My Operation Burns and Allen	Jan. 16		
Old Man Blues Ethel Merman	Mar. 18		
Old Songs for New Technicolor	Mar. 4	10	Feb. 20
Out of Tune Herb Williams	Feb. 12		
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Quit Your Kickin' Red Donahue	Jan. 23		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Roaming Ethel Merman	Nov. 28,'31		
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes	Reviewed
Singapore Sue	June 10	10	Aug. 13
Anna Chang			
Switzerland	Apr. 29		
Lester Allen			
Taxi Tangle	Dec. 19,'31	10	Mar. 19
Jack Benny			
Ten Dollars or Ten Days	July 22		
Eddie Younger and His Mountaineers			
Those Blues	May 27		
Vincent Lopez			
Your Hat	Nov. 25		
Burns & Allen			
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr. 29	1 reel	
No. 10—Chasing Rainbows — Footnotes of 1932 — Rubinoff and His Violin	May 27	1 reel	
No. 11—Threads from the Past — An Ancient English Water Trail — Nuts in Your Loud Speaker	June 24	1 reel	
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July 29	1 reel	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug. 12	1 reel	
No. 2	Sept. 9	1 reel	
No. 3	Oct. 7	1 reel	
No. 4	Nov. 4	1 reel	
SCREEN SONGS			
I Ain't Got Nobody	June 17		
(Mills Bros.)			
Down Among the Sugar Cane	Aug. 26		
Lillian Roth			
Just a Gigolo	Sept. 9		
Irene Bordoni			
Just One More Chance	Apr. 1		
Let Me Call You Sweetheart	May 20	1 reel	
Ethel Merman			
My Baby Just Cares for Me	Dec. 5,'31	1 reel	
Oh, How I Hate to Get Up in the Morning	Apr. 22	7	May 7
Romantic Melodies	Oct. 21	1 reel	
The Street Singer			
Rudy Vallee Melodies	Aug. 5	1 reel	
Rudy Vallee			
Russian Lullaby	Dec. 26,'31	1 reel	
School Days	Sept. 30		
Gus Edwards			
Shine On Harvest Moon	May 6	1 reel	
Alice Joy			
Show Me the Way to Go Home	Jan. 30	1 reel	
Sweet Jenny Lee	Jan. 9	1 reel	
When It's Sleep Time Down South	Nov. 11	1 reel	
Boswell Sisters			
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb. 19	1 reel	
Wait Till the Sun Shines Nellie	Mar. 4	1 reel	
You Try Somebody Else	July 29	10	June 25
Ethel Merman			
SCREEN SOUVENIRS			
No. 6—Old Time Novelty	Jan. 2	1 reel	
No. 7—Old Time Novelty	Jan. 30	1 reel	
No. 8—Old Time Novelty	Feb. 26	1 reel	
No. 9—Old Time Novelty	Mar. 25	10	Apr. 9
No. 10—Old Time Novelty	Apr. 22	1 reel	
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	1 reel	
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19	1 reel	
Fighting Fins	Sept. 16	1 reel	
Stuff on the Ball	Nov. 11		
Water Jamboree	Oct. 14	1 reel	
TALKARTOONS			
Admission Free	June 10		
A Hunting We Did Go	Apr. 29	1 reel	
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Blowout	Nov. 25	1 reel	
Betty Boop for President	Nov. 14	7	Oct. 1
Betty Boop Limited	July 1		
Betty Boop, M.D.	Sept. 2		
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Boop-Oop-A-Doop	Jan. 23	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Chess Nuts	May 13		
Crazy Town	Mar. 25	1 reel	
Dancing Fool	Apr. 8	1 reel	
Hide and Seek	May 27	7	Apr. 16
In the Shade of the Old Apple Sauce	Oct. 17,'31	1 reel	
Jack and the Beanstalk	Nov. 21,'31	1 reel	
Kidnapping (Tent.)	July 1	1 reel	
Mask-a-Raid	Nov. 7,'31	1 reel	
Minnie the Moocher	Feb. 26	1 reel	
Cab Calloway			
Minding the Baby	Sept. 26	1 reel	
Robot, The	Feb. 5	1 reel	
Stopping the Show	Aug. 12		
Swim or Sink	Mar. 11	7	Apr. 16
TWO REEL COMEDIES			
All Sealed Up	Mar. 18		
Al St. John			
Arabian Shrieks, The	Mar. 4	22	Feb. 13
Smith & Dale			
Auto Intoxication	Oct. 17,'31		
Ford Sterling			
Big Splash, The	Jan. 17		
Weismuller-Kruger			
Blue of the Night			Sept. 10
Bing Crosby			
Bridge It Is	May 13		
The Musketeers			
Door Knocker, The	May 27		
Al St. John			
Dunker, The	Apr. 1	19	May 7
Billy House			
Harem Scarem	June 10		
Al St. John			
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Week End	May 13		
Johnny Burke			
Jimmy's New Yacht	June 3		
Light House Love	May 6		
Ma's Pride and Joy	Oct. 14	18	Aug. 27
Donald Novis			
Mlle. Irene The Great	Nov. 7,'31		
Al St. John			
Meet the Senator	May 20		
Mysterious Mystery, The	Feb. 12		
Johnny Burke			
Pretty Puppies	Jan. 2		
Ford Sterling			
Prosperity Pays (Tent.)			
Put Up Job, A	Jan. 23		
Dane & Arthur			
Rookie, The	Apr. 29		
Tom Howard			
Shove Off	Oct. 31,'31		
Dane & Arthur			
Singing Plumber	Sept. 23		
Donald Novis			
Summer Daze	Apr. 15	20	May 14
Dane & Arthur			
Twenty Horses	Apr. 29		
Ford Sterling			
Unemployed Ghost, The	Dec. 19,'31		
Tom Howard			
Up Popped The Ghost	July 22		
What Price Air	June 24	20	June 18
Tom Howard			
Where East Meets Vest	Nov. 28,'31		
Smith & Dale			

POWERS PICTURES, INC.

Title	Rel. Date	Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control	Sept. 1	12	
(Capt. James A. Mollison-Amy Johnson)			
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 9
Light of Love	Oct. 15	9	
Mystery of Marriage, The		18	Apr. 9
Special Messengers		9	Mar. 26

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July 30	5½	Sept. 3
Cat's Canary, The	Mar. 26	7	
Chinese Jinks	July 23	7	
Circus Romance	June 25	7	
Farmerette	June 11	6	
Fly Frolic	Mar. 5	7	
Happy Pole	May 14		
In Dutch	Nov. 9,'31	7	
Last Dance, The	Nov. 23'31	8	
Magic Art	Apr. 25	7	
Nursery Scandal	Aug. 26	7	
Romeo Monk, A	Feb. 20	7	
Spring Antics	May 21	7	May 21
Stone Age Error	July 9	7½	
Wild Goose Chase, The	Aug. 12	7	Aug. 6
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar. 21	19	
CHARLIE CHAPLIN			
Cure, The	Aug. 19		
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov. 16,'31	19	
Extra, Extra	Apr. 4	20	May 7
News Hound, The	Jan. 25	20	
Pete Burke, Reporter	June 13	20	
Promoter, The	May 30	17	June 4
GAY GIRL COMEDIES			
Gigolettes	May 23	18	
Only Men Wanted	Feb. 8	20	
Riders of Riley	Oct. 26,'31		
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar. 12	9	
Ducks and Drakes	Dec. 14,'31	10	
Flying Leather	Feb. 27	8	
Pack and Saddle	Oct. 19,'31	11	
Slim Figuring	Feb. 6	10	
Uncrowned Champion	Nov. 30,'31	10	
MASQUERS COMEDIES			
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Wide Open Spaces	Dec. 28,'31	20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Mother-in-Law's Day	Apr. 25	20	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb. 29	18	
Doomed to Win	Dec. 21,'31	10	
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr. 11	17	July 2
Perfect 36	June 20	17	
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June 18	9	
Empire of the Sun	Apr. 25		
Fallen Empire	July 27,'31	10	
Second Paradise	Mar. 19	9	
Shanghai	May 23		
Singapore	Aug. 5	9	
Wild New Guinea	July 23	9	

RKO-RADIO PICTURES

Title	Rel. Date	Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
Hurry Call, A	Mar. 12	16	
Many a Slip	Dec. 19,'31	19	
Slip at the Switch, A	Apr. 16	18	May 7
HARRY SWEET COMEDIES			
Iceman's Ball, The	Aug. 12	20	Aug. 13
HEADLINER SERIES			
House Dick, The	Oct. 17,'31	18	
Jimmy Savo			
Jitters, the Butler		22	Aug. 20
Clark and McCullough			
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr. 16	11	Apr. 30
Double Decoy	Dec. 16,'31	11	
Endurance Flight	Feb. 13	20	
Ether Talks	Dec. 12,'31	11	
Secretary Preferred	Mar. 26	11	May 14
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May 16,'31	21	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Golden Rule	June 4	19	
Mickey's Helping Hand	Dec. 19,'31	18	
Mickey's Holiday	Mar. 5	19	
Mickey's Sideline	Dec. 26,'31	19	
Mickey's Thrill Hunters	Sept. 19,'31	18	
Mickey's Travels	Feb. 20	20	
Mickey's Wildcats	Sept. 12,'31	18	
NED SPARKS SERIES			
When Summons Comes	Feb. 20	18	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept. 26,'31	21	
Mystery of Compartment C	Oct. 31,'31	21	
Swift Justice	Jan. 2	21	
Self Condemned	Feb. 27	20	Apr. 9
ROSCOE ATES SERIES			
Never the Twins Shall Meet	Feb. 13	20	
Use Your Noodle	Oct. 31,'31	20	
TOM AND JERRY SERIES			
In the Bag	Mar. 26	7	
Joint Wipers	Apr. 23		
Jolly Fish	Aug. 19		
Jungle Jam	Nov. 14,'31	8	
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Rabid Hunters	Feb. 27	7	
Redskin Blues	July 23	7	
Rocketeers	Jan. 30	7	
Swiss Trick, A	Dec. 19,'31	7	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30
CAPITAL			
Japanese Rome		10	Mar. 5
Isle of Isolation		10	July 30
CENTRAL FILM			
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Killing the Killer		11	July 30
Mexico		43	June 11
Isle of Peril		32	July 16
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11
German Students on a Ramble Through Greece		11	Mar. 26
Last Pelicans in Europe		10	May 7
Secrets of an Eggshell		13	Mar. 26
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Minutes	Reviewed
MICKEY MOUSE			
Mickey's Nightmare	Aug. 5	7½	Oct. 8
Mickey's Revue		7	Oct. 1
Trader Mickey	Aug. 26	7	
SILLY SYMPHONIES			
Bears and Bees	July 15	6½	
Bugs in Love	Oct. 7	7	
Flowers and Trees	Sept. 9	8	
Just Dogs	Aug. 12	7	
King Neptune		7	

UNIVERSAL

Title	Rel. Date	Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28	7	Apr. 23
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7	June 25
Clown, The	Dec. 21,'31	6	Jan. 16
Day Nurse	Aug. 1	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Fisherman, The	Dec. 7,'31	7	Jan. 9
Foiled	Apr. 25		
Grandma's Pet	Jan. 18	8	June 4
Great Guns	Feb. 29	1 reel	
Jungle Jumble, A	July 4	1 reel	
Let's Eat	Apr. 25	7	Apr. 30
Making Good	Apr. 11	7	July 23
Mechanical Cow	Jan. 4		Jan. 30
Mechanical Man	Feb. 15	1 reel	
Oh, Teacher	Feb. 1	1 reel	
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 7	1 reel	
Winged Horse	May 9	1 reel	
Wins Out	Mar. 14		
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Crowd Snores, The	Oct. 24	1 reel	
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec. 16,'31	16	Jan. 2
No. 5—The Red Shadow	Jan. 20	2 reels	
No. 6—Circus Showup	Feb. 17	18	Feb. 6
SPORT REELS			
Basket Ball Reel No. 2, Doc Meanwell	Dec. 28,'31	1 reel	
Basket Ball Reel No. 3, Doc Meanwell	Jan. 4	1 reel	
Notre Dame Football			
Developing a Football Team, Pop Warner Football	Nov. 2,31	10	
Fancy Curves, Babe Ruth No. 4	Mar. 7	1 reel	
Just Pals, Babe Ruth No. 2	Feb. 22	1 reel	
Over the Fence, Babe Ruth No. 5	Mar. 14	1 reel	
Perfect Control, Babe Ruth No. 3	Feb. 29	9	May 14
Running with Paddock, Chas. Paddock	Apr. 11	10	Apr. 23
Slide, Babe, Slide, Babe Ruth No. 1	Feb. 15	1 reel	
Victory Plays, Tilden Tennis Reel	May 2	9	May 7
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb. 22	9	Mar. 26
No. 18—Novelty	Apr. 18	9	May 14
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
UNIVERSAL BREVITIES			
Dr. Jeykll's Hide	Sept. 26	9	Oct. 1
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Runt Page, The	Apr. 11	1 reel	
Unshod Maiden, The	Apr. 18	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies, E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hesitating Love	Nov. 26	2 reels	
Finishing Touch, Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Eyes Have It, The, Slim Summerville	Mar. 9	2 reels	
Marriage Wow, The, Bert Roach	Apr. 20	16	Mar. 26
Meet the Princess, Slim Summerville	May 4	17	Apr. 16
Monkeyshines, Daphne Pollard	Mar. 23	2 reels	
Officer, Save My Child, Slim Summerville	Nov. 2	2 reels	
Robinson Crusoe & Son, Lloyd Hamilton	Feb. 24	2 reels	
Running Hollywood	Jan. 27	19	Jan. 23
Sea Soldiers' Sweeties	Feb. 10	2 reels	
Sold at Auction, Daphne Pollard	Jan. 13	18	Jan. 9
(1932-33 SEASON)			
Kid Glove Kisses, Slim Summerville	Sept. 21		
Union Wages, Louise Fazenda	Aug. 31	20	Sept. 17
Who, Me, Frank Albertson	Sept. 7	2 reels	
Yoo Hoo!, James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg, Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor, Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong, Richy Craig, Jr.		18	May 28
No. 9—The Toreador, Joe Penner		17	May 7
No. 10—On Edge, Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest, Thelma White and Fanny Watson		2 reels	
No. 12—In the Family, Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home, Jack Haley			
No. 2—Here, Prince, Joe Penner			
No. 3—You Call It Madness, Richy Craig, Jr.			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive, Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up, Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed, Billy Hayes-Dave Gorcey		9	
No. 4—Detectives, Billy Hayes-Dave Gorcey		9	Mar. 5
No. 6—His Honor, Penrod, Billy Hayes-Dave Gorcey		9	Mar. 19
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen, Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 3—Footlights		19	Jan. 16
No. 4—Hello, Good Times!, Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover, Jack Haley		19	Feb. 13
No. 6—Subway Symphony		18	Mar. 26
No. 7—Sea Legs		19	Apr. 23
No. 8—Absentminded Abner, Jack Haley		2 reels	
No. 9—A Regular Trouper, Ruth Etting		19	July 23
No. 10—A Mail Bride, Ruth Etting		18	June 4
No. 11—Artistic Temper, Ruth Etting			
No. 12—What an Idea, Harriet Hilliard		18	June 25
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
MELODY MASTERS			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic, Benny Meroff and His Band		8	
No. 6—Up on the Farm, Henry Santrey and His Band		1 reel	
No. 7—Pie, Pie, Blackbird, Eubie Blake and Band-Nina Mae McKinney		9	Apr. 23
No. 8—Music to My Ears		9	June 25
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears, Jack Denney and Band			
No. 2—Municipal Band Wagon			
No. 3—Small's Paradise Band			
No. 4—The Lease Breakers, Aunt Jemima			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 9
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was In the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They Are, The, Primo Canera		2 reels	
Gypsy Caravan, Martinelli		1 reel	
Handy Guy, The, Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The, Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital, Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face, Victor More			
Bitter Half, The, Ann Codde		9	Feb. 13
Military Post, The, Roberto Guzman			
No-Account, The, Hardie-Hutchison			
No Questions Asked, Little Billy			
Second Childhood		7	Dec. 26,'31
Strong Arm, The, Harrington-O'Neill			
Travel Hogs, Hugh Cameron-Dave Chasen		9	Nov. 28,'31
ORGAN SONG-NATAS			
For You, Organ-Vocal		1 reel	
Say a Little Prayer for Me, Organ-Vocal		1 reel	
When Your Lover Has Gone, Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It, Edgar Bergen		10	Dec. 12,'31
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie, Marjorie Beebe			
No. 4—High School Hoofer, Hal Le Roy		10	Jan. 9
No. 5—Free and Easy, Edgar Bergen			
No. 6—Cigars, Cigarettes, Marjorie Beebe		10	Mar. 26
No. 7—The Movie Album		10	Mar. 26
No. 8—The Wise Quacker, Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7
No. 10—Campus Spirit, The, Douglas Stanbury and N. Y. U. Glee Club		9	May 21
No. 11—Napoleon's Bust, Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Love Thy Neighbor			
No. 2—Nickelette			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—You're Killing Me			
No. 6—Around the World in 8 Minutes		8	Aug. 20
No. 7—Contact			
No. 8—If I'm Elected			
No. 9—King Salmon			
No. 10—Babe O'Mine			
SPORTSLANT SERIES—TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two			
No. 3—Hey! Hey! Westerner			
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The, Frank McGlynn, Jr.-Mary Murray			
For Two Cents, De Wolf Hopper			June 6,'31
Freshman Love, Ruth Etting			
Old Lace, Ruth Etting			
Politics, George Jessel		18	Jan. 30
Regular Trouper, A, Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		1 reel	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportation of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Streets of the World		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier, Creighton Chaney	Sept. 2		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery, Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 16
Detective Lloyd, Jack Lloyd	Jan. 4		Jan. 16
Heroes of the West, Noah Berry, Jr.	June 20	18 (each)	June 18
Jungle Mystery, Tom Tyler	Sept. 12		
Lost Special, Frank Albertson	Dec. 5		

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

The Great Huber (5)
New York Boulevard

Here is a master of magic who succeeds in mystifying and entertaining the audience throughout his act. Keeping up a pleasing bit of chatter, he uses a bell trick, the bell answering questions concerning the audience, after which Huber makes a deck of cards jump out of a tumbler. He makes objects disappear from the hands of two tots from the audience, their mystified expressions arousing hearty laughter. His finale, the transformation trunk bit, in which he displaces a "sacked" girl, locked in a trunk, in three seconds, is sure-fire.—H. P.

Ann Howe
Denver Orpheum

This little miss entertains with a teeth-hanging act. Hanging about 25 feet above the stage, she does a "dance." She switches to a wide web hanging from the loft, and with her stooge hanging to the end to hold it steady, she performs in midair, closing with a dizzy whirl.

Gregory and Raymond
Detroit Hollywood

These lads get tunes and comedy out of a saw, in inner tube, a toy balloon, a tire pump and a vacuum cleaner hose, as well as a fiddle and a banjo. This was the best of the bill, and fair entertainment.

Bobby May
Omaha Orpheum

Bobby May first juggles three Indian clubs and clowns with one of the men in the orchestra pit. Then he juggles four clubs, then three tennis balls—introducing some novelties with them —and then five balls and a "topper" hat.

Dave Harris (5)
Baltimore Hippodrome

In this hokum act filled with surprises, dances, snatches of song and music, a little of this and that is presented in a way that appeals. Harris has Frankie, the clown, and three girls, two of them dancers.

Mike Ames
Detroit Hollywood

Mike offers feminine impersonations that depart from the usual only in a stage costume change, behind a screen. He removes his wig and gives vocal proof of his masculinity not once but three times.

Bill Glason
Baltimore Century

Here is a monologue act in which Glason keeps them laughing with his jokes and hokum. He sings "Smile a Little Bit." It's a sort of good cheer act that builds.

Belmont Brothers
Detroit Hollywood

These two juggle hoops, spools and phosphorescent balls. The act is interesting in its departure from the conventional.

Shows in South Stage Comeback

Miniature revues are staging a comeback in the south and southwest this season. In Dallas the Melrose, a neighborhood de luxe house, is using this type of shows; the Lyric theatre is likewise using stage shows in conjunction with its picture fare. The Strand, Knoxville, Tenn., and the Meighan theatre, New Port Richey, Fla., which has been closed several months, has reopened with miniature stage revues. In Oklahoma City the New theatre, management of Tol Teeters, who operates another theatre in Albuquerque, N. M., is presenting stage revues to satisfactory business at popular prices.

Higher prices for farm products and cotton in the south has helped business considerably at the box office. Better times here have drawn many stage shows and vaudeville acts to the south and southwest during the past two months, it is said. From authentic sources it is learned that many new houses are contemplated and many that have been dark for months are being reopened. Several new houses have been opened recently and they are playing stage shows in addition to film attractions.

ACROBATICS

The Harris Boys and Loretta Allen (3)
Dallas Majestic

This is an excellent opening act with plenty of well timed flips and adept balancing in which Miss Allen shows to good advantage in her litheness and her unusual splits. Lying prone, face down, she maneuvred her feet sidewise and brought them around under her face for an outstanding contortionistic accomplishment. Pyramided three deep atop her two partners, she performed a vertical split with perfect balance. The men mixed in some very good tapping with their balancing and tumbling. The act was very well received and rated it.

The Two Kanes
Detroit Hollywood

These two acrobats work with a balanced ladder and a balanced pole. Their work is characterized by daring that hushes the house. Most spectacular is a head stand by one of the performers at the top of a pole balanced on the head of the other. Another good bit is a giant swing on a bar at the top of the ladder while it is held in a belt socket.

Fields and Bell
Buffalo Century

Acrobatic tumblers, these boys have a nice comedy sense and shrewd timing, their wrestling burlesque starting the buildup at once for a surprise finish climax that drew applause.

INSTRUMENTAL

Ted Lewis and Band
Buffalo Buffalo

While in some spots Lewis' constant basking in the limelight undoubtedly builds up the act, the Shea's Buffalo patrons, while paying in large numbers, failed to warm to Lewis, but went strong for his band and supplemental performers. Failure of the high-hatted clarinetist to use the microphone provided for him somewhat cramped his style in this huge theatre. For attractive costuming, never failing fast pace, constant variety, seating arrangement of the band and effective use of drops and scrims this act might well serve as an example to most others of its kind. The Dixie Four, Snowball Whittier, Mildred Gaye, Doris Deane and Estelle Pressman were an integral part of the blended whole.

Russ Columbo & Band
New York Capitol

Opening with his theme song, "You Call It Madness," Russ gets a nice reception from his radio fans and proceeds with a vocal of "As You Desire Me," the band accompanying with a fine arrangement. Russ follows with several other popular songs and then offers a violin solo of "Just a Little Love, a Little Kiss," and displays his ability at the piano when he does a bit with Benny Rubin. This act is entertaining, and should draw anywhere due to the radio popularity of Columbo.—H. P.

Charles "Buddy" Rogers and His California Cavaliers, with Ella Logan and Johnny Green
Baltimore Century

This act goes over very well due to Rogers' appeal with the women, principally. The usual number of musical selections—songs, specialties, and comedy — are presented in racy style, gaining applause. It opens with a Gershwin number, then a xylophone specialty; songs played by Johnny Green, who composed them; Ella Logan offering a jazz rendition of "Dinah"; Rogers' singing and his specialties on various instruments.

Six Saxonettes
New Orleans State

This act seems to be a feminine copy of the famous brothers Brown and it is not as effective by far, either from the musical or comedy angle. The girls are pretty, play competently, break up their saxophone work with dance steps, precision routines, a sousaphone solo, and finish off with "Anchors Aweigh," during which battleships are flashed on the back drop. A good act for a family house.

The Ingenues (20)
Dallas Majestic

This all-girl band of 15 pieces includes many versatile members adept in playing several instruments. Their music is cleverly arranged and played, their musical voices are well above the average, they are a very attractive troupe and nice to look at, and with the additional entertainers they offer a well staged act.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

DANCERS

Starnes-Kover Dancers (5)
New York Astoria Triboro

Dick Sexton as master of ceremonies introduces this modernistic dancing act with a cleverly worded speech. Starnes and Miss Kover in a modernistic setting perform a graceful adagio routine that starts the act spectacularly. Sexton for his own bit pokes fun at well known radio broadcasts in a special song which he sings to the delight of the audience. At the finish he announces the next number by the dancers as their own original dance. This offering is without doubt one of the most spectacular and unusual from any dance troupe in the history of show-business. The weird dance is done on an unlighted stage in which two men and the girl are seemingly brilliantly lighted. The climax and illusion offered by the girl apparently floating through air is most spectacular.—E. D.

Maurine and Norva
San Francisco Warfield

This couple does a ballroom dance turn which wins approval by its sheer grace and the execution of difficult steps with apparent ease. It's not a headline number, but is a good program filler.

Bernice and Emily
Detroit Michigan

Here is a pair of comedy acrobatic dancers, clever at hand balancing and inverted splits. Wings and taps on tinseled steps set them off for resounding applause.

Rio Brothers (3)
New York Paramount

The Rio Brothers offer a collegiate, three-in-one specialty dance, followed by slapstick comedy. Another bit of dancing and then one of the trio offers a very good impersonation of "Schnozzle" Durante, this bit especially effective with the picture star currently appearing in the feature picture.—H. P.

Annette Ames
Philadelphia Fox

The diminutive Roxy favorite is a great little tap dancer. She is an attractive blonde, apparently about five years old, and when she joins Hal Le Roy in a dance number, the audience clamors for more.

COMEDY

Jim Barton
New York Capitol

This musical comedy comedian opens with a song about the kind of gal for him and proceeds to show with fair success the evolution of an Irishman's various stages of inebriation. He finales with a well-applauded soft shoe dance.—H. P.

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This Is No Dream.
One Little Word Led To Another.
I Got Myself In Bad Being Too Good To You.
Going Back To The One I Love.
I'll Be Much Obliged To You.
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Nina Olivette
Detroit Fisher

She is a clowning prima donna for a wartime production number. She has a number of weird dance steps that are intentionally devoid of everything that makes good dancing. In a burlesque skit entitled "She Loves to Dance the Adagio," with a line song of the same name, she turns the stage into a slapstick bedlam. She is a former "Scandals" dancer.

Manny King and Company
Buffalo Century

King, dialect comedian, is assisted by a buxom blonde, a titian-hairer girl, and man in an Apache dance, and various others. Most of the material is more than vaguely reminiscent of the burlesque stage, including several "blue" suggestions and a paucity of action. Even the most obvious quips and business drew laughs from the downstairs audience, but failed to start a snicker in the loges.

SONG AND DANCE

Wallace Sisters & Co. (5)
New York Academy of Music

This act is composed of two demure and attractive young ladies who are assisted by three versatile boys. One of them, a handsome lad, sings the introductory number and then goes into a well done eccentric rhythm dance that sets a good pace for the turn. A dressy, full stage setting is used. Two young fellows next offer their impression of the rumba as done by tappers in split rhythm time. The first young man enters singing a number, and as he sings Wilma Wallace does a strenuous acrobatic dance to a very good hand. Then, with the boy, she first does a rhythmic waltz routine and then an extremely fast number.

Both the girls, Wilma and Earlyne, offer an effective toe and acrobatic routine that undoubtedly is most difficult. The two boys follow with tapping, done in unison and as challenge work, with the other following with a combination strut, tap and acrobatic number in which he features a flying split that is noteworthy. The girls are then back on with another well done and rapid acrobatic routine.

The act closes with a speedy dance finale. Here is a class act that has youth, showmanship, ability and entertainment value and one that should do well in every theatre.—E.D.

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SINGERS

Irene Bordoni
New York Capitol

This vivacious musical comedy star opens with a vocal of "Mardi-Gras," followed by an imitation of Chevalier singing his famous French comedy song, "Valentine." For the remainder of her appearance she clowns with Benny Rubin.—H. P.

Baby Rose Marie
Detroit Fisher

Although some fans may regard this 10-year-old merely as a spoiled child, she is a real attraction who long since has departed from the cute-child type. With ragging emphasis she offers "Sing a New Song," "A Shanty in Old Shanty Town," "How'm I Doin'" and "A Sentimental Gentleman From Georgia." She should be especially good for the family trade.

Three Keys
New York Capitol

Making their stage debut here, these three colored radio features, using a piano and a guitar, offer a pleasing 10 minutes of rhythm harmony and scat-singing.—H. P.

Flo Brady (1)
Dallas Majestic

This sveldt lady in becoming black is a torch singer de luxe and the effervescence of her prancing, gyrating and jiggling through her three numbers gets her a good hand. Her "Devil and the Deep Blue Sea" song carries her all aflutter and was liked.

Al Kvale Music Director of San Francisco Warfield

A new music director and master of ceremonies has made his bow at the Warfield theatre, San Francisco, in the person of Al Kvale, who earned a popularity as a band leader in Chicago that has been matched by very few other artists.

The new leader comes of a distinguished family, his father being the late Rev. O. J. Kvale, who defeated A. J. Volstead for the nomination for Congress in 1920. A brother, Paul J. Kvale, is congressman from his district in Minnesota. Al was in the navy during the war and later entered the University of Chicago to study law, but gave this up for music and band leadership.

Radio Singer on Stage

Harriet Lee, National Broadcasting Company radio singer, has been engaged for vaudeville appearances at four theatres in the Metropolitan district: Orpheum, New York; Gates, Brooklyn; Loew's, Jersey City, and Paradise, Bronx.

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STAGE ATTRACTIONS

OVERTURES

JACK SPRIGG (Cincinnati Albee) presents a novelty overture, "Uncle Tom's Cabin in the Cotton," which is as effective as it is unique. In addition to the old favorites of the Southland, played by the full orchestra, "Suwanee River" is done by the brass alone, with Sprigg playing the cornet. Billie Leonard, vocalist then sings a verse of "Cabin in the Cotton," also "Dinah." Next, Sprigg, gives abbreviated descriptions of the characters in the play, "Uncle Tom's Cabin." At the end of each description the orchestra plays a few bars of such selection as is appropriate. The full strength of the ensemble is utilized in the finale, the chorus of the "Cabin" number, with Miss Leonard singing. The entire overture shifts from one factor to another in rapid succession, the whole blending into a continuous unit. A cleverly worked-out idea, cleverly executed.

ART KAHN (Milwaukee Wisconsin), guest conductor of the Wisconsin theatre orchestra, offers as a piano number, assisted by the orchestra, "Pianomania." Other selections include "Doing the New York," "Sylvia," "Three on a Match," "Round My Heart," "Two Hearts in Three-Quarter Time." This is a solo as well as a combination. For an encore the orchestra plays "My Silent Love," "Let's Try Again" and "Sing a Blue Song." Both Art and the orchestra get a big hand for their efforts.

John Gart (Brooklyn Gates) and His Rhythm Boys offer a short but snappy overture this week. Gart introduced a new number, "Belle of Barcelona," as the first number. This was presented as an orchestral number and was followed by a violin solo of "Night When Love Was Born" by Dave Orenstein, which drew heavy applause.

Comedy, injected in the form of a novelty song by "Tiny" Kaplin, was put over well and gained good applause and hearty laughs.

A most novel finish was the instrumentalization of "French Echoes," which was played in darkened house with only "hands" of musicians visible. Gart and his boys, besides being capable vaudeville musicians, are quite popular for their versatility.

JOE RUSSO (New Orleans Orpheum) and his RKOlians offer a short but well received overture which demonstrates that this band is about the best jazz unit in New Orleans theatres. The opening number is "One Hour With You," Howard Reed doing the vocal chorus through a megaphone and revealing a pleasant voice. The second number is "Wolverine Blues," done in fine style, with the orchestra sections taking the spotlight for solos.

CHARLES MANNING (Buffalo, Buffalo) and the Symphonic Ensemble had as this week's overture "Mignon," introducing Mrs. Manning, wife of the conductor, as soprano soloist, and the Shea's Buffalo ballet. The applause was fairly hearty.

WITMARK'S HITMARKS
She Went To Old St. Mary's, I Went to Notre Dame.
In A Shanty In Old Shanty Town.
I'm Making Hay In The Moonlight.
Sweethearts Forever. Three's A Crowd.
SLIDES AVAILABLE
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UP AND DOWN THE ALLEY

Things sure are getting pretty bad when even crooners are packing "rods." . . . A few days ago, **Will Osborn** (who claims to be the daddy of crooning) was arrested for having a .32 caliber pistol openly exposed on the seat of his car. . . . Samuel Leibowitz, attorney, leaped to the defense of the gentle habits of crooners and pleaded not guilty for the songbird. . . .

▽

After considerable competition among the music publishers, the firm of **Leo Feist** acquired the new **Isham Jones** waltz hit, "I'll Never Have to Dream Again." . . . This melody is said to be Jones' best since his hit, "I'll See You in My Dreams."

▽

After 25 years as a singer, the popular **Gus Van,** dialectitian, is pretty certain that the old variety days, when performers worked twice a day and audiences were audiences, are gone forever. . . . **Eddie Edwards,** popular West Coast organist, accordionist and "mike" specialist, recently arrived in town and is anticipating a—hookup. **Lou Breese,** formerly of **Paul Ash's** orchestra and for the past year or so the popular attraction at the Minnesota in Minneapolis, is now enjoying a return engagement at the New Orleans Saenger. . . . Incidentally, **Paul Ash,** the daddy of them all, is back in town, looking fit as a fiddle and with that radiant smile of his flashing in the same old way. . . . Paul was sort of secretive about his plans, but you'll hear of them in this pillar in the near future. . . . The **Three Gibson Girls,** who broadcast over **WOR** on Sundays, Wednesdays and Fridays, are known as the **Daly Sisters** when they sing over **WEAF** on Wednesdays. . . . This pleasing harmony trio is composed of **Dorothy Dale** . . . **Florence Shewell** . . . and **Gertrude McDonald.** . . . That crackerjack pianist who accompanies them is **Charley Bates** of **Robbins Music Company.**

▽

That spectacular radium illusion dance performed by the **Ayres Rene** troupe at the Roxy last week was originated by the **Starnes, Kovers** Quintet, two or three years ago. . . . The Quintet are currently in Montreal and will soon be seen on Broadway. . . .

ED. DAWSON

ORGAN SOLOS

EDDIE MEIKEL (Milwaukee Wisconsin), guest organist, offered a number of selections with entertaining varieties including "You're the One," "Lovable," with the girls asked to sing various sections, "Dew, Dew, Dewy Day," with trick words, "Every Time My Heart Beats," "When It's Springtime in the Rockies," "Just a Shanty in Old Shanty Town," and "Whistle and Sing Your Blues Away." Eddie received wholehearted cooperation.

BOB MACHAT (Brooklyn Madison) opens his solo with "Voice of the RKO," the theme song used in every RKO theatre. He has done away with making his announcements by megaphone and it improves his work in every way. A cleverly worded special lyric slide tells the audience to sing, and it is written to the tune, "Let's Get Friendly." This gets them off to a good start and from then on they sing. The opening group of numbers are: "Here's Hoping," "The Lady I Love" and "Tell Me While We're Dancing." Machat then tells them that by singing "Blue of the Night" they will paint a picture of a beautiful girl. This proves to be a great laugh getter, when the finished portrait turns out to be of an extremely homely girl. Closing the solo with "Sonny Boy," and "April Showers," gives the audience two good numbers to sing and helps to build applause.

GLADYS LYLE (Birmingham Alabama), recently offered a novelty program entitled "A Crazy Quilt of Melody." Opening with a jingle to the tune of "By the Fireside," she wove into the melody quilt bits of different colors. Blue was represented by "The Blue Danube Waltz." "Dixie" provided the brown; "O Sole Mio" from the Italian, gold; a touch of green in "Wild Irish Rose"; "La Paloma" gave the "red" hot touch. Finally she concluded the clever arrangement with a hem for the quilt, a "toneful melody," entitled "We Just Couldn't Say Goodby." Miss Lyle has done much to popularize the organ solo during her six months stay at the Alabama.

ARSENE SIEGEL (Detroit Fisher), in a solo entitled "Singing Along," recommends songs as blues-cures. The audience responded with surprising warmth to the three opening selections, "Night Shall Be Filled With Music," "It Was So Beautiful" and "At the Mardi Gras." A memory test is built on "We Just Couldn't Say Goodby," with a lyric slide shy a number of words and phrases. "She'll Be Comin' Round the Mountain" found a warm reception, and "Everyone Says I Love You" closed the solo.

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A Paramount Picture

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In Two Sections—Section One

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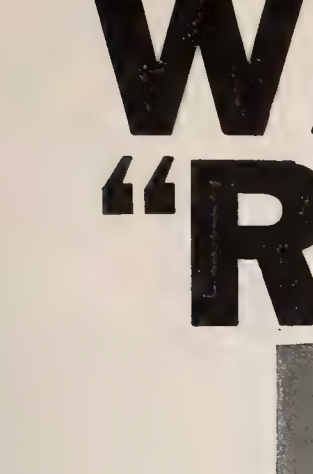


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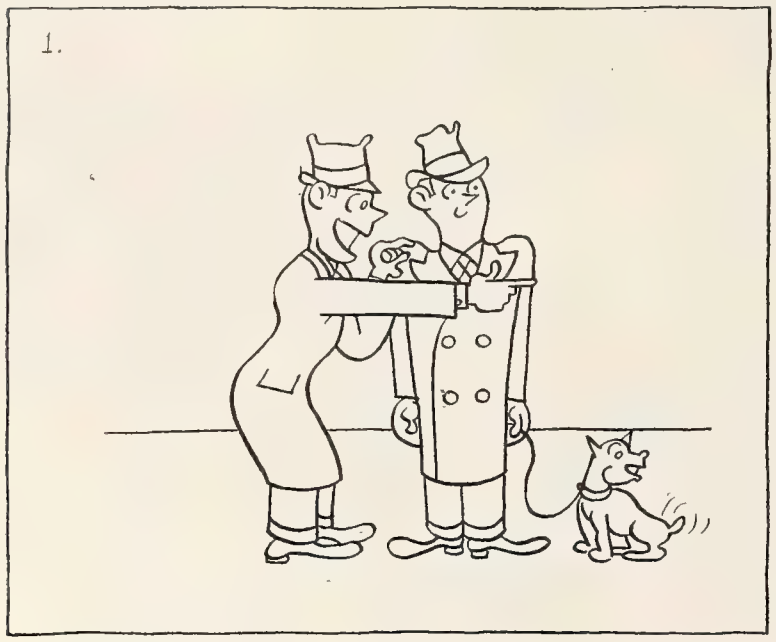
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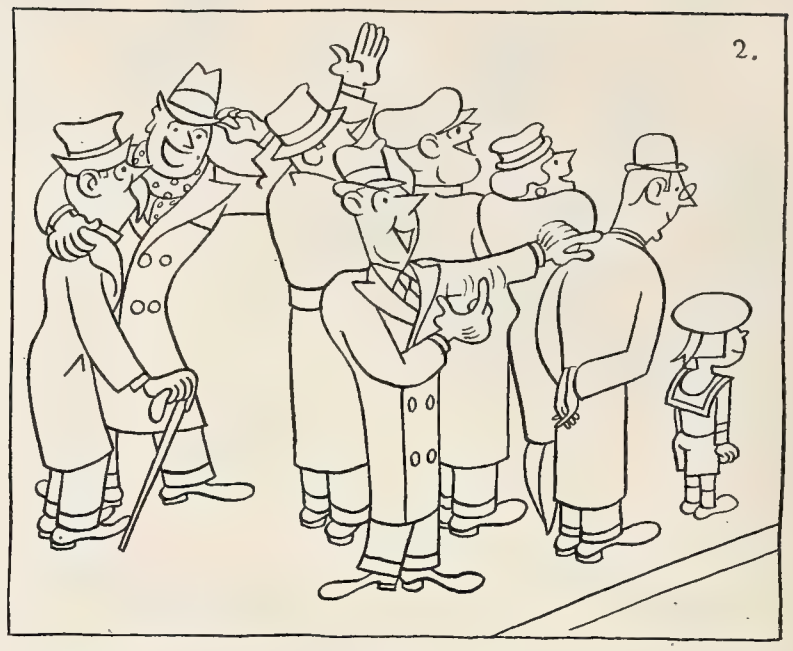
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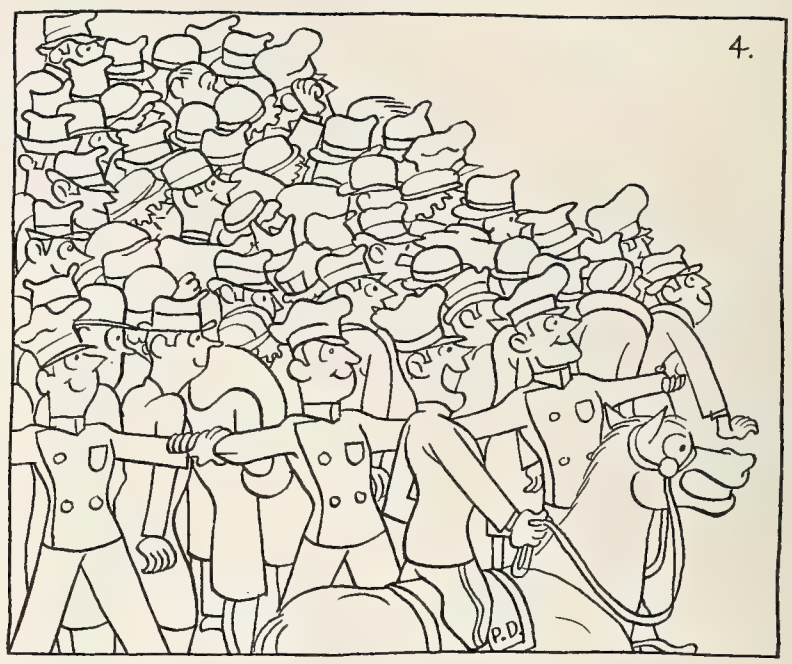
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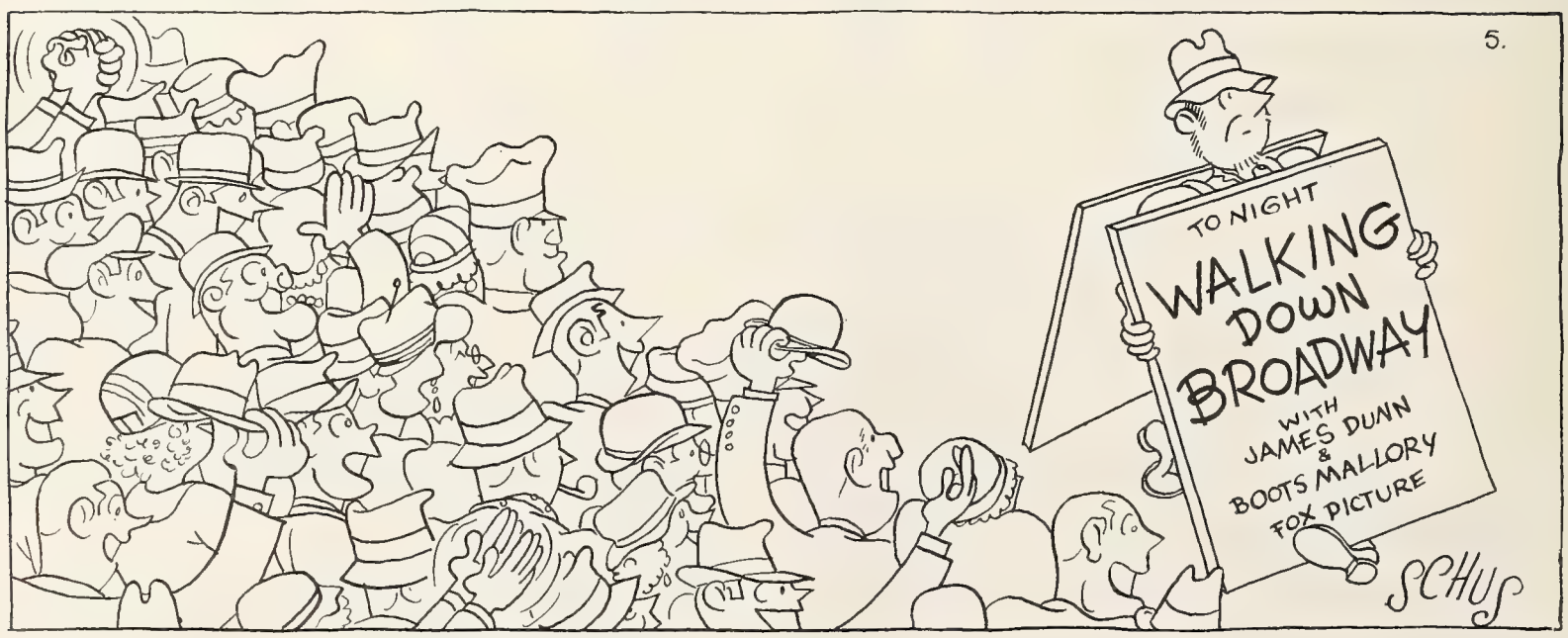
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MOTION PICTURE HERALD

Vol. 109, No. 4 — October 22, 1932

"ACTS OF CONDESCENSION"

A BEST seller is "a book that is perfect in its own kind" . . . "written by one whose mentality and emotional preoccupations are those of a large number of persons," because there is no such thing as successfully writing down to the popular taste, says Mr. Frank Swinnerton, British author and critic, in his "Authors and the Book Trades," just published by Alfred A. Knopf in New York.

Many of Mr. Swinnerton's observations will be of interest to those involved in the closely related problems of the motion picture. Those familiar with the picture process known as "dumbing it up" will find a thought in his insistence that "you cannot make best sellers out of an act of condescension."

Concerning the public Mr. Swinnerton observes that it is incalculable "because all it demands of the book trade is 'something to read.'" Which reminds us that the motion picture demands nothing but some entertainment and does not know what it wants until after it has had it.

The judgments of public taste which have been famed by Mr. Swinnerton in the world of books and by our own Mr. Samuel L. Rothafel in the world of the screen are closely parallel, and in many points identical—as they should be if either is close to fact. Mr. Rothafel, incidentally, in his career as a showman, when so situated that he might choose his product, has come rather close to Mr. Swinnerton's prescription for a writer, calling for "one whose mentality and emotional preoccupations are those of a large number of persons." Mr. Rothafel has so often said that he had found that in pleasing himself he pleased the public. Mr. Ray Long, for many years a conspicuously successful magazine editor for the masses, had the same formula.

In England there is an output of some fourteen thousand books a year and in the United States about ten thousand. Without conclusive data at hand it seems a reasonable certainty that the motion picture, despite all its shortcomings and dissatisfactions, has nothing like the failure rate of the industry of book publication. But books are produced inexpensively and the biggest speculator is the author who is permitted and empowered to prosper or starve on his own.

All of which brings us again to the notion presented to the Society of Motion Picture Engineers last week by Mr. Terry Ramsaye, who urged that the technicians could best serve the future of their industry by simplification of the mechanisms and processes of production so that vastly more pictures could be made at vastly less cost, achieving for the art something of the facility and liberty of expression of the printed word. Expressed in other terms, a kindred line of thought is conveyed by an article in this issue of Motion Picture Herald from Mr. Campbell MacCulloch of Hollywood, an engineer and economist. He sees now in operation the beginning of processes of production which will evolve into methods which will make tremendously costly and ponderous studios unnecessary.

FAN INTERVIEW

THE only evident reason for interviewing Mrs. Franklin Delano Roosevelt on the subject of the motion picture is that she is the wife of a gentleman by the name of Franklin Delano Roosevelt who is quite a bit in the public eye and ear these days. However, the fan magazines are doing it, and for "Modern Screen Magazine" Mrs. Roosevelt has signed a screed in which she dismisses with a word the wave of criticisms of the screen for its crook and gangster pictures, going on to say of criticisms: ". . . one which is even more valid is that the movie, in picturing everyday life in so-called high society, falsely teaches bad taste, bad manners, not to say bad morals." Not to say, indeed! Mrs. Roosevelt is really and professionally a schoolmarm. Would it not be better if the screen did not teach at all? Suppose we let it just entertain. High society went abroad with Berry Wall and hasn't come back.

△ △ △

MOSES L. MALEVINSKY

A POIGNANT sense of loss comes with the passing of Moses L. Malevinsky, one of the most able and famous of lawyers in the amusement industry. While his recent years had been more largely concerned with plagiarism litigations this represented but a lesser sector of his activity and interest in the world of stage and screen. He was a close student of the drama, about which he at times wrote with great enthusiasm. He represented many of the greater figures of the screen for many years and was in his sage and kindly counsels no small factor in their successes. "Mal," as his friends called him, was much a philosopher and a dramatist in his daily life. His dislikes were lusty, vigorous, and fluently recorded. His friendships and enthusiasms were deep and warm and ardent. He was one of the great sincerities of Broadway.

△ △ △

A MEDITATION. College football is a major, seasonal amusement industry. In some sections of the country football managers have gone to the billboards with stock 24-sheets. The sporting sections do the newspaper advertising, free, and lots of it. It is competition for the amusement dollar. Now it chances there's a big picture circuit in New York so tough about competitive amusement it will not permit its screens to show a scene from Coney Island. But all across this broad land of ours the newsreels deliver a deal of screen space to football, and very frequently have to plead and plot for the privilege of picturing the game. Also every spring the cameras go south to help the build-up for baseball, which is another industry of selling seats to a show. Neither baseball nor football, as now operated, is news. They are merely competition.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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POSTERITY WILL BE TOLD THE TRUTH

—THE BOSTON GLOBE

POURING HISTORY

The screen is about to pour history into man, woman and child, through keeping "alive" the nation's leaders in the talking picture, says the GLOBE of BOSTON in MASSACHUSETTS.

> . . . There is a notion that modern contrivances will be able to give future generations an accurate idea of those who now hold the center of the stage. Through the speaking motion-picture posterity will be told the truth. . . .
>
> Recent news from Hollywood proclaims that Ex-President Woodrow Wilson is to be brought back to the world. A motion picture study of him is available. . . . Other restorations are to show Ex-President Theodore Roosevelt, Alexander Graham Bell and Thomas A. Edison. If the pictures draw, history will be poured into any man, woman or child willing to stop, look and listen. . . .

▽

BAD BUSINESS

Writing of "Hollywood sensations" in the NEWS of DAYTON in OHIO, James Muir warns that "scandal was regarded as very bad business" in the old days of the silent screen. Thus:

> The cinema, once as pure as the driven snow, has become so pitted with scandal from time to time that people have ceased to wonder when some new Hollywood sensation breaks on the first page. . . .
>
> Just as the film industry has become the dominant amusement industry of the country, so its disciples manage to get into difficulties far more frequently than the players of the lowly stage. It does not seem to make so much difference today since the films have gone talkie. But scandal was regarded as very bad business in the days when pictures were silent. . . .

▽

BLAME

After the Kentucky Federation of Women's Clubs remonstrated over depiction of drinking in motion pictures, an editorial writer of the TIMES of LOUISVILLE quotes "drys" and "wets" alike on widespread drunkenness, and then puts his own question:

> Drunken debutantes are discussed from the differing points of view of rabid wets and drys, as if they were the rule rather than the exception.
>
> In the circumstances what can the movie producers do? They must depict life as it is popularly depicted, mustn't they?

NONSENSE

That much-used phrase, "What the public wants," is thoughtless and nonsensical, in the view of Robert P. Updegraff, writing in the NATION'S BUSINESS. He explains:

> . . . In his own house the theatrical producer watches the box office for today's sales and listens in the lobby to the comments of his audience on its way out. When he changes productions he gambles on what the public likes—not what it "wants." There is no greater nonsense, in or out of the theatre, than the thoughtless phrase. "What the public wants."
>
> That shrewd American showman, "Roxy," disillusioned me on that point several years ago.
>
> We were talking about the public and the theatre and "Roxy" observed: "No manager can give the public what it wants because the public doesn't know what it wants until it sees it. Even then it only knows whether it liked what you gave it. It never wanted it in the first place."
>
> The simple fact is that the public never spontaneously wants anything but food, clothing, shelter and perhaps leisure. . . .

This Week

Short subjects come into spotlight with decline of double featuring; win place in Academy awards program and in "exclusive run" field — *Page 9*

Exhibitor mass meetings will act on joint Allied-MPTOA program, with Chicago gathering November 28 and session in New York December 1 — *Page 18*

"Boston Casey," not a Censor — *Page 12*

Exhibitors act to solve that vexatious problem of the 12-year-old dividing line for children's admissions — *Page 16*

British exhibitors become less and less dependent upon American product with higher standard of English-made pictures, says Ernest W. Fredman — *Page 19*

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SENSITIVE

The question whether the public is as sensitive as the producers appear to believe is raised in a syndicated editorial article in the TIMES of CUMBERLAND in MARYLAND. Of such "exaggerated carefulness" he says:

> . . . In the recent picture, "Okay America," the President of the United States appears briefly as a character, but only his hand appears and a shadow of him. Apparently the director regards a President as too awesome a figure to be treated as other characters are.
>
> All of which leads one to wonder whether the public is as sensitive as the producers in these matters. Stage audiences seem to be able to stand more than movie audiences. One of the charming features of "The Green Pastures" is the dignity and graciousness of the old Negro who plays the part of God. If the movies ever tackle that drama, what will they do with the important part of "de Lawd?"

▽

DISTORTION

A writer in the JOURNAL OF MILWAUKEE in WISCONSIN views with alarm the "unrealness" of Hollywood and wonders whether its product is a "true mirror of life" or "one of those distortion devices seen in an amusement park." He says:

> Hollywood . . . is not changed. We doubt if it can change. As well ask the "pike" and sideshow row of a circus to change. Its very unrealness prevents that sanity and balance which are necessary in the direction and regulation of people's lives. The film people are victims rather than unrepentent sinners.
>
> . . . Their escapades will probably never reach into our lives. Their art does. It is our chief entertainment diet. And it should be a matter of grave concern to America that in motivation and effect much of it is as unreal as Hollywood itself. If the purpose of drama is to hold a mirror up to life, then it matters a great deal whether this be a true mirror or one of those distortion devices seen in an amusement park.

▽

PRAYERS

Ferdinand H. Pease of New York City writes to THE CHURCHMAN about several pictures "in which a straightforward, honest, open-eyed prayer has been very impressive," and which he thought were "real progress."

SHORT SUBJECTS WIN SPOTLIGHT WITH DECLINE OF DUAL FEATURES

Recognition of Shorts in Academy Awards and Inclusion in "Exclusive Run" Project Also Are Factors in Rejuvenation

Short subjects are taking their place in the industry's spotlight. A number of factors have contributed to this development, principally the recent return in Chicago and Detroit to the single feature policy; the announcement of the recognition of shorts to be made in the annual awards program of the Academy of Motion Picture Arts and Sciences, and the short product "exclusive run" deal now nearing completion between Metro-Goldwyn-Mayer and Harry C. Arthur, New England circuit operator.

The defeat of the double bill regime in Chicago and Detroit, coupled with the fact that Kansas City and other exhibitors are considering a return to singles, gives every indication that the country, with the possible exception of New England, is heading toward the single feature policy. With the change in Chicago and Detroit, though effective only a few weeks, there has been an immediate increase noted in short product sales by almost every one of the larger companies. Short subjects sales managers were unanimously optimistic, both because of present business pick-up and prospective increases.

A symposium of opinions on this subject indicates definite improvement in short feature sales which ranged to as high as 150 per cent. The following companies were covered:

Educational—Jack H. Skirball, sales manager, reported that from the second week of September through October 1, sales increased 110 per cent.

Warner Bros.—Sales in the Chicago territory increased 150 per cent over the previous year at the same time, said Norman H. Moray, Vitaphone sales manager. "Our billings to theatres for actual performances of shorts have gone up 100 per cent over the previous two weeks—or any previous two weeks period under double features."

Paramount—It was the consensus of George Shaefer, general sales manager, and the division managers, that about 25 to 30 per cent increase in short product sales has been obtained in Chicago. However, this increase probably will be still greater as the results thus far have been shown for only a relatively short time since Chicago went off double billings. With the exception of New England, Mr. Shaefer believes that the majority of exhibitors will return to singles.

Universal—"There has been an excellent increase in short product sale in the Chicago territory," Harry Milstein, short subject sales manager, reported. "Our newsreel sale is increasing greatly. In them we are featuring the evidences of business upturn and have found that this has a good psychological reaction on audiences. I believe that singles will return generally. That policy is the natural foundation of the business. The customer is better satisfied with this type of program which gives him real variety and entertainment. As a matter of fact, many people stay away from doubles because they have seen one of the pictures. And with double billings at least one of the two pictures is apt to be a weak sister. While we have cut down the number of our short releases, we are spending more money in an attempt to further increase their quality."

RKO Radio—"Theatres that had contracts dormant on account of double billings are now opening up and taking both our old comedies and our new ones as fast as we can deliver them," said Al Mertz, short subjects sales manager. "In the last thirty days our short product sales in Chicago have increased 35 per cent. The theatres today are shopping for good 2-reel subjects. They are using as much care in this as they are in selecting features."

Metro-Goldwyn-Mayer—"There has been no appreciable difference in sales," reported Fred Quimby, short subjects sales manager. "Our short product has been booked regularly in Chicago. Exhibitors have sometimes used Laurel and Hardy comedies and billed them with the features as 'doubles.' I think that the step taken at Chicago should result to the benefit of the short product market generally."

Columbia—This company reported an increase of 30 per cent in the last sixty days irrespective of changes back to single billings. It was said that while Chicago has started buying shorts it has not yet done much exhibiting on the new basis of single features.

Fox—George Roberts, short subjects sales manager, said: "There have been no indications of increases."

Concurrently with the reports of better short product business throughout the country comes the announcement by the Academy of the appointment of a special committee to outline rules for nomination and selection of short subject awards.

There will be three classifications in the short subject group eligible for certificates of honorable mention.

1. Subjects of 3,000 feet or less first publicly exhibited in the Los Angeles district during the year ending July 31, 1932, are eligible.
2. All subjects submitted for recognition must be submitted to the Academy before October 18.
3. Only one subject from a series a producer makes may be submitted in each classification.
4. Classifications are: (a) mechanical or animations, (b) comedies, (c) novelties.

An Academy committee of 15 members will view all subjects entered. A group of five members each will be assigned to each classification. Winners will receive their certificate of honorable mention at the annual awards banquet.

Still another departure is the negotiation now under way between Metro and Harry C. Arthur for the exclusive showing of MGM's shorts in six New England towns. William F. Scully, eastern district manager for MGM, said on Monday that the deal was not completed but that he expected to be able to make a definite statement later this week.

According to the reported terms the Metro shorts, 89 in all, will be shown only in the former Fox Poli theatres in New Haven, Meriden, Worcester, Bridgeport, Springfield and Waterbury. It is understood that the exclusive arrangements are to include the entire output of features as well. Approximately $1,000,000 will be involved in the contract.

Other than Loew's State in Providence, Mr. Arthur will be the only exhibitor to show MGM pictures exclusively in New England.

After the news of the shorts exclusive deal comes a report, this time from Warner to the effect that that company is launching a campaign on short subjects to offset doubles. Speaking of the development, Mr. Moray said: "We believe that name value in shorts will successfully offset competition of double bills and sometimes even compete favorably with single features."

In an attempt to prove that big names in short subjects can effectively compete with stafe shows—or can enable theatres to substitute this type of entertainment for stage—a special program of "name" shorts is used by Warner Bros. for the Broadway premiere of "They Call It Sin," opening at the Winter Garden this week. The Vitaphone program will consist of Charlie Chaplin, Jack Dempsey and Douglas Fairbanks, who appear in "Out of the Past," a "Pepper Pot" number. Hal LeRoy and Mitzi Mayfair, dancers, are in "Tip, Tap, Toe," a "Broadway Brevities" musical comedy. "Rambling Around Radio Row" features a number of radio headliners, among them J. C. Flippen, the Four Lombardo Brothers, Aunt Jemima, Baby Rose Marie and Howard Lanin and his orchestra.

Lasky, Fox Deal Near Completion

The negotiations whereby Jesse L. Lasky will become an independent producer associated with Fox Film Corporation were nearing completion on Wednesday. It is expected that the contract between Mr. Lasky and Sidney R. Kent will be signed this week.

To Study New Cleveland Situation on Protection

A joint meeting of Cleveland motion picture theatre owners, theatre managers, branch managers and bookers to explain details of protection as set forth in the settlement agreement which ended the monopoly suit of independent exhibitors against all of the producers and distributors, was voted at a meeting of the Cleveland Motion Picture Exhibitors Association last week.

A clear understanding of the protection rules as incorporated in the agreement will, it was stated, eliminate all possibility of unintentional breaches, and save a lot of trouble for everyone concerned.

To Vote on Sunday Films

The Alabama legislature has favorably reported a bill providing for a referendum on Sunday motion pictures for Birmingham, to be voted at the November election.

REDUCTION OF COST AT THE STUDIO UP TO TECHNICIAN, SAYS ECONOMIST

Campbell MacCulloch Points to Savings Already Made by Synchro-Projection Process of Composite Photography

Calls Mechanics of Production Clumsy and Expensive; Cites 7% Reduction in Proportion of Sound Cost to Negative

by CAMPBELL MAC CULLOCH

Mr. Campbell MacCulloch, engineer and economist, is a man of long experience with matters cinematic. In 1925 Mr. MacCulloch was sent from New York to Hollywood to make an industrial survey for a large studio. Since then he has done the same job for several other companies. His connection with motion pictures dates from Triangle days, when he was scenario editor. A graduate engineer of the University of Toronto, he is also an inveterate motion picture "fan," and Hollywood says he knows more about costs, real and imaginary, than any one else in the picture capital.

Important potential changes in one of the major Hollywood studios are reported as following a heated quarrel between home office executives and production chiefs. The argument centered around the excessive costs of the studio's product. The home office people insisted that a picture that cost four or five hundred thousand dollars, and grossed but five or six hundred thousand was merely a short-cut to bankruptcy. The production executive remarked that his job was to make the best possible pictures, and if the home office couldn't sell them that merely indicated the need of an entirely new and more competent sales force.

This situation is mentioned merely because it points very clearly to the next vital and important step in prospect, the necessity for technical improvements that will permit production at something less than the present day costs. Put another way, salvation for the motion picture industry lies in the hands of the technician. At present the whole procedure is far too complicated and expensive, and further short-cuts, eliminations and cut-offs are necessary.

Composite Photography

A fair indication of what is needed is shown by the synchro-projection process of composite photography which came into being a year or so ago. That it already has proved an economic boon to the major studios is unquestioned. One frankly admits that from 15 to 20 per cent represents the curtailment in cost of production; another believes that 10 per cent reduction in costs may be attributed to the use of the new system.

Briefly, its development means that much of the scenic background for a picture may be extracted from a filing case; that the necessity for sending company, technical equipment and executive staff, with all the consequent problems of transportation, maintenance and ineffectiveness, may be largely eliminated, production time economized and an equal if not superior result achieved. In essence the process—which is nonpatentable, by the way—is a method of projecting a suitable filmed background upon a large translucent screen from the rear, of posing in front of this screen the necessary foreground action, and, by means of a camera synchronized with the projector, of photographing both live foreground action and projected background together to form a composite.

This means that a library of backgrounds may be built up, backgrounds from all the world.

MGM's bill for its African expedition to film "Trader Horn" *in situ* was tremendous. Today a couple of cameramen and a technician with a portable sound equipment could get all necessary locale and atmospheric sound at a fraction of the cost. Several years ago the studios learned how to combine two or more sound tracks to get the desired composite effect, so the Indian tiger's snarl can be imposed upon the traffic of Broadway or the Strand and gain a verisimilitude that defies dissatisfaction.

For six months Paramount Publix has had a cameraman roaming Europe, shooting whatever scenes his judgment or instructions indicate will prove useful. With each scene he supplies data as to the type of lens, height of lens above the ground, and inclination angle of the camera. The backgrounds are developed in Hollywood and the accompanying data filed with them. In use the camera is set at the same angle and height, and the foreground action composed upon the projected scene.

Interest Charges

And there's a secondary factor that ultimately may have a tremendously interesting effect upon the whole problem of production. Present day studios represent an investment of capital that affects production cost because of the necessity for spreading the overhead it represents. Reasonable interest charges on a studio investment of ten millions will be at least $600,000 a year, or about $2,000 per working day. If the studio turns out 40 features in the year this means that each picture must absorb $15,000 for this one item.

It is a fair assumption that eventually such extensive area and building investment will be unnecessary as the use of projected backgrounds increases, so presumably some of the acreage may be disposed of or converted to other uses. With fewer or less extensive facilities a reduction in both maintenance and investment will be advantageous. But capital will be needed to keep a group of cameramen abroad upon the earth.

Unquestionably the motion picture is hampered by its attendant costs. Literature, art and the stage have nothing like so great a production load to carry. Harold Bell Wright, James Montgomery Flagg, Gutzon Borglum, George Gershwin, or Noel Coward requires but a few simple tools or equipment to get results that are salable to the public. But to take any one of their ideas and get it in merchandising shape in motion picture form requires investment of a sum that represents a sizeable fortune.

That's where the technician comes in—or should come in. That's where the great producing units should be spending part of their money—in research into methods that will reduce production costs to the point where if but 700,000 persons patronize a picture their contribution will have amortized its cost. Today the mechanics of production are too clumsy; too involved; too costly. Progress has been made in the last decade, of course, as witness the increasing use of miniatures, and recently the combination of these with the projected background and a live foreground action, but these are operative in but one direction. Actors cost money—and when they are of the star caliber, probably unreasonably too much money.

Sound Cost Reduction

As an indication of what may be accomplished under pressure, in the first year or two sound ran to nearly 10 per cent of total negative cost. Today it averages under 3 per cent. The difference in a production costing $200,000 is $14,000. Photography today will probably average 15 per cent of negative cost. If that could be cut to 5 per cent it would mean another $20,000 out of the hypothetical production just mentioned. And it could be, though perhaps the job is not all the technicians'. The director who finds it necessary to protect himself by shooting seven camera angles on every scene some day will be classed as the incompetent he is. One of these gentlemen, who must perforce be nameless, recently shot and turned into the laboratory over 400,000 feet of negative to get a 6,500-foot picture. That meant $50,000 alone for photography, to say nothing of the criminal waste of time.

The public has a vital interest in these things because they pay the bills. The exhibitor stands out in the middle and so has a personal interest in what pictures cost, for he is compelled to pass his increased film rentals on to the public. When that public resents either increased cost or lower quality by staying away from the theatre, the exhibitor may reasonably lay responsibility for those vanished revenues on the doorstep of the producers.

Pictures can be made more cheaply and better, and the producing studios might encourage the technicians to devise shorter cuts and insist that the writers and directors know rather more definitely what they are about before they set about it. The synchro-projection system is a long step in the right direction, and proves what a little intensive thought will produce. As it is, the studios seem somewhat in the situation of the gentleman who complained that he couldn't see London because of all the houses. They need someone who will spend his time thinking how pictures may be made more reasonably, and thinking of nothing else.

BRITAIN MUST DEVELOP STARS TO STAY IN RACE, SAYS CHARMAN

Cites View of Herbert Wilcox That England Lacks Leading Men "of Virility Demanded by Cinema Audiences of Today"

Problem Declared Not One of Material but Rather of Knowing How to Groom Players; Calls Comedians First Rate

by BERNARD CHARMAN
London Correspondent

Herbert Wilcox, productions director of British and Dominions, Ltd., has set the cat among the pigeons by giving public expression to a topic which lately has been going round the trade. In the *Daily Mail* he says: "Britain has no leading man with the standard of virility which cinema audiences of today demand of their film heroes. . . . At the present time I cannot name one straight actor in Britain with a fraction of the popular appeal commanded by such men as Clark Gable, Robert Montgomery, Gary Cooper, Richard Arlen, Chester Morris, Fredric March or Warren William."

Nor can anybody else.

I have discussed this question with a variety of people, most of them fellows who act as onlookers to the trade, and in every case we have ended with the same doleful conclusion. Ask any average English filmgoer to name half a dozen British screen stars without stopping to think, and he will give you—Tom Walls, Ralph Lynn, Jack Hulbert, Leslie Fuller, Jack Buchanan, Gordon Harker (perhaps) and no more.

There certainly is not a Gable in that crowd. In considered argument one constantly is hearing such names as John Stuart, Colin Clive, Garry Marsh, Harold Huth, Henry Kendall, and so on, but, painful as it may be to confess, there is not one of them to be compared with, to use Mr. Wilcox's examples, Robert Montgomery, or, say, Gary Cooper. Their respective merits as actors do not enter into the question, for several of the British players mentioned have been known to put over first rate performances of a type (while the careers of the Hollywood players have not all been without blemish). But none of them has, as far as memory serves, given us a virile performance to compare, for example, with that of Warren William in "The Mouthpiece." Unless, perhaps, the Capatin Stanhope of Colin Clive in "Journey's End" can be excepted.

That again, switches the argument to another track—is it the material we lack or the knowledge of how to develop it? But I can return to that later. Mr. Wilcox's point is that when he required a straight leading man for a current B. & D. production he had no alternative but to go to New York. "I have no hope at the moment," he says, "of finding such talent in Britain."

We feel over here that as far as comedy players are concerned you have to hand it to the British studios, and we get what consolation we can from that. But no abundance of people like Walls, Lynn, Buchanan, Sydney Howard, or Hulbert, Ivor Novello (whose performance in "The Lodger" suggests that he might be No. 1 in the School for British Film Heroes) can compensate for the dearth of youthful players of straight parts. It cannot be wondered at that home studios consistently avoid the straight drama and expend their substance on comedy and other product of a frothy nature. They may feel happy that pictures of this genus bring business to the box office, but the public will need a change some day, and then where will Elstree be? Back where it was around 1927?

Studios that expect to serve the world cannot hope to do so on one type of picture. Versatility is as essential to the film producer as to a good cook; you can feed a hungry man with crackers, but it takes a well planned menu with plenty of diversity to tempt him when he isn't so hungry.

Now, about this other question. Is it that we haven't the material, or that we don't recognize it when we have got it? Colin Clive made a great hit with "Journey's End," which was produced in an American studio, but he scarcely can be said to have repeated his triumph in any of the subsequent pictures he has made here. Leslie Howard had to go to Hollywood before the film fan became conscious of his existence. When he came home recently he made one of the most brilliant pictures that ever came out of a British studio. One film he made in Hollywood carried Jack Buchanan higher than all the British films he ever had made, put together.

And there are many others. Were the names of Victor McLaglen and Clive Brook box office magnets before they crossed the Atlantic? Surely, according to the law of averages, a country that can produce players of their calibre ought equally well to be able to push forward the prototype of a Phillips Holmes or a Spencer Tracy when the need arises. Paramount had an easy choice in Gary Cooper for "Morocco," but because he couldn't find an Englishman for the job, Rex Ingram had to play lead himself in "Baroud" (an almost identical subject), which is now up for judgment by the trade over here.

My opinion is that we have the material, but do not know how to set about the process of grooming players for stardom. Unless, horrible thought, our studio chiefs are afraid to indulge in the process for fear the wage capacity of their players should rise as the grooming proceeded. Men like Harold Huth and Hugh Williams have potentialities. Williams, for instance, would be improved beyond all knowledge if he were to be taught the elementary fact that film heroes should not talk as if they had a hot potato in their mouths all the time. Hollywood has made successes from much less promising material than John Stuart, and it will be interesting to see what results Fox gets from Frank Lawton when he plays in "Cavalcade."

Replying to Herbert Wilcox's article, BIP says they have discovered a young man who fulflls all the requirements. I hope they have; and if he comes up to expectations, may they preserve him and encourage him up the long ladder that leads to the bright lights.

Britain has got to find he-men if she is to continue to struggle for a place in the world markets. Herbert Wilcox, Weston Drury of BIP, and Michael Balcon of Gaumont must concentrate their attention on the masculine element of the younger generation.

One challenger I shall have in respect of that last statement will be none other than Louella Parsons, whom Wardour Street feted before her return to America this week. Miss Parsons considers our only weakness to be in the creation of *feminine* stars. I prefer to side with Mr. Wilcox, who avers that we have girls who can hold their own on the world's screens. Certainly even they could be helped more energetically along the way that leads to fame, though that's beside the point.

It's men we want, and it's men we've got to have.

▽

"Grand Hotel" has opened big in London, and it is expected its New York triumph will be repeated here. The press has cheered itself hoarse, and the ticket agencies booked large blocks of seats before the opening. So great was the demand for trade show seats that three separate viewings had to be given for exhibitors and the press.

Fox and Western Electric took a copy of "Congorilla" and a portable set to the Zoological Gardens and tried the film out on the simians. It was a great success; the apes did not even throw one peanut at it.

Their Royal Highnesses the Duke and Duchess of York called "Horse Feathers" one of the funniest comedies they ever have seen.

Allan Dwan has signed with Sterling Films to direct "Her First Affair" and will not, therefore, return to Hollywood as first intended.

Renters are peeved by a film critic who listed certain features in his review as "Films to Avoid." KRS suggests legal action.

Exhibitors are complaining against evening trade shows, but renters retort that they don't come to morning or afternoon screenings.

THEATRE RECEIPTS AND SHOE BUSINESS

A New Orleans retail store of the Walkover Shoe Company, pointing to the fact that prosperity is coming back, is quoting alleged receipts of New York vaudeville and motion picture houses to prove it. The figures are prominently displayed on a sign in the shop window.

Lithuanian Studio Opened

A film studio has been established in Kovno, Lithuania, under the name Lietart-Film, for the production of domestic newsreel films, obligatory in all motion picture houses.

"BOSTON CASEY," NOT A CENSOR

Licensing Executive, Who Once Defeated Move for National Board, Comments on Films

by CHARLES S. AARONSON

John Michael Casey, known these two decades and more as "Boston Casey, the Censor," will take his hat off the peg in the office in Boston's City Hall, on the door of which is printed "Mayor's Office, License Division," for the last time on October 31. John Casey's hat comes off that peg for the last time not because indignant citizens clamor for his dismissal, not because a new mayor has come to guide the destinies of the city, but because Mr. Casey has reached the supposedly venerable age of 70. The law requires that the age of 70 means retirement on a pension, whether the pensionee likes it or not. Mr. Casey does not like it.

The Chief of the Licensing Division, City of Boston, to give Mr. Casey his proper title, has objected always to being characterized as a censor. He calls the attitude of the censor "often childish," and in his 28 years and nine months as licensing executive for all amusements, Mr. Casey has had ample opportunity to judge the actions of the censor.

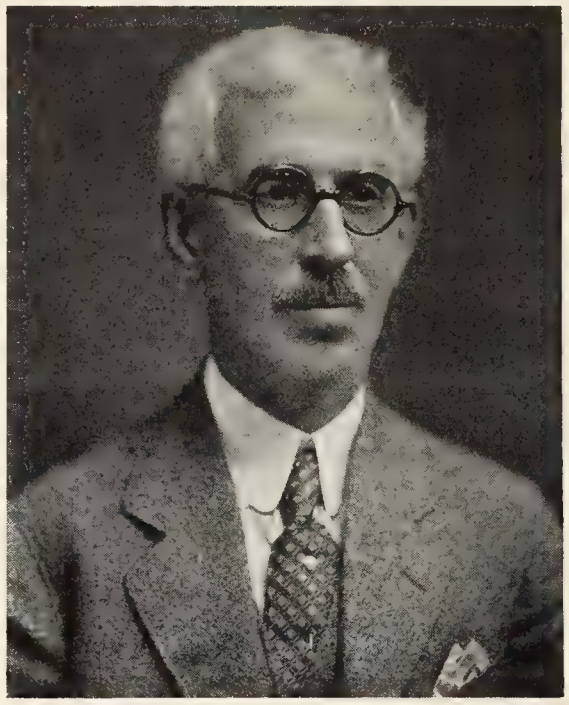
Some few years back, executives of a large producing company conceived the notion of inviting representative censors from all parts of this country and Canada to the studio in Hollywood, for the express purpose of showing them a certain film, about which there was perhaps a slight doubt from the censorial angle, and showing them a good time as well.

John Casey held himself somewhat aloof, and when the censors met in Chicago and started westward, he ensconced himself with his inevitable cigar in the club car. The assembled censors were not particularly delighted with the degree of his enthusiasm. He "realized there was something brewing." The "something," it may be known now, was the plan of the group for a national organization of state censors.

John Casey did some thinking, and at a dinner several nights later in San Francisco, he thought out loud. Called upon to speak, he unexpectedly denounced censorship in no uncertain terms, and then proceeded to expose the entire national organization plan. It may also be recorded that the plan collapsed, then and there.

John Michael was one of only 10 children, seven boys and three girls, in the family of Casey. The elder Mr. Casey was an upholsterer. In Boston John attended public schools and Boston College, with every intention of following either the stage or music, or perhaps both. But Fate has a peculiar way of guiding the fortunes of man. John spent some seven years on the road in dramatic production, soaking up the lore of the stage of yesterday. He studied the trap and kettle drums, which he always has recognized as musical instruments, and later took up seriously the study of the violin.

He must have been a good student, though his modesty—and it is a real modesty, prevents him from admitting it, because he became first violinist for the Boston Festival orchestras and the Boston Symphony. On one of their first tours, the train stopped at a way station for a switch of engines. Mr. Casey was standing behind the observation car. The new engine backed too sharply; his right arm was severed below the elbow. His musical career was a thing of the past, and he was 40 years of age.



JOHN M. CASEY

In administering the office which he has held for so many years, and always with the fullest, most appreciative cooperation of the theatrical and motion picture folk of Boston, Mr. Casey has always attempted, he says, "to apply basic common horse sense. Training in a college or a university is not necessary to decide what is objectionable. I have tried to adapt myself to conditions. What might have been objectionable 10 years ago may be all right today. What was rough some years ago, today would be only a sermon on the stage."

The tall, slightly stooped chief, who completely belies his 70 years, despite white hair and mustache, expressed the belief that the public is satiated with much of the sophistication it sees dramatized today. "The public will always react strongly to clean entertainment," he insists.

And yet, to the best of his recollection, only one picture was taken off in Boston in all the years of his incumbency, and "The Birth of a Nation" was also stopped on a return engagement. Mention of "The Birth of a Nation" called to mind an amusing story concerning its first appearance in Boston and the reform societies who long plagued the footsteps of John Casey but were held in check by him, not only in Boston but throughout the state.

When the picture was due in Boston, various societies went overboard with protests to the appeal board—the mayor, the chief magistrate of the city court and the chief of police—and going over Mr. Casey's head. The mayor called together all the protesting individuals for a preview showing of the film. Before the picture started, however, he asked specifically the nature of the objections concerning it. No one answered. The mayor put his next question: how many had seen the picture. Only one of those present, an elderly colored man, stood up. He said quietly, "Your Honor, I saw the film and I think it is a very fine picture."

Mr. Casey arose in turn and said, "That's all we want to know. The picture will go in." And the picture did.

John Casey has always been willing to go to bat for a liberal interpretation of regulations for which he stands almost in the position of sponsor. In one instance the censor of Pennsylvania had sadly mutilated a film, ridiculously, in Mr. Casey's opinion. There was a certain sentiment in Boston for a duplication there. Mr. Casey organized a protest meeting, showed the picture uncut, and read the Pennsylvania eliminations. The audience howled. Mr. Casey won his point for liberalism, and the picture was shown throughout the state in uncut form.

It is to Mr. Casey's credit that his judgments are followed not only in Massachusetts, but in other New England states as well. It is generally recognized in Boston that John Casey was chiefly responsible for the referendum vote which resulted in a refusal on the part of the voters of the state to countenance censorship.

John Casey knew old John L. Sullivan very well. The grand old heavyweight champion and John played ball together as kids on the Boston lots. One night John was handling his kettle and trap drums with an orchestra when John L. came into the hall with a group of friends. John L., it must be recorded in the cause of accuracy, was slightly inebriated. He spied John and his drums, and started for him. Audience, musicians, music stands were scattered in an uproar. Reaching John Casey, the other John lifted him bodily and carried him out of the orchestra.

In the small home in Roslindale, a Boston suburb, where Mr. Casey and his wife live, he has a highly prized card index system, devised by himself. Therein is contained a complete record of all pictures, a history of each film, with all objections, if any, recorded against the film anywhere.

Drawing on his cigar, Mr. Casey spoke emphatically of his attitude toward the things he sees. "I have always tried to reflect public opinion. I have never tried to inject personal feeling in any shape, manner or form. I have always gone into the theatre openly, attempting to put myself in the position of the man I am doing business with. The theatre men have always been very, very cooperative."

"I feel that I am leaving something that has been just as a child to me. I created it, brought it up." And speaking of idleness, he said, "It is strange, but the only time I can endure idleness is when I am on the water, in a boat. Probably it is because there is no way for me to get off."

THE CAMERA REPORTS



SO TO WORK. (Left) Katharine Hepburn as she returned from a European vacation to make her second RKO Radio picture, "Three Came Unarmed."



COMES BACK. (Above) Harry Langdon, comedy star of silent days, whose first talker for Educational has won a contract for a second just as funny.

ALSO RESUMING. (Right) Alice White, whose name the silents celebrated, and who has just been signed by First National for a long term.





MEETING THE GENTLEMEN OF THE PRESS. At the luncheon given the other day at the Hotel Roosevelt in Los Angeles by the independent producers, Trem Carr and I. E. Chadwick, for the purpose of introducing W. Ray Johnston, president of Monogram Pictures, to Pacific Coast newspaper representatives.

IN CONFERENCE. (Below) Over what is in picture making a serious business matter. Here are Bette Davis, First National player, and N'Wass McKenzie, head of the Warner wardrobe department, going over a design.





GIVING 'EM THE BIRD. At a party for William Kent, comedian (shown in repartee with James Cunningham of the Herald), to celebrate Kent's signing with Universal. Others are Rozan Kane, Julius Singer of Universal, Shannon Day.



IN NEW ROLE. Tom Brown, whom Universal calls its youngest "starlet," and who has been assigned an important part in "Laughter in Hell," by Jim Tully.



THROUGH THE LOOKING GLASS. A vain, vain Pierette is Joan Blondell in this romantic fantasy, a new and whimsical study of the First National featured player (now in "Lawyer Man") by the Warner photographer, Elmer Fryer.

SILHOUETTE. (Below) And incidentally a lot of exercise, this raising a heavy door to a sound stage at First National. These stalwart six are chorus girls being trained by Busby Berkeley for "Forty-Second Street."





ENTERTAINING BOSTON'S MAYOR. As Jack L. Warner, production chief of Warner Brothers, was host to Mayor Curley at the studio. Left to right, Mr. Curley, Mr. Warner, Darryl Zanuck, associate executive; and Benjamin Warner.

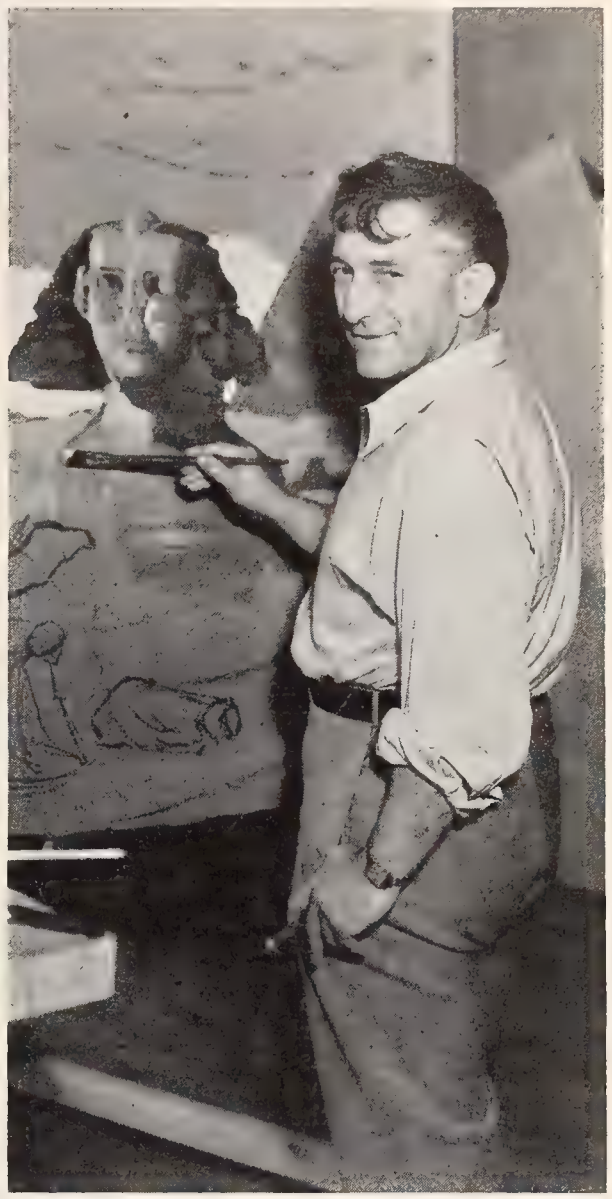


CLOSE-UP. A study in minimum distances, with a crew of experts required to congeal a single kiss—kissed, according to script, by Tala Birell (Universal's importation from Vienna) and Melvyn Douglas in the Universal production "Nagana."



FETCHING. A subtle gesture of welcome from Lili Damita. This is a new study of the First National player, who is opposite Warren William in "The Match King."

REFASHIONING EGYPT. (Below) The famous Hungarian mural artist, Willy Pogany, at work in his studio designing sets for the Universal production, "Im-Ho-Tep." In this picture, the star, Boris Karloff, will appear as a mummy.



DINNER BY PROXY. (Below) And thus this wooly youngster may live to be mutton through the good offices of Caesar. They've become pals since working together in World Wide's story, "Trailing the Killer."



SOLVING A CHILD AGE LIMIT PROBLEM

Cards for All Pupils, Signed by Teachers, Proposed to Erase Vexatious 12-Year Dividing Line

Necessity has mothered many a problem. The latest is that of the age limit of children's admissions. A case in point is the situation of the past summer at Louisville, Ky.

For many years exhibitors of Louisville have classified children as those under 12 years of age, and all over that age as adults. In the downtown theatres the rule never has been strictly followed. In the suburban or neighborhood houses the restrictions have been materially eased, although in some the age limit is as low as 11 years.

Managers of several leading suburban theatres agree that the problem always has been troublous, causing arguments at box offices, holding up ticket sales, and producing ill feeling. Today there are some suburban managers who are so anxious to get the children, and hold up attendance, that they will admit anyone even resembling a child at a child's price, and no questions asked.

"Youngsters" at 20

"I'm so glad to get them today," said Henry Reis, manager of the Ideal theatre, "that even if they are 20 years old, and represent youngsters of my neighborhood, especially those who I know can't afford a 25 cent ticket, I let 'em in for 15 cents."

O. C. Lee, of the Park theatre, remarked: "We try to be just as lenient as possible, and in recent months we haven't been at all arbitrary regarding the matter. There is a world of youngsters that are over 12 years of age, still in school, having trouble in getting nickels, and it wouldn't be fair to bar them."

Under discussion is a program for admitting all small children, as well as all of those still attending grade or grammar school, at a child's price. The program would be to have cards printed, such cards to be distributed by the box office and signed by school teacher or principal, showing that a child is a pupil of a grade school.

A Ruse That Sometimes Works

There has also been consideration of a junior ticket, for use of junior or high school students and others up to say 20 years of age, but this would necessitate a third reel of tickets.

"I believe that this suggestion for classifying all children attending grade school as children is sound, and it may be taken up in the fall," said Louis F. Stererle, manager of the Broadway. "We know almost all the children who come to our theatre, and have watched a lot of them grow up. Right now we know that many of them haven't the money and we let them in for a dime, some for 15 cents, and at times for nothing. It would hardly be fair to penalize the youngster who isn't going to school and couldn't get a card. You would be surprised to know how many children of school age are not attending school because their parents can't afford to buy them clothing and books."

Harry Mouth, of the Oak theatre, said such a classification might go a long way toward solving the problem. As it is, older boys will get smaller ones to buy them children's tickets and then try to pass them at the door.

It is agreed that it scarcely seems fair to charge a 13 year old boy or girl an adult admission. A year's difference in age doesn't change the child's status, when he is still dependent upon the parents for nickels and dimes. True, a few may carry papers or caddy at the golf clubs, but many help at home, buy their school lunches, perhaps some of their clothing.

Suburban prices range from 10 to 15 cents for children and 25 cents for adults. From 10 to 25 cents is too big a jump, several exhibitors held.

Differences in neighborhoods were pointed out by Charlie Krebs, of the Fourth Avenue Amusement Company. "When I operated the old Cherokee theatre, in a wealthy suburban district," Mr. Krebs said, "we had very little difficulty. The kids had no more trouble in getting a quarter than a dime, when they turned the age limit."

Dolle Favors Plan

Fred Dolle, of the Fourth Avenue Amusement Company, felt favorable toward the plan. Mr. Dolle said: "There is virtually no difference in the status of a child in fifth or eighth grade, whether 12 or 15 years of age. It probably would be of advantage to cooperate with the schools and aid the youngsters who are trying to get an education."

It was pointed out that frequently when a picture of educational or historical value is being shown school teachers suggest attendance by as many children as can do so but would hesitate over requests calling for a 25 cent admission.

In the downtown theatres the managements never enforce the 12 year ruling.

Col. Clint Stubblefield of the Strand said: "Unless an applicant for a child's ticket is very clearly an adult, there is no question. The ticket sellers have instructions to be easy, as we want the good will of the kids, and figure them as future customers for adult tickets. They can't always come in as children."

"Just as Much a Kid at 16"

Johnson Mussellman of the Rialto put it this way: "Of course when they get hair on their chins, and long trousers, it is time to call a halt. Your children are a big boost for you. Sometimes we pack the house with a Saturday show for children at ten cents, so that they'll go home and encourage their parents to come. We give the children toys, too. We don't make any money on the one show, but we get a lot of publicity."

There has always been some trouble over small boys buying tickets for larger ones. There was one case of a lawsuit developing over ejection of a lad who got in that way. He contended that he bought the ticket for a dime from the box office himself, was permitted to enter and then run out.

Walter McDowell of Loew's said: "Our age limit is supposed to be 12 years, but we never have any wrangles at the box office regarding the matter. In many instances a 15 or 16-year-old is just as much a kid as one 12 or 13 years of age."

In many downtown theatres there is no question unless the patron is clearly 17 or 18 years of age, and especially at daytime shows. It is also wellknown to the youngsters that they have far less trouble in "getting by" in downtown houses than in the suburban houses, where they are better known.

Lee Goldberg, manager of the Warner Brothers theatres in Kentucky, said that his policy has been to admit grade school children at all theatres at children's prices. He held that the idea of using cards signed by the schools was praiseworthy.

Mr. Goldberg remarked that he always had favored low prices to children in that they help interest the adults of the family.

Gaumont Plans Production Increase for Current Year

Gaumont British plans to increase production to 40 features this year and anticipates breaking into the American market, according to Maurice Ostrer, member of Ostrer Brothers, banking house backing the British company. Arthur Lee, long representative of Gaumont British, will handle the product here.

Mr. Ostrer, with William J. Gell, another company official, had returned to New York from Hollywood before leaving for London last week. During his visit Mr. Ostrer purchased for his company, which controls about 300 theatres in England, 23 World Wide features, five from Invincible, of which two have already been completed; eight from Allied and six which George Weeks will produce under the Golden Arrow label. They will be distributed in the United Kingdom through Ideal, Wardour and W. and F. Film service, Gaumont distributing units.

MGM to Continue French, Italian Versions on Coast

Metro-Goldwyn-Mayer will continue production of French and Italian versions at Culver City. Special negatives for foreigns will be made while American versions are in production and then sent abroad for addition of dialogue and sound effects as soon as headquarters can be set up in Paris and Rome. German versions will not be used because of quota restrictions.

Fred Pelton, of the MGM foreign department, arrived in New York last week and sailed later to survey European conditions. The special purpose of his trip is to investigate studios and synchronizing processes for use by the company. This announcement reverses the previous MGM plan of dropping out of the foreign field entirely if the quota laws of France, Germany and Italy were not revised.

Gable-Harlow Team Inspiration For the Marquee

by LEO MEEHAN

Hollywood Staff Correspondent

What with everybody interested in practising up on his shots the past week for the Sixth Annual Motion Picture Golf Tournament, sponsored by the Quigley Publications, the boys had trouble keeping their minds on previews.

Which doesn't prevent us from saying that Mrs. Preview and your correspondent enjoyed a great Sunday evening over in Glendale looking at a new MGM production called "Red Dust." It includes the best screen performances ever done by Mr. Clark Gable and Miss Jean Harlow. If that combination means nothing in your marquee, well, it is no business of ours to tell you about your business!

Metro has made something more than a savage brute of Brother Gable in this one. Oh yes, the hairy chest, the hard-boiled mannerisms, the yesterday's shave, are all there. But in addition, Clark has a chance to smile, to show that he's a good fellow, a real he-man. And with Jean to kid, and Jean to kid him, we promise you'll get plenty of chuckles when you see this.

As for la Harlow, if you ever saw a reincarnation of Sadie Thompson, this is it. She is an adventuress, to be sure. Probably Jean always will have those parts handed to her. But this time she's no cold-blooded one. Like Gable, she's full of humor and tolerance and patience. It is a most vivid character that Jean plays, and it is a toss-up whether she highlights Gable's performance or he highlights hers. In either event, it was a first run idea, and it certainly jelled in the making. The locale is a rubber plantation somewhere in the tropics. All is done with the customary MGM thoroughness.

I told you Mrs. Preview enjoyed it, as well as I, so you wouldn't think it was too torrid. And wait until you see Gable giving Harlow a (well censored) bath! Jean, by the way, has ditched the red wig this time for the permanent platinum locks.

Something Different

"Six Hours to Live," may very well prove to be the genesis of a new trend in production. Fox here has created a spiritual atmosphere which is at once dignified and impressive. At the same time it has fine suspense and production value. It is the story of a murdered man (Warner Baxter) who is brought back to life by a new miracle of science—but only for six hours. He has seen the other side, and it has changed his entire viewpoint. What he does with romance and statesmanship and human relations, because of his immortal vision, makes a most intriguing story, splendidly handled.

We have had so much of the material, the mundane, the dregs of life in production of the past year that it certainly is elevating to have someone with sufficient courage to offer a theme based upon hope and eternity and selflessness. "Six Hours to Live" is a picture the industry can brag about. And mind you, it is no preachment, but real entertainment. Exhibitors probably will be happy to recommend it to the very best elements in their communities.

Paul Muni seems desined to be the "omega" of cycles in screen characterization. He was the last word in gangsters by his unforgettable portrayal of the underworld boss in "Scarface." Now he comes along as the cinematic victim of the prison chain gang system in a Warner picture called "I Am a Fugitive from a Chain Gang." He is surrounded by a big cast of well-known players, but primarily it is Muni's job. He does it so realistically that the women may claw the plush off the arms of their seats. It is a terrific indictment of the chain gang system of prison welfare, and leaves no room for any new material on the subject.

The Florida sweatbox is not used, but you can believe that it exposes other inhumanities which will make your hair stand on end.

A Picture of Red Russia

We have a hunch that "Scarlet Dawn," from Warner's, will get a working-over at the studios before it goes out. It is the latest starring vehicle for Douglas Fairbanks, Jr., and is all about the red revolution in Russia and its subsequent leveling of classes with the masses. Nancy Carroll, playing a former servant of the aristocratic Doug, finds herself a fugitive with him, and a romance develops. It is pretty deep and not very definite sociology for a lot of us. It's a strange thing that the greatest modern sociological experiment has been Red Russia, full of drama, yet to date motion pictures haven't really done anything especially impressive with a subject which has great possibilities.

If you are shopping for something out of the ordinary, but the way, look up a production that Harry Lachman did in England for Paramount called "Down Our Street." It is very unusual in conception and execution. It is all laid among the cockneys of London, whose dialect and manners are foreign to ours as those of Mongolia. Yet it is a slum story of compelling interest, with some grand acting by people we never heard of, and direction which has imagination and refreshing vigor. Mr. Lachman, incidentally, has arrived in Hollywood to direct for Fox. He looks like some of that new "man power" Sidney Kent spoke about. Later on we may have to say "I told you so" about Harry Lachman.

Named Eastern Executive

Clive P. Waxman, formerly assistant manager of the World-Wide-Educational New York exchange, has been promoted to New York representative, covering the eastern offices.

50 PRIZES AWARDED AT QUIGLEY TOURNEY

Coast Golf Tournament Brings Out 200 Players at Rancho Club; Liebowitz, Rogell Take Main Prizes; Fox Team Wins

The golfing addicts of the Hollywood film community had their opportunity to settle those bets and find out who was telling the truth about that score card last Saturday and Sunday, when the Sixth Annual Motion Picture Golf Tournament, sponsored by the Quigley Publications, was run off at the Rancho Golf Club.

Better than 200 of filmdom's ablest club-wielders came out to play—and divide among them 50 prizes of various sorts. Fox, represented by Lloyd Noble, Jack Boland, Al Liebowitz and Mike Garvey, annexed the studio division awards, an innovation in the tournament play which brought forth unusual interest and keen competition.

Al Liebowitz demonstrated that it was possible to take an individual prize as well as aiding in the team victory, by capturing one of the two principal prizes with a low gross of 74. Sid Rogell was directly on his heels for major tournament honors with a low net of 64.

The actors found it impossible to settle their battle at the same time as every one else, or perhaps they merely wanted to stretch the fun. At a later date to be determined Eddie Quillan, Major Covell and Jack Kennedy, who were careless enough to tie in the actors' division, will tee off again without the aid of the conciliation committee, to see who is best man.

Warren Keefe took low gross and John Meehan the low net prize in the writers' division. The directors succumbed to the shots of Jack Liebowitz, who won low gross, while George Marshall was second. Low net in that group went to Jack Conway with Sam Wood close behind him. In the producers' and executives' classification, Carl Strauss put the low gross in his pocket, and the efforts of A. J. Van Enger carried home the prize for low net among the bosses.

Exhibitors and exchange managers bowed to the prowess with the clubs of Dave Bershon and J. J. Milstein, who captured low net and low gross respectively. Jim Townsend and Frank Joyce, with low gross and low net respectively, took the measure of the agents on the course. The publicity and press representatives present were taken into camp by Barnard Wickham, who will put the low gross prize on his mantelpiece, and Joseph Sherman, who came through to take the low net award.

All-Star Benefit November 6

Warner will hold an all-star revue on Sunday evening, November 6, at the Hollywood theatre, Los Angeles, for the benefit of the Milk and Egg League of the Los Angeles Sanatorium and the Actors Relief Fund. Harry L. Charnas, general manager of Warner metropolitan theatres in New York, is directing the revue.

EXHIBITOR MASS MEETINGS TO ACT ON JOINT ALLIED-MPTOA PROGRAM

Theatre Men Will Convene November 28 in Chicago, and Second Gathering Will Follow December 1 in New York City

The full scope of the joint program of Allied States Association and the Motion Picture Theatre Owners of America is expected to be revealed to the rank and file of exhibitors for the first time at a mass meeting of all theatre owners which has been called for November 28 in Chicago. Another meeting will follow in New York on December 1. When approval of individual exhibitor units has been obtained for the joint proposals of Allied-MPTOA leaders for federal regulation and immediate adoption of a standard exhibition contract, the "big push" of the united campaign for correcting so-called exhibitor "ills" will be launched along all fronts.

Following a second conference of national Allied and MPTOA executives late last week in Chicago, conjecture was rife about headquarters in the Congress hotel as to the eventual setup of the two bodies at the conclusion of the forthcoming mass meetings. Whether both organizations, retaining their identity and personnel as at present, can carry on the program agreed upon as effectively under the present dual setup, or whether one large organization would be more desirable, is a question which may find solution at the two mass conferences. Speaking before Allied of Michigan, assembled in annual convention at Detroit a few days before last week's Chicago session, Abram F. Myers, general counsel, while not referring specifically to establishing one exhibitor association, advocated the formation of a single trade organization "through which the several branches of the industry can cooperate for the protection of their common interests and work for the reconciliation of their differences."

The next move in the national exhibitor drive for a betterment of conditions revolves around the reaction of the exhibitor masses at the meetings on November 28 and December 1. Up to now the national leaders have alone been responsible for the planks adopted in joint conference and final approval must be given by the memberships at large to the program which involves a contract, federal legislation, arbitration, exclusive runs, protection and zoning.

Aside from the naming of dates for the two mass meetings, and reaffirmation of the joint bodies to carry out the legislative program agreed upon September 20, the accomplishment of the joint committee in Chicago last week remains something of a mystery. That one or more mass meetings were being considered was known immediately following the first conference in September which marked the get-together of the two organizations.

The two-day session at the Congress was marked by enforced silence. Press representatives were told that no informal talking would be indulged in by either Mr. Steffes or Mr. Lightman, chairmen. Members of the committee were also informed that any remarks from them would be regarded as a breach.

The latest conference, according to advance information, was expected to dig deeply into plans for pushing the new federal bill and announcements of importance with respect to a new contract were looked for. The joint statement issued at the conclusion of the meeting indicated that these matters undoubtedly had been discussed, but no information was offered as to the extent of the progress which may have been made. "Doesn't look like much for two days' work, does it?" Mr. Steffes commented as he handed out the following official statement which contained his signature and the name of Mr. Lightman:

The joint committee of MPTOA and Allied have been in session for two days at the Congress Hotel in Chicago.

Sessions were marked by the utmost unity and there was a complete reaffirmation of the program announced by the committee on September 20.

It is the expressed hope of members of the committee that this statement will put at rest rumors of dissension propagated by the trade press.

In earnest of this, the committee has agreed to call two mass meetings of exhibitors to cement support and crystallize public sentiment for the program.

The first meeting will be held in Chicago on November 28; the second in New York on December 1. Messrs. Steffes and Lightman will act as joint chairmen of both meetings.

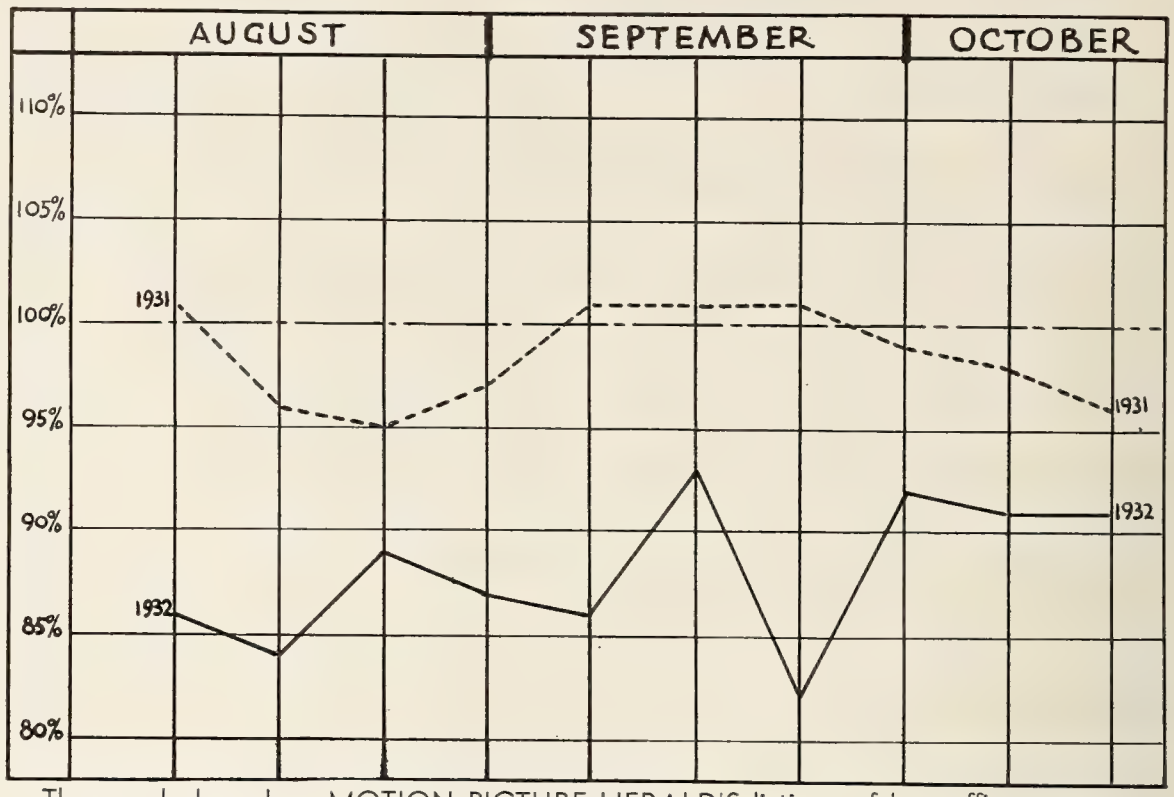
The details of the meetings have been committed to subcommittees composed of MPTOA and Allied men in equal numbers.

Committee also were named to arrange details of the joint campaign for the four-point program which includes Federal and State legislation, an equitable exhibition contract, elimination of exclusive and unfair protection and machinery for future industry cooperation.

A draft of uniform contract submitted by a member of the committee was referred to a sub-committee which will make changes therein suggested by the others and to put it in final shape for consideration by the whole committee.

Asked to amplify some features of the statement, Mr. Steffes said "That's all there is." He did express disapproval of stories which he declared had been published and which he intimated sought to throw a "monkey wrench" into the functions of the bodies by intimations of a complete lack of unity on the program of the two organizations.

The subcommittee which has in hand the drafting of a standard contract to replace the 5-5-5 form is headed by Mr. Lightman and Mr. Myers and also includes George Aarons of Philadelphia and Herman Blum of Baltimore. Attending the two-day session besides Lightman, Myers and Steffes, were H. M. Richey, Ed. Levy, Fred Wehrenberg, Lester Martin, Charles Picquet, Aaron Saperstein and Fred Meyer. Nathan Yamins, Col. H. A. Cole and Sidney Samuelson, who were on the original joint committee, were not present.



The graph, based on MOTION PICTURE HERALD'S listings of box office grosses, presents a comparison of the business done in twelve cities since the beginning of August, 1932, with the business done in the same cities during the same period in 1931. The 100 per cent line represents the average weekly gross in the twelve cities during the entire year 1931. These cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco.

Eastman Promotes Ames

C. F. Ames, general sales manager of Eastman Kodak Company since 1905, has been elected vice-president and general sales counselor. H. C. Seviers, in charge of the company's retail stores, will assume Mr. Ames' post.

BRITONS DEPENDING LESS AND LESS ON U. S. PICTURES, SAYS FREDMAN

Editor of "Film Renter" Declares British Films Costing $100,000 Play to as Much Money as Americans' at $250,000

Declaring that "our good pictures are drawing better than your best pictures, with the possible exception of 'Grand Hotel,'" Ernest W. Fredman, editor and publisher of the *Daily Film Renter* of London, who arrived in New York this week, emphasized that British exhibitors are most optimistic and are depending less and less on American product. Mr. Fredman at the same time said that he did not intend to make any appeal on behalf of British pictures while here on his fifth trip of inspection of America's film industry.

"Our pictures which cost $100,000 to produce play to as much money as yours which cost $250,000," said Mr. Fredman. "For example, there was 'Sunshine Susie,' which grossed $400,000, and 'Jack's the Boy,' which played to an equal amount. Despite adverse weather conditions, this last picture had a run of 17 weeks in a West End theatre in London this summer."

Mr. Fredman pointed out that the English people have discounted the depression, which is perhaps one good reason why, as a general observation, business conditions in England are comparatively good today.

"There has been a marked change in our talkers," Mr. Fredman said.

"Stories that more nearly meet the requirements of the British temperament have had a heartening effect on the trade. Furthermore, language is enunciated as it is best understood. Added to these things is a nationalist spirit which automatically gives preference to home product. As a result of these factors, our average negative costs in Britain today run between $150,000 and $175,000 and some pictures will exceed that. The producer can be assured a profit through Empire-wide distribution without participation in the American market. This can be maintained provided quality holds up."

Urging a closer study of the British market by American distributors for purely practical reasons, Mr. Fredman reasoned that since America gets the bulk of its overseas revenue from Great Britain it would be wise to eliminate expensive sales machinery maintained on the Continent which, he said, is admittedly unprofitable.

Mr. Fredman said that exclusives had not been tried in England. Most exhibitors there are doing well and probably any attempt to show exclusives in England will be forthcoming only if the experiment proves successful here.

At the formal opening of the new series of Motion Picture Club Forum sessions on Tuesday, Mr. Fredman and Surrogate John P. O'Brien, Democratic nominee for Mayor, were the principal speakers. Mr. Fredman, who was introduced by toastmaster Louis Nizer, made a witty address in which he announced that he was not here to talk about business troubles or any "plan we have in Great Britain." He assured his audience that if he did have any point of view with respect to the situation here it had been well formulated for him by members of the trade press on his arrival in New York.

Judge O'Brien, introduced as a "friend of the theatre," spoke briefly. He went into some detail regarding his qualifications for the Mayor's office, stressing the fact that, as judge of the surrogate's court, he had been instrumental in assisting a number of Broadway theatres to open at their scheduled time.

Senator Royal S. Copeland maintained that the present tax system was inefficient and said "it is time we had organized groups with saner views of national problems approaching Congress." He urged the motion picture industry to encourage congressmen by giving them its support. "The theatre tax, for instance, was supposed to bring in $3,500,000 a month. Actually it is bringing in $1,000,000 a month," he said.

Following his address, Senator Copeland said that a modification of the "nuisance taxes," including the admission tax, was "highly probable" during the coming short session of Congress in December. Senator Copeland admitted that this eventually would largely depend on the passage of a general sales tax to replace the present emergency revenue measures.

After spending about a week in New York, Mr. Fredman will leave for the Coast for a twelve day visit, then returning to New York for an additional week. He said that his present visit is merely one of inspection, with no definite objective.

Carl Laemmle Will Attend Universal's Radio Ball

Carl Laemmle, Universal president, will remain in New York for the Universal Club Radio Ball, which is to take place on November 7th, election eve, in the grand ballroom of the Waldorf-Astoria.

Because of Universal's program of 22 "shorts" featuring radio names, this year's affair will be planned on radio lines. Music, entertainment, decorations, will all suggest and represent radio in its various phases. Big names in radio will be offered as guest entertainers. Two radio orchestras will furnish music for dancing and novel radio features will be introduced.

Jaeger Leaves Film Kurier; Plans New Berlin Paper

Ernst Jaeger, for many years managing editor of the *Film Kurier,* German trade publication, has resigned. He plans, with the cooperation of several film groups, to publish a new trade paper.

Following the resignation of Mr. Jaeger, Mr. Herzberg, former editor, was appointed editor-in-chief; J. K. Rutenberg was named manager of the technical department, and Hans Tintner, former editor of the *Licht-Bild-Buhne,* and Berlin correspondent of MOTION PICTURE HERALD, was appointed foreign editor.

Children's Films Discussed by Two Women's Groups

M. A. Lightman, president of the MPTOA and an exhibitor of Tennessee and Arkansas, told the New York City Federation of Women's Clubs at the Astor hotel Monday that "there is a place and time for special children's programs in every theatre," but that "the special children's theatre, and for that matter the whole 'little theatre' idea will be impractical for a long time," arriving only when "production is planned for minorities."

Mr. Lightman commented on the fact that "in the whole literature of delinquency and child study there can be found only a handful of cases where there is even presumptive evidence of the motion picture's responsibility."

"Meet, talk and plan with your local exhibitor," he said,, "and you will find this community problem can be worked out to the satisfaction of all concerned."

On the other hand, influence of pictures on children, and suggestions for remedying some of the so-called existing "evils" were expounded at the 27th annual Ohio conference of the Parent-Teachers Association at the Deshler-Wallich hotel, Columbus, Ohio, last week.

A recent study of 10,000 children was said to have shown that delinquent juveniles have a wider film experience than do children of other groups; that films offer these delinquents an immediate escape from the drab realities and cruel certainties of their surroundings for a while; that delinquent girls spoke more freely about how restless the movies made them, with the boys regarding pictures as entertainment, and the girls taking them more seriously in the light of personal application. These findings were reported by Olive Campfield, state chairman of the public welfare department of the Ohio congress.

"No movies on school nights, none for children under 12 unless accompanied by an adult, and no pictures for a child under any circumstances unless the picture is thoroughly analyzed in advance and carefully studied by the parents," said Mrs. H. P. Strater, state chairman of motion pictures, who further declared that the aim of parents and teachers should be to make pictures an ally of truth and a force in character development.

"Movies constitute the most serious obstacle to the teaching of morality and good citizenship among children," was the opinion voiced by Miss Frances Hays, secretary of research of the national congress.

The United Lutheran Church in America, at its eighth biennial convention in Philadelphia this week, voted down a proposal for federal regulation of motion pictures, but condemned films that are "salacious and inciting to crime."

ADD THESE TO THE LIST OF MONEY



The book that fascinated a million women sensational on the screen!

NOW PLAYING AT THE N. Y. ROXY THEATRE TO THE LARGEST ATTENDANCE IN MONTHS!

With IRENE DUNNE, RICARDO CORTEZ, JILL ESMOND, MYRNA LOY

Directed by George Archainbaud

THE PICTURE THAT WAS PRE

"THE PHANTO

Thrillingly played by an all star cast including

RICARDO CORTEZ

KAREN MORLEY

Anita Louise, Pauline Frederick, Ivan Simpson, Aileen Pringle
H. B. Warner, Sam Hardy, Mary Duncan, "Skeets" Gallagher
George E. Stone, Robert McWade, Hilda Vaughn, Gavin Gordon

Directed by J Walter Ruben. Screen Play by Bartlett Cormack
David O. Selznick, Executive Producer. Merian C. Cooper, Associate Producer

RKO Radio PICTURES

DAVID O. SELZNICK
Executive Producer

MAKING *RKO-RADIO* PICTURES!

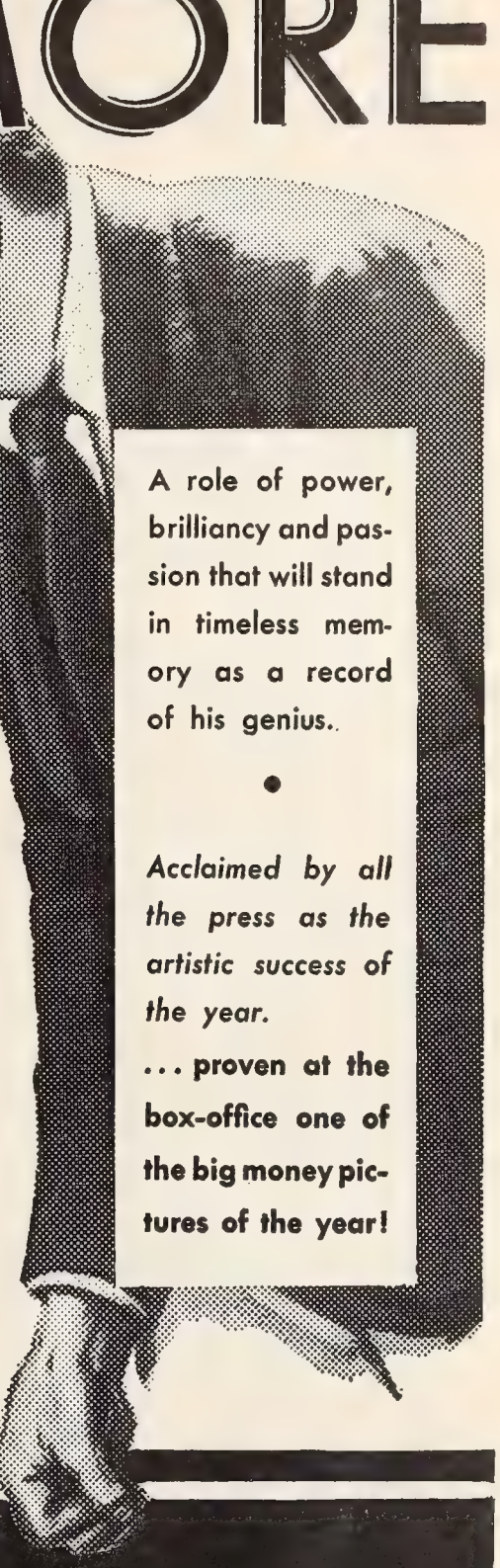
John BARRYMORE

in one of the most stirring documents the stage has ever given to the screen. Clemence Dane's great play . .



"A BILL OF DIVORCEMENT"

With KATHARINE HEPBURN
Billie Burke, David Manners
Directed by George Cukor



A role of power, brilliancy and passion that will stand in timeless memory as a record of his genius..

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Acclaimed by all the press as the artistic success of the year.

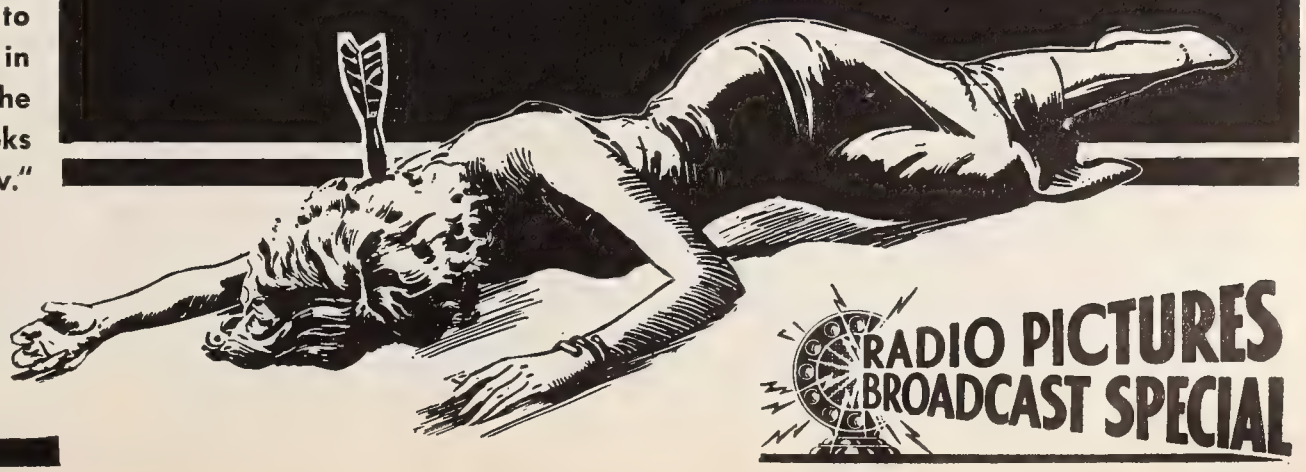
. . . proven at the box-office one of the big money pictures of the year!

SOLD TO A HUNDRED MILLION!

M OF CRESTWOOD"

Red Kann in Motion Picture Daily said:
"A lulu of a mystery yarn . . . On its own should be a dollar puller, but tied into the NBC radio hookup and ballyhooed in advance as it has been for weeks on the air and in newspapers, the picture looks even better as a potential box-office draw."

NOW PLAYING DAY-AND-DATE IN NEARLY 200 OF THE LEADING HOUSES THROUGHOUT AMERICA!



RADIO PICTURES BROADCAST SPECIAL

NATIONAL BOOK WEEK WILL START NOV. 13

List of 160 Features of All Types Readily Lending Themselves to Special Exploitation Is Announced

National Book Week, an annual event, will be observed this year from November 13 to 19, during which many exhibitors are expected to use the occasion for publicizing current motion pictures having book-film exploitation value.

The book week observance is sponsored by the National Association of Book Publishers.

The list of selected book films which are adaptable to special exploitation during National Book Week was compiled from reports of review committees of the National Board of Review and are either adaptations from published sources or else have a definite book-film tieup. The compilation, which follows, embraces age group classifications and lists title, source, author, star, length and name of distributor. The symbols preceding titles indicate: f—suitable for family audience, 12 years and up; m—suitable for mature audience, 18 years up; j—suitable for showings to children under 12; (*) especially interesting or well done.

m **FILE NO. 113,** (Novel by Emile Gaboriau). Clara Kimball Young; 7 reels.—Hollywood.

f **THE FIRST YEAR,** (Play by John Golden). Janet Gaynor and Charles Farrell; 8 reels.—Fox.

f **FRA DIAVOLO,** (Brother Devill, Opera by A. E. Scribe). Italian production; 8 reels.—Transcontinental.

m ***FRANKENSTEIN,** (Novel by Mary Shelley). Colin Clive and Boris Karloff; 8 reels.—Universal.

j **THE GAY CABALLERO,** (Novel "The Gay Bandit of the Border" by Tom Gill). George O'Brien; 6 reels.—Fox.

m ***GOLDEN MOUNTAINS,** (Russian peasants' conversion to the workers' cause). Russian production; 8 reels.—Amkino.

f **GOONA GOONA,** (Life on the island of Bali). 7 reels.—First Anglo.

m ***GRAND HOTEL,** (Novel and play by Vicki Baum). John and Lionel Barrymore, Greta Garbo; 12 reels.—Metro.

m ***THE GUARDSMAN,** (Play by Ferenc Molnar). Lynn Fontanne and Alfred Lunt; 10 reels.—Metro.

f **HEAVEN ON EARTH,** (Novel "Mississippi" by Ben L. Burman). Lew Ayres; 9 reels.—Universal.

f ***HELL DIVERS,** (Story by Lt. Comm. Frank Wead). Wallace Beery and Clark Gable; 12 reels.—Metro.

j **HERITAGE OF THE DESERT,** (Novel by Zane Grey). Randolph Scott; 7 reels.—Paramount.

m **THE HOUND OF THE BASKERVILLES,** (Novel by Sir A. Conan Doyle). English production; 7 reels.—First Division.

j **HUDDLE,** (Novel by Francis Wallace). Ramon Novarro; 11 reels.—Metro.

m **HUSBAND'S HOLIDAY,** (Novel "The Marriage Bed" by Ernest Pascal). Clive Brook; 7 reels. Paramount.

m **IL EST CHARMANT** (He is Charming), (Founded on "The Charm School" by Alice Duer Miller). French production; 9 reels.—Paramount.

m **THE IMPATIENT MAIDEN,** (Novel "The Impatient Virgin" by Donald H. Clark). Lew Ayres and Mae Clarke; 9 reels.—Universal.

f **THE ISLE OF PARADISE,** (Life on the Island of Bali). 5 reels.—Eagle.

f ***IT'S TOUGH TO BE FAMOUS,** (Novel "The Goldfish Bowl" by Mary McCall, Jr.). Douglas Fairbanks, Jr.; 7 reels.—First National.

f **KLONDIKE,** (Novel by Tristram Tupper). Lyle Talbot; 6 reels.—Monogram.

m ***LADIES OF THE JURY,** (Play by John F. Ballard). Edna May Oliver; 7 reels.—RKO-Radio.

m **LADY WITH A PAST,** (Novel by Harriet Henry). Constance Bennett; 9 reels.—RKO-Pathe.

m ***THE LAST MILE,** (Play by John Wrexley). Howard Phillips; 8 reels.—World Wide.

f **LENA RIVERS,** (Novel by Mary J. Holmes). Charlotte Henry; 7 reels.Tiffany.

m ***LETTY LYNTON,** (Novel by Marie B. Lowndes). Joan Crawford; 9 reels.—Metro-Goldwyn-Mayer.

j **THE LOCAL BAD MAN,** (Story by Peter B. Kyne). Hoot Gibson; 7 reels.—Hollywood.

f **LOCAL BOY MAKES GOOD,** (Play "The Poor Nut" by Elliot and J. C. Nugent). Joe E. Brown; 7 reels.—First National.

m **THE LOST SQUADRON,** (Novel by Dick Grace). Richard Dix; 9 reels.—RKO-Radio.

f **LOVE IS A RACKET,** (Novel by Rian James). Douglas Fairbanks, Jr.; 7 reels.—First National.

m ***MAEDCHEN IN UNIFORM,** (Girls in Uniform), (Play "Yesterday and Today" by Christa Winsloe). German production. Herthe Thiele; 8 reels.—Playchoice.

f **MAKE ME A STAR,** (Novel "Merton of the Movies" by Harry Leon Wilson). Stuart Erwin; 9 reels.—Paramount.

f **MAN ABOUT TOWN,** (Novel by Denison Clift). Warner Baxter; 7 reels.—Fox.

m **THE MAN CALLED BACK,** (Novel "Silent Thunder" by Andrew Soutar). Conrad Nagel; 8 reels.—World Wide.

f ***THE MAN WHO PLAYED GOD,** (Story by Gouveneur Morris). George Arliss; 8 reels.—Warner.

m **THE MEN IN HER LIFE,** (Novel by Warner Fabian). Lois Moran; 8 reels.—Columbia.

m **THE MENACE,** (Novel by Edgar Wallace). H. B. Warner; 7 reels.—Columbia.

m **MERRILY WE GO TO HELL,** (Novel "I Jerry Take Thee Joan" by Cleo Lucas). Sylvia Sidney and Fredric March; 9 reels.—Paramount.

m ***MICHAEL AND MARY,** (Play by A. A. Milne). English production. Herbert Marshall and Edna Best; 8 reels.—Universal.

f **THE MIRACLE MAN,** (Story by Frank L. Packard). Chester Morris; 9 reels.—Paramount.

f **MISS PINKERTON,** (Novel by Mary Roberts Rinehart). Joan Blondell; 6 reels.—First National.

f **THE MISSING REMBRANDT,** (Novel "The Adventures of Charles Augustus Milverton" by Sir A. Conan Doyle). English production. Arthur Wontner; 8 reels.—First Division.

j **MR. ROBINSON CRUSOE,** (Life in the South Sea Islands). Douglas Fairbanks; 6 reels.—United Artists.

f ***THE MOST DANGEROUS GAME,** (Story by Richard Connell). Leslie Banks; 7 reels.—RKO-Radio.

m **THE MOUTHPIECE,** (Story by Frank Collins). Warren William; 8 reels.—Warner.

m **MURDERS IN THE RUE MORGUE,** (Story by Edgar Allen Poe). Bela Lugosi; 6 reels.—Universal.

j **MYSTERY RANCH,** (Novel "The Killer" by Stewart E. White). George O'Brien; 5 reels.—Fox.

m **AFTER TOMORROW,** (Play by John Golden). Charles Farrell and Marion Nixon; 8 reels.—Fox

m **THE AGE FOR LOVE,** (Novel by Ernest Pascal). Billie Dove; 9 reels.—United Artists.

m **ALMOST MARRIED,** (Novel "The Devil's Triangle" by Andrew Soutar). Violet Hemming and Alexander Kirkland; 5 reels.—Fox.

f ***AMATEUR DADDY,** (Novel "Scotch Valley" by Mildred Cram). Warner Baxter and Marion Nixon; 7 reels.—Fox.

f ***AMERICAN MADNESS,** (Banks and banking). Walter Huston; 8 reels.—Columbia.

m **AREN'T WE ALL,** (Play by Frederick Lonsdale). English production. Gertrude Lawrence; 8 reels.—Afgar.

m **ARE YOU LISTENING?** (Novel by J. P. McEvoy). William Haines; 8 reels.—Metro-Goldwyn-Mayer.

j ***AROUND THE WORLD IN 80 MINUTES,** (Travelogue). Douglas Fairbanks; 8 reels.—United Artists.

m ***ARROWSMITH,** (Novel by Sinclair Lewis). Ronald Colman and Helen Hayes; 12 reels.—United Artists.

m ***ARSENE LUPIN;** (Play by M. Le Blanc and F. de Croisset). John and Lionel Barrymore; 9 reels.—Metro.

f ***AS YOU DESIRE ME,** (Play by Luigi Pirandello). Greta Garbo; 7 reels.—Metro.

f **AVALANCHE,** (Alpine Climbing). German production; 7 reels.—First Division.

m **BACHELOR'S FOLLY,** (Novel by Edgar Wallace). English production; Herbert Marshall, 7 reels.—World Wide.

m ***BACK STREET,** (Novel by Fannie Hurst). Irene Dunne; 10 reels.—Universal.

f ***THE BATTLE OF GALLIPOLI,** (Novel "Tell England" by Ernest Raymond). English production; 9 reels.—Powers.

m ***THE BEAST OF THE CITY,** (Novel by W. R. Burnett). Walter Huston; 10 reels.—Metro.

m **BEAUTY AND THE BOSS,** (Play "The Church Mouse" by Ladislas Fodor). Warren William; 6 reels.—Warner.

f ***BEN HUR,** (Novel by Gen. Lew Wallace). Ramon Novarro; 14 reels.—Metro.

m ***A BILL OF DIVORCEMENT,** (Play by Clemence Dane). John Barrymore and Billie Burke; 7 reels.—RKO-Radio.

j **THE BOTTOM OF THE WORLD,** (Exploration in the Antarctic). 4 reels.—Principal.

f **BRAND IN DER OPER or BARCAROLLE,** (Fire in the Opera). German production; 9 reels.—Capitol.

m **BREACH OF PROMISE,** (Story "Obscurity" by Rupert Hughes). Chester Morris; 7 reels.—World Wide.

j ***BRING 'EM BACK ALIVE,** (Suggested by Frank Buck's book). 7 reels.—RKO—Radio.

f ***BROKEN LULLABY,** (Play by Maurice Rostand). Phillips Holmes, Lionel Barrymore; 8 reels.—Paramount.

m ***THE BROTHERS KARAMAZOV,** (Novel by Fydor Dostoyevsky). German production. Fritz Kortner; 9 reels.—Tobis.

f **BUSINESS AND PLEASURE,** (Novel "The Plutocrat" by Booth Tarkington). Will Rogers; 8 reels.—Fox.

m **BUT THE FLESH IS WEAK,** (Play "The Truth Game" by Ivor Novello). Robert Montgomery; 8 reels.—Metro.

f ***THE CABIN IN THE COTTON,** (Novel by Henry H. Knoll). Richard Barthelmess; 7 reels.—First National.

m **CAIN,** (A Robinson Crusoe in Madagascar). English production; 8 reels.—Principal.

m ***CARMEN,** (Opera by Bizet). English production; 8 reels.—Powers.

j **CHANDU, THE MAGICIAN,** (Radio play by Earnshaw, Oldham and Morgan). Edmund Lowe; 7 reels.—Fox.

f **CHARLIE CHAN'S CHANCE,** (Novel by Earl Derr Biggers). Warner Oland; 7 reels.—Fox.

j **THE CHEYENNE CYCLONE,** (Novel "Sagebrush Romeo" by Oliver Drake). Lane Chandler; 6 reels.—Willis Kent.

j ***THE COCKEYED ANIMAL WORLD,** (Travelogue of Australia). 4 reels.—Principal.

j **CONGORILLA,** (Exploration in Africa by the Martin Johnsons). 7 reels.—Fox.

m ***CONGRESS DANCES and DER KONGRESS TANZT,** (Congress of Vienna in 1814). German production—English and German versions. Lilian Harvey; 7 reels.—United Artists.

m **CORTE D'ASSISE,** (Before the Jury). Italian production of how courts are conducted there. 8 reels.—Transcontinental.

m **CORSAIR,** (Novel by Walton Green). Chester Morris; 8 reels.—United Artists.

m **THE CRASH,** (Novel by Larry Barretto). Ruth Chatterton; 5 reels.—First National.

f ***THE CRY OF THE WORLD,** (Propaganda for world peace). 8 reels.—International.

j ***DANGERS OF THE ARCTIC.** 4 reels.—Principal.

m **THE DARK HORSE,** (Anonymous novel). Warren William; 7 reels.—First National.

m **DEVIL'S LOTTERY,** (Novel by Nalbo Bartley). Elissa Landi; 7 reels.—Fox.

f **THE DIARY OF A REVOLUTIONIST,** (Past and present in Russia). Russian production; 8 reels. Amkino.

m ***DR. JEKYLL AND MR. HYDE,** (Novel by Robert Louis Stevenson). Fredric March; 9 reels.—Paramount.

m ***THE DOOMED BATTALION,** (World War on Austrian-Italian front). Louis Trenker; 10 reels.—Universal.

m ***ELIZABETH VON OESTERREICH** (Life of the Empress of the last Franz Joseph of Austria), German production. Lil Dagover; 7 reels.—Tobis.

j **THE EXPERT,** (Novel "Old Man Minnick" by Edna Ferber). Chic Sales and Dickie Moore; 7 reels.—Warner.

j ***EXPLORERS OF THE WORLD,** (various members of the Explorers Club tell of their adventures). 10 reels.—Raspin.

f **ONCE IN A LIFETIME,** (Play by M. Hart and G. S. Kaufman). Jack Oakie; 9 reels.—Universal.

f ***OVER THE HILL,** (Poem "Over the Hill to the Poorhouse" by Will Carleton). Mae Marsh and James Dunn; 9 reels.—Fox.

m **THE PAINTED WOMAN,** (Story "After the Rain" by Charles Kennedy). Peggy Shannon; 7 reels.—Fox.

m **A PASSPORT TO HELL,** (Novel "Burnt Offering" by Harry Hervey). Elissa Landi; 7 reels.—Fox.

f ***THE PHANTOM PRESIDENT,** (Novel by George F. Wortz). George M. Cohan; 9 reels.—Paramount.

f **POLLY OF THE CIRCUS,** (Novel by Margaret Mayo). Marion Davies and Clark Gable; 8 reels.—Metro.

m **PRIDE OF THE LEGION,** (Story by Peter B. Kyne). Victor Jory; 8 reels.—Mascot.

m **THE PURCHASE PRICE,** (Novel "The Mud Lark" by Arthur Stringer). Barbara Stanwyck and George Brent; 6 reels.—Warner.

j **PUSS IN BOOTS.** 4 reels.—Picture Classics.

j **THE RAINBOW TRAIL,** (Novel by Zane Grey). George O'Brien; 6 reels.—Fox.

f **DER RAUB DER MONA LISA** (Theft of the Mona Lisa). German production; 9 reels.—RKO-Radio.

f **REBECCA OF SUNNYBROOK FARM,** (Novel by Kate Douglas Wiggins). Marion Nixon and Ralph Bellamy; 7 reels.—Fox.

m **THE RICH ARE ALWAYS WITH US,** (Novel by E. Pettit). Ruth Chatterton; 7 reels.—First National.

m ***RICH MAN'S FOLLY,** (Suggested by "Dombey and Son" by Charles Dickens). George Bancroft; 9 reels.—Paramount.

f **THE RINGER,** (Novel by Edgar Wallace). English production. 7 reels.—First Anglo.

f ***THE ROAD TO LIFE,** (Regeneration of the wild boys of Russia). Russian production. 9 reels.—Amkino.

f **ROAR OF THE DRAGON,** (Novel "A Passage to Hong Kong" by George K. Turner). Richard Dix; 8 reels.—RKO-Radio.

m **SCANDAL FOR SALE,** (Novel "Hot News" by Emile Gauvreau). Charles Bickford; 8 reels.—Universal.

(Continued on following page)

BOOK FILMS

(Continued from preceding page)

m *SCARFACE, (Novel by Armitage Trail). Paul Muni; 8 reels.—United Artists.
f SECRET SERVICE, (Play by William Gillette). Richard Dix; 7 reels.—RKO-Radio.
f 70,000 WITNESSES, (Novel by Cortland Fitzsimmons). Phillips Holmes; 8 reels.—Paramount.
m *SHANGHAI EXPRESS, (Story by Harry Hervey) Marlene Dietrich; 9 reels.—Paramount.
m *THE SIN OF MADELON CLAUDET, (Play "Lullaby" by Edward Knoblock). Helen Hayes; 8 reels.—Metro.
f THE SIGN OF FOUR, (Novel by Sir Conan A. Doyle). English production. Arthur Wontner; 7 reels.—World Wide.
f THE SKIN GAME, (Play by John Galsworthy). English production; 8 reels.—Powers.
m SKYSCRAPER SOULS, (Novel "Skyscraper" by Faith Baldwin). Warren William and Maureen O'Sullivan; 10 reels.—Metro.
f *SMILIN' THROUGH, (Play by Allan L. Martin). Norma Shearer and Fredric March; 10 reels.—Metro.
f *SO BIG, (Novel by Edna Ferber). Barbara Stanwyck and Dickie Moore; 7 reels.—Warner.
j SOOKY, (Book "Dear Sooky" by Percy Crosby). Jackie Cooper and Robert Coogan; 9 reels.—Paramount.
f SOUTH SEA ADVENTURES, 5 reels.—Principal.
f *SOVIET YOUTH, (Bringing modern agricultural methods to the Asiatic desert). Russian production. 7 reels.—Amkino.
f SPEAK EASILY, (Novel by Clarence Budington Kelland). Buster Keaton; 8 reels.—Metro.
h *STRANGE INTERLUDE, (Play by Eugene O'Neill). Norma Shearer and Clark Gable; 12 reels.—Metro.
f STRANGER IN TOWN, (Story "Competition" by Carl Erickson). Chic Sales and David Manners; 6 reels.—Warner.
f STRANGERS IN LOVE, (Novel "The Shorn Lamb" by William Locke). Fredric March and Kay Francis; 7 reels.—Paramount
m STREET OF WOMEN, (Novel by Polan Banks). Kay Francis; 5 reels.—Warner.
f *A SUCCESSFUL CALAMITY, (Play by Clare Kummer). George Arliss; 7 reels.—Warner.
f SUICIDE FLEET, (Novel "Mystery Ship" by Comm. Herbert Jones). William Boyd; 9 reels.—RKO-Pathe.
f SYMPHONY OF SIX MILLION, (Novel by Fannie Hurst). Ricardo Cortez; 10 reels.—RKO-Radio.
f *TARZAN THE APEMAN, (Novel by Edgar Rice Burroughs). Johnny Weissmuller; 10 reels.—Metro.
m TAXI, (Novel by Alice Duer Miller), James Cagney; 7 reels.—Warner.
f *TERRA MADRE (Mother Earth), (Story of combining the best elements of old and modern Italy). Italian production; 8 reels.—Transcontinental.
m THIRTEEN WOMEN, (Novel by Tiffany Thayer). Irene Dunne; 7 reels.—RKO-Radio.
f THIS RECKLESS AGE, (play "The Goose Hangs High" by Louis Beach). Buddy Rogers; 8 reels.—Paramount.
f *TIGER SHARK, (Novel "Tuna" by Houston Branch). Edward G. Robinson; 7 reels.—First National.
m *TOMORROW AND TOMORROW, (Play by Philip Barry). Ruth Chatterton; 9 reels.—Paramount.
j *TOUCHDOWN, (Story "Stadium" by Francis Wallace). Richard Arlen; 8 reels.—Paramount.
m *TRAPPED IN A SUBMARINE. English production; 5 reels.—Powers.
f TROTTA TEODOR, (Story by Solve Cedarstrom). Swedish production; 7 reels.—Scandinavian.
m UNHOLY LOVE, (Suggested by Flaubert's "Madame Bovary"). H. B. Warner; 8 reels. Allied.
m VANITY FAIR, (Novel by William Makepeace Thackeray). Myrna Loy; 7 reels.—Allied.
f *EIN WALTZER VOM STRAUSS (A Waltz by Strauss), (Story by Paul Beyer). German production; 9 reels.—Capital.
f *THE WASHINGTON MASQUERADE, (Play "The Claw" by Henri Bernstein). Lionel Barrymore; 9 reels.—Metro.
m WAYWARD, (Novel "Wild Beauty" by Mateel H. Farnham). Nancy Carroll; 8 reels.—Paramount.
m WEEKEND MARRIAGE, (Novel "Part-time Wives" by Faith Baldwin). Loretta Young; 6 reels.—First National.
f WEEKENDS ONLY, (Novel by Warner Fabian). Joan Bennett; 7 reels.—Fox.
m WESTWARD PASSAGE, (Novel by Margaret Barnes). Ann Harding; 8 reels.—RKO-Pathe.
m *THE WET PARADE, (Novel by Upton Sinclair). Walter Huston; 14 reels.—Metro.
j WHEN A FELLER NEEDS A FRIEND, (Story "Limpy" by William Johnson). Jackie Cooper; 8 reels.—Metro.
f WILD WOMEN OF BORNEO, (Travelogue of Mexico, Singapore and Borneo). 5 reels.—First Division.
m A WOMAN COMMANDS, (Novel by Guy Fowler). Pola Negri; 9 reels.—RKO-Pathe.
m THE WOMAN DECIDES, (Novel "Conflict" by Miles Malleson). English production; 7 reels.—Powers.
f *YOUNG AMERICA, (Play by Fred Ballard). Raymond Borzake and Tommy Conlon; 7 reels. Fox.
m *ZWEI MENSCHEN (Two Souls), (Novel by Richard Voss). German production; 8 reels.—Capital.

MALEVINSKY, FAMOUS SCREEN ATTORNEY, DIES

Won Cases for Douglas Fairbanks and Anita Stewart; Was Authority on Drama and Plagiarism Litigation

Moses L. Malevinsky, legal representative of many stars of screen and stage, an authority on the drama and an expert on plagiarism litigation, died on Monday night in the Mount Sinai hospital, New York. Mr. Malevinsky, a member of the law firm of O'Brien, Malevinsky and Driscoll, was 59.

Cremation took place Wednesday after private services in the Riverside Memorial Chapel.

Mr. Malevinsky's experience as counsel representing leading motion picture persons went back many years. About 20 years ago Douglas Fairbanks was one of his clients at the time he left Triangle Pictures Corporation to go into business for himself. Triangle sued for an injunction but lost the suit.

Another suit was that in which Vitagraph sought an injunction against Anita Stewart in connection with a contract. Again Mr. Malevinsky won a judgment in favor of his client.

J. Stuart Blackton, George Loane Tucker, Marilyn Miller, Jack Pickford, George M. Cohan, Arthur Hopkins, Sam H. Harris and Channing Pollock have been clients of this famous theatrical lawyer. He preferred the legitimate stage to motion pictures.

"Mr. Malevinsky had been very much interested in the drama for the past 15 years," said Arthur F. Driscoll, a member of the firm. "He saw almost every play when it opened on Broadway. His book, 'The Science of Playwriting,' written about seven years ago, practically provided a formula for the purpose of detecting copyright infringements."

About 20 years ago Mr. Malevinsky became counsel for the White Rats, the famous organization which was the first union of vaudeville players. During subsequent years he guided that group in its litigations with the vaudeville trust, over salaries, standard contracts and other points of controversy. He also wrote many articles for "The Player," the monthly publication of the organization which took its name by reversing the spelling of "star."

Represented Anne Nichols

Of all the infringement suits in which Mr. Malevinsky acted as counsel, "Abie's Irish Rose" was the most notable in recent years. He represented Anne Nichols, author of the play, in her $3,000,000 suit brought against Carl Laemmle, Harry Pollard and Universal Pictures Corporation for alleged plagiarism of her play in the motion picture, "The Cohens and Kellys."

After a very long run in the courts, Federal Judge Henry W. Goddard dismissed the suit and was sustained by the circuit court of appeals and the United States supreme court which refused to review it. During this trial Mr. Malevinsky, speaking with his slight Southern accent, almost succeeded in turning Judge Goddard's courtroom into a lecture hall for graduate students of the drama. In an erudite bill of particulars he took 657 pages to argue, among other things, that Solomon Levy, the hero of Miss Nichols' play, and Nathan Cohen, his alleged counterpart in the picture, were each the "personification of love." Counsel for the defense, the former Governor Nathan I. Miller, was sufficiently aroused by this contention to reply that Cohen was actually nothing but a "great big bully." During the week that Governor Miller cross-examined him on the witness stand, Mr. Malevinsky provided those present with a liberal education in the drama. Certain memorable expressions of his opinion at that time excluded George Bernard Shaw from the number of the "two or three greatest living playwrights" and pointed out several lamentable failings in the dramatic work of Ibsen and Brieux.

"Romeo and Juliet," "Hamlet," "Macbeth," "Emotional Extractions," "Orientation of the Crucible" and "Dramaturgical Prisms" were among the works blithely brought into the proceedings by Mr. Malevinsky, who explained to Governor Miller: "Sublime love may end in death. I might say I loved you, but I should have to prove it by some sacrifice."

The "White Cargo" Suit

Another famous plagiarism suit in which Mr. Malevinsky figured was that of Ida Vera Simonton, who charged that Leon Gordon had taken the plot of his play, "White Cargo," from her novel, "Hell's Playground." He won the case for the plaintiff before Federal Judge John C. Knox.

At the time he became ill, Mr. Malevinsky was preparing a plagiarism suit for Margaret Ayer Barnes and Edward Sheldon, coauthors of "Dishonored Lady," in which Katherine Cornell starred, against Metro-Goldwyn-Mayer, producer of the picture, "Letty Lynton."

Mr. Malevinsky was born in Galveston. Following his graduation from the University of Texas he practiced law in Galveston and Houston for about 10 years.

In New York he practiced for a short while in the office of Martin W. Littleton and as a member of Acker, Davis and Malevinsky. He joined Dennis F. O'Brien in 1910. When Arthur F. Driscoll joined the firm three years later it assumed its present name.

Mr. Malevinsky is survived by his wife, a daughter, Mrs. Marvin C. Myerson of Brooklyn; two brothers, Richard and Morris; and five sisters, the Misses Helene, Anne and Rachel Malevinsky of Houston, Texas; Mrs. Orville Harrold, wife of the singer, and Mrs. Nona Ford.

RCA Sues Walt Disney And Powers Over Patents

Suit has been filed in federal court, Hollywood, by RCA Photophone and General Electric against Walt Disney Productions, Walt Disney Film Recording Co., Ltd., and Walt Disney and Powers Cinephone Equipment Co. The plaintiffs charge the defendants with infringements of six patents.

HERE'S LOOK



VICTOR McLAGLEN

GRETA NISSEN • NELL O'DAY

Arthur Pierson Allan Dinehart

From Joel Sayre's Story

Directed by ALFRED WERKER

ING AT YOU!

A TOAST to the craziest comedy since "Cock Eyed World" cracked the world's all-time record. Football and college farce . . . packed with ga-ga gags . . . pepped with ha-cha gals . . . peopled with the dumbest bunch of muggs that ever thought Yale was easy picking because it was just another lock.

We're telling you it's the
BELLY LAUGH of the SEASON
and we mean *positively!*

PREVIEW RIOT!
Riverside Theatre audience (Riverside, Calif.) belly-laughed themselves weak.

●



Says HOLLYWOOD REPORTER:
"Should do healthy grosses in any kind of house. For those who take their nonsense straight this is a swell dish."

●

WATCH FOX THIS YEAR
and your profits will watch themselves

YOUR PUBLIC

by RITA C. McGOLDRICK

MIDWAY through October is the time to plan the November programs. There are many available films appropriate to the coming holidays and special dates and weeks. A tieup through *School and Screen* with Parents-Teachers Associations and local school people will bring very definite results.

Father and Son Week, November 7th to 12th, offers exceptional opportunities for special performances to which public citizens, Boy Scouts, parents and children may be invited. This is a week in which church leaders, club women and editors of the local papers will be definitely interested. A dignified high-grade performance will win respect for the theatre manager as well as the kind of publicity that could not be paid for. Schools might be invited to submit essays from the children on "Father and Son," the three winning essays to be read at the theatre for a prize to be awarded by the management. A distinguished public citizen should be invited to make a five-minute speech on the companionship of fathers and sons and the value of this companionship to the community.

The following pictures have been suggested by companies who have made outstanding features with this occasion in mind:

Fox Film Corporation
"Young as You Feel"
"Skyline"
"Over the Hill"
"Silent Witness"
"Cheaters at Play"
"Young America"
"Down to Earth"

Universal Pictures Corporation
"Tom Brown of Culver"

Metro-Goldwyn-Mayer
"Divorce in the Family," with Jackie Cooper.

▽

Armistice Day—November 11

This national holiday has a particular appeal. It presents an opportunity for a theatre to display flags, war trophies, a stirring picture and martial music. It is a day on which Boy Scouts should be invited to serve as honorary ushers. The flag should be displayed on the platform and a Scout leader be invited to make the formal salute to the flag. The following pictures would be fine program material for this occasion.

Fox Film Corporation
"Cry of the World"

Universal Pictures Corporation
"All Quiet on the Western Front"

Metro-Goldwyn-Mayer
"Pack Up Your Troubles"
"Doughboy"

Peace Films Foundation
"Must War Be?"

First National
"The Dawn Patrol"

FitzPatrick
"Armistice Day"—short subject

United Artists
"The Americans Come"—short subject

RKO
"Aces Up"—short subject

▽

Films Deserving Revival

To all who love the finer things of the screen, it is a matter of deep regret that so many artistic masterpieces have their brief run and are then shunted into a limbo from which there is no emergence. Pictures like "With Byrd at the South Pole," "Abraham Lincoln," "Trader Horn," "Cimarron," deserve circulation as regularly as the great books they represent. There is a growing demand among club groups for revival of great pictures. This department is particularly interested in such a movement. The following are a few suggestions of older pictures which deserve a rehearing:

Paramount Pictures Corporation
"Tabu"
"Skippy"—Story based on the comic strip cartoons.
"The Conquering Horde"—From the novel "North of '36," by Emerson Hough.
"With Byrd at the South Pole"
"Huckleberry Finn"—From the novel by Mark Twain.
"Rango"

Fox Film Corporation
"Daddy Long Legs"—Novel by Jean Webster

First National
"Penrod and Sam"—Booth Tarkington's novel.

Metro-Goldwyn-Mayer
"Trader Horn"—Novel by Ethelreda Lewis.
"The Great Meadow"—Novel by Elizabeth Maddox Roberts.

RKO
"Cimarron"—Edna Ferber's novel.

Columbia
"Africa Speaks"

Unique Foto Films
"Alice in Wonderland"

▽

Thanksgiving Day—November 24

This is surely an all-American holiday, in which a note of gladness is struck. It is the one day that will shrug its shoulders at the specter of depression. It comes in a week that brings many young people home from college.

Pictures of particular importance to the occasion are:

FEATURES
Universal
"All American"
"Spirit of Notre Dame."

SHORT SUBJECTS
Columbia
"Autumn"

RKO-Pathe
"The Pilgrims"

FitzPatrick
"Thanksgiving Day"

▽

Need for More Family Pictures

The need for more "family pictures" was emphasized by the Indiana Indorsers of Photoplays in their program for the coming year, according to a resolution adopted at the luncheon meeting at the Columbia Club in Indianapolis, last week.

That pictures have improved and are now on a higher level than ever before was the opinion expressed by all the speakers on the program. They included Miss Miriam Bell, of the Indianapolis *News;* Corbin Patrick, Indianapolis *Star;* the Rev. A. H. Kenna, pastor of the Roberts Park M. E. church, and Mrs. David Ross founder of the Indorser.

TRAVELERS...

Sam Katz, executive vice-president, and Arthur Mayer, director of advertising of Paramount Publix, are due in New York from Hollywood.

J. W. MacFarland, vice-president in charge of distribution of Powers Pictures, returned to New York from a three weeks' tour of exchanges.

Maria Jeritza returned to New York from Europe for personal appearance tour.

Lewis B. Jones, vice-president of Eastman Kodak, sailed for Europe.

Count Alain de Leche returned to Europe from New York and Hollywood after writing MGM scenarios.

Al Jolson returned to Hollywood after completing deal in New York for radio broadcasts.

Clyde E. Elliott, director; James O. Spearing, writer; Marion Burns, Kane Richmond and Harry Woods, players, sailed from New York en route to Malay jungle to film Fox picture.

Ernst Lubitsch, Paramount director, sails from New York October 22 for vacation in Europe.

Emanuel Cohen, Paramount vice-president in charge of production, arrived in Hollywood from New York vacation.

Mary Boland, Paramount comedienne, arrived in New York from Hollywood for vacation.

Mae Clark, RKO player, due in New York from Hollywood for stage work.

Katharine Hepburn returned to New York from European vacation, en route to Hollywood to resume work as RKO player.

Arthur M. Loew, Metro foreign chief, arrived in Australia on a trip to the Far East.

R. A. Muth, Fox Movietone News, returned to New York from Europe.

Chic Sale due in New York from Hollywood by plane.

Karl G. MacDonald, Warner foreign executive, sailed from New York for tour of South American branches.

Joseph Bernard, Moe Silver, David Weshner, Warner theatre executives, returned to New York from upstate New York conferences with managers.

Mort Blumenstock, director of advertising for Warner Theatres, returned to New York from Newark, Philadelphia, Pittsburgh.

Ernest W. Fredman, editor and publisher of the *Daily Film Renter,* London, arrived in New York for survey of pictures. He will travel to Hollywood next week.

Tom White, producer, scheduled to sail this week from Los Angeles for India to make a feature.

Faustin Wirkus returned to New York from an island off Haiti where he made a native film for Principal release.

David O. Selznick, Radio studio executive, will sail from Hollywood October 22 for New York.

Edward Knopf, Universal director, left for Berlin to direct two features for Carl Laemmle.

Constance Bennett, accompanied by her husband, due in New York from Hollywood in 10 days.

Walter Connolly returned to New York from Hollywood after appearing in Columbia picture.

Constance Cummings, Columbia player, arrived in New York from Hollywood for vacation.

J. J. McCarthy left New York for Hollywood for conferences on road shows with Samuel Goldwyn.

Herman Robbins, president of National Screen Service, left New York for Atlanta.

Jules Levy, RKO's general sales manager, arrived in Chicago on trip which already includes Oklahoma City, Kansas City, Omaha and Milwaukee.

Louella Parsons, motion picture critic of Hearst Publications, returned to New York from European vacation, en route to Hollywood.

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

OCTOBER

20—Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs: Annual meeting, at 130 West 44th Street, New York. New officers and directors will be elected.

MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting, at Philadelphia.

21—Toronto Theatre Owners: Entertainment and ball, at Royal York Hotel, Toronto.

24—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Motion Picture Make-Up Artists Association, Local 235: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Charles Dudley; Secretary, Jack V. Lloyd.

21—Film Board of Trade of Philadelphia: Testimonial dinner to Mike Landow, retiring president, at Ritz Carlton hotel, Philadelphia. John A. Bachman, president.

25—New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Bldg., fourth floor, Milwaukee.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

26—Allied Theatres of Illinois: Weekly meeting: board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

27—Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting, at Philadelphia.

28—Allied-MPTOA Exhibitors' Mass Meeting: At New York. M. A. Lightman, W. A. Steffes, chairmen.

NOVEMBER

1—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

2—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

3—MPTO of Eastern Pa., Southern N. J. and Delaware: Weekly meeting, at Philadelphia.

Allied Theatres of Illinois: General monthly meeting, Congress Hotel, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

4—MPTO of Western Pennsylvania: Monthly directors' meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

6—MPTO of Eastern Pa., Southern N. J. and Delaware: General meeting, at Philadelphia.

7—Universal Pictures Club: Annual dinner-dance, at Waldorf-Astoria Hotel, New York.

8—New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

9—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

10—MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting, at Philadelphia.

13—Variety Club, (Pittsburgh film society): Annual dinner, at William Penn Hotel, Pittsburgh.

15—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

16—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

17—MPTO of Eastern Pa., Southern N. J. and Delaware: Weekly meeting, at Philadelphia.

The Lambs: Monthly meeting of the council, at 130 West 44th Street, New York.

22—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

23—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

24—MPTO of Eastern Pa., Southern N. J. and Delaware: Weekly meeting, at Philadelphia.

29—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

30—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

WEST

OCTOBER

20—United Scenic Artists: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive in charge, William B. Cullen.

25—International Brotherhood of Studio Electrical Workers: Monthly meeting, at 1509 N. Vine St., Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

26—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

28—International Alliance Theatre Stage Employees, Studio Branch: Semi-monthly directors' meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative. Lew C. G. Blix.

29—International Photographers, Local 659, Studio Branch: Annual exposition and ball, at Ambassador Hotel, Hollywood.

31—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Motion Picture Make-Up Artists Association, Local 235: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Charles Dudley; Secretary, Jack V. Lloyd.

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date undetermined. 312½ South Harwood Street, Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

1—Academy of Motion Picture Arts and Sciences: Final election on Academy awards. Polls close at 5 P.M., at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Hollywood Motion Picture Relief Fund: Monthly meeting, executive committee, at Writers' Club, 6700 Sunset Boulevard, Hollywood. President, Conrad Nagel; Secretary, K. D. Poole.

7—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue. President, Charles Dudley; Secretary, Jack V. Lloyd.

10—Academy of Motion Picture Arts and Sciences: Annual meeting and banquet for awards to selected studio artists.

Academy of Motion Picture Arts and Sciences: Board of tellers meets to check nominations cast at sound recording showings to all members of the Academy, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Academy of Motion Picture Arts and Sciences: Academy Awards Banquet (place undecided), at which board of tellers counts votes cast, and awards are formally presented, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

14—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue. President, Charles Dudley; Secretary, Jack V. Lloyd.

21—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue. President, Charles Dudley; Secretary, Jack V. Lloyd.

22—International Brotherhood of Electrical Workers, Local No. 40, Hollywood studio technicians and electricians: Monthly meeting, at 1509 North Vine Street, Hollywood. President, Harry D. Martin; Business Manager, A. P. Speede.

24—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

28—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue. President, Charles Dudley; Secretary, Jack V. Lloyd.

MIX CLICKS ALL



are combined.

New Tom Mix Movie One of His Very Best

There's a Grand Show at the Castle.

"MY PAL, THE KING."

Produced by Universal.
Directed by Kurt Neumann.
Presented at the Castle theater.

THE CAST.

Tom Reed	**Tom Mix**
King Charles	**Mickey Rooney**
Red	**Paul Hurst**
Princess Elsa	**Noel Francis**
Gretchen	**Finis Barton**
Kluckstein	**Stuart Holmes**
Schwartz	**James Kirkwood**
Cloudy	**Jim Thorpe**
Etzel	**Christian Frank**
The Bowager Queen	**Clarissa Selwynne**
Gen. Wiedeman	**Ferdinand Schumann-Heink**
Lorenz	**Wallis Clark**
Tony	**Himself**

By Mae Tinee.

Good Morning!

Well, Kids, old and young, there's a picture over at the Castle that's just—about—our—size!

A lot of us missed the circuses this year. WE SHOULD CARE! Tom Reed's Traveling Wild West Show is as good as most of them and has some of 'em licked a mile. SEE the cowboys perform wonders at roping, lassoing, riding, shooting! SEE those three trained horses execute their act with grace and precision that would do honor to Ziegfeld chorus girls! SEE the runaway stage coach—that has one REAL runaway! SEE Tom Mix and Tony in what I do believe is the best picture they've ever made!

CHIC. DAILY TRIBUNE

In "My Pal, the King," Mr. Mix, better known as the Children's Delight, has an unusually appealing and plotful story. The action, which transports an American king cowboy and his troupe of performers overseas to the mythical kingdom of An—— something or other, ostensibly ruled by a wee King Charles, aged about eight—has just the right amount of imagination and whimsy. It shows Tom Mix at his best, which he always is when among children and horses, packs considerable excitement, a soupçon of romance, and a lot of grand and gorgeous uniforms which make a nice foil for the cowboy costumes of the Wild West Show. AND the show itself!

I don't want to tell you the story, but you can just bet your bottom dollar that when Tom's pal, the king, is in danger from those wearing the uniforms he is not deserted by the spurred and sombreroed sons of the western plains.

The king is delightfully acted by little Mickey Rooney—a quaint child with big, serious eyes, grown-up ways, and a keen sense of the dramatic. Supporting rôles are handled with zest—you'll especially like Paul Hurst as Tom's side kick and Wallis Clark as the little king's tutor—and I thought the direction was just immense.

There's a rousing good time for the whole family in "My Pal, the King," at a quarter a throw for the grown-ups and fifteen dark brown pennies for children.

See you tomorrow!

* *

Old Irish Ve...

"Destry Rides Again"—U

Tom Mix, Claudia Dell, Zazu Pitts, Andy Devine, Earle Foxe, Stanley Fields.

Tom Mix is back and exhibitors don't have to worry about his pictures. Mix should be a bigger and better star back in the Universal regime, and the kids and adults will go for his action pictures.

Estimate: Old-time Mix western and box office.

EXHIBITOR

"Rider of Death Valley"—U

Tom Mix, "Tony," Lois Wilson, Fred Kohler, Forrest Stanley.

An improvement over the first Mix, with the Death Valley aspect a strong exploitation angle. The thirst scenes in the desert are exceptionally well done. Here is a Western which might be accepted by those who don't care so much for horse operas.

Estimate: Okay, TOM!

The EXHIBITOR

Mail.

TEXAS BAD MAN

Universal production and release, starring Tom Mix. Directed by Edw. Laemmle. Story and continuity by Jack Cunningham. Camera, Dan Clark. Cast: Tom Mix, Fred Kohler, Willard Robertson, Lucille Powers, Joe Girard, Bob Milash, Franklyn Farnum, Slim Cole, C. E. Anderson, Ted Larch, Geo. Magrill, Rich. Alexander, Jas. Burtis, Edward Le Saint, Lynton Brent, Frances Sayles, Booth Howard, Tony, Rich. Summer Buck Moulton, one day, At Loew's New York theatre, one day, as half of double bill. Running time, 60 mins.

Tom Mix gets the breaks in this one and scores strongly. Too good to be wasted at the New York on a double bill, but that's the house tradition, so they used this feature to top the show. Can solo in any house that likes western stories and in many places where they do not care for the usual western product. Just goes to show what can be done with a little more money and a lot more effort. This is the basic plot of the law officer who gets himself a bad name to gain admission to a gang. A favorite theme and one generally developed along pretty standard lines. Here the idea has been built up cleverly into a real story, with more plot and characterization until it no longer suggests the type.

The role fits Mix nicely and is the best he has had since his return to the screen. He plays adroitly for effect and handles a bit of love making very nicely, though it is his riding which counts for 'most. Gets excellent support from Fred Kohler, Willard Robertson, Lucille Powers and Joe Girard. Minor assignments are all in competent hands, but those mentioned above carry the story.

Photographically, the picture is exceptionally well done, with many really beautiful exteriors, and the direction brings out the good points of the script. Sound not so good, but this seems to be the fault of the reproduction. A good job all around.

VARIETY



Minor Cincy Spots Sprint, 'Destry' After Neat $4,500

Family (RKO) (1,000 15-25)—'Destry,' (U) and 'Cross-Examination,' Split week for $4,500, mainly on Mix. Last week 'Branded Men' (Tiff) and 'Pleasure' (Standard) $3,000.

VARIETY

ANY MIX PICTURE IS A

OVER THE WORLD

– here's just a drop in the big bucket!

REEL JOURNAL

Destry Rides Again

Universal—55 Minutes

Cast: Tom Mix, Claudia Dell, Zasu Pitts, Andy Devine, Earle Fox, Stanley Fields. Directed by Ben Stoloff.

Tom Mix, idol of America's youth, makes triumphant return to the screen in a typical rip-roarin' western. The story, being taken from the popular novel by Max Brand, offers Mix and his horse, Tony, plenty of opportunity to do some fast riding. Mix is framed into a prison sentence by his double-crossing partner (Earle Fox), and vows vengeance on the villain in the Tom Mix manner. Claudia Dell is a convincing heroine. Zasu Pitts is seen in only a few scenes as comedy relief. The picture is first-rate entertainment for the entire family.

SELLING SEATS: Play up Tom Mix's return to the screen. Get the kids talking about it by distributing Tom Mix novelties in the neighborhoods. Universal has innumerable accessories to offer, such as Tom Mix hats, neckerchiefs, and magic books. Organize a Tom Mix club.

HARRISON'S REPORTS

"My Pal The King" with Tom Mix

(*Universal, Aug.* 4; *running time,* 61 *min.*)

Excellent. This is not a western, although a wild west show has been cleverly worked into the story. It has everything—fast action, human interest, comedy, and some fine melodramatic situations. The closing scenes are the most exciting; it is where the boy king is held a prisoner by the villain, and is saved by the hero just in time. These scenes will so excite children that they will stand on their seats and cheer. As a matter of fact they will hold in tense suspense even adults. It has been lavishly produced with settings good enough for any feature picture:—

The plot was adopted from a story by Richard Schayer. It was directed by Kurt Neumann. In the cast are Mickey Rooney, Paul Hurst, Noel Francis, James Kirkwood, and others.

Excellent for children and for Sunday showing

Rider of Death Valley

Universal production and release. Stars Tom Mix. Associate producer, Stanley Bergerman. Directed by Al Rogell. Story by Stanley Bergerman and Jack Cunningham. Dialog by Al Martin. Photography by Dan Clark. At Loew's Circle, N. Y., as half of double bill for one day. Running time, 76 mins.

Tom Rigby.....Tom Mix
Helen Joyce.....Lois Wilson
Lew Grant.....Fred Kohler
Doc Larribe.....Forest Stanley
Bill Joyce.....Willard Robinson
Betty Joyce.....Edith Fellowes
Tony .....Tony
Dance Hall Girl.....Mae Busch
Citizens: Otis Harlan, Max Ascher, Pete Morrison, Edmund Cobb

Much more than the usual attention accorded westerns has been given 'Rider of Death Valley.' That it's not merely a plains opera following a conventional routine pattern may explain the interest U, Tom Mix and others concerned in its making apparently had in seeing that it got that attention.

Westerns of recent years have become tiresome even to their large followings mostly because they're all alike. Not this one, much of the appeal of which is drawn from the stark drama of starvation in the desert.

In all, it's one of the best Tom Mix pictures to date and in it Mix turns in a swell job. He goes dramatic in the desert sequences when he and companions are dying of thirst. These scenes were photographed in Death Valley in that portion of the bleak sandswept desert which is free of any vegetation and long has been used for stories locale of which it is the Sahara, such as Foreign Legion pictures etc. Thus, this western at least differs greatly in background from the rest.

Mix's horse, Tony, which probably has nearly as many fan worshippers as Mix does, is very much in evidence. He has the biggest part in his career, being called upon to save his master and the others from the desert and the buzzards. He fulfills the task admirably. And that nearly makes the picture something more than a routine western, Tony taking much of the spotlight toward the last.

The direction, by Al Rogell, is clean-cut and intelligent. Among the virtues 'Rider of Death Valley' possesses is its adherence to detail. The story, even to the regulation heroine, who comes from the east after her brother has been shot by a man plotting to steal his gold mine, carries conviction. Mix himself doubtless had a hand in the making so far as sticking to exactness of detail was concerned.

Picture has been exceptionally well cast, with Fred Kohler as a great heavy, Forrest Stanley as his partner in crime and Lois Wilson as the girl. In the first few reels many other characters appear, but for the second half it's just these characters, Mix and Tony, that tell the tale.

In the casting for the first few reels U has chosen excellent types, including some for the purpose of comedy. A little girl (Edith Fellowes) is also involved in the earlier portions.

Probably for the first time a team of runaway horses looks on the level, and the gravity of being lost in the desert without water becomes strikingly convincing.

Story is largely concerned with Mix's efforts to protect the secret of a gold mine away off in the desert from two men who have killed its owner and are scheming to take it away from the dead man's sister. There's plenty of suspense and plenty of action, but with latter intelligently restrained.

Running time is 76 minutes, long for any western. Nevertheless, the interest holds to the end, and picture in many spots should solo it rather than play as half of a double bill as here. New York is no town for westerns, however, regardless of how well made.

The exhibitor can give 'Rider of Death Valley' everything he has and it will stand by him, at the same time increasing fan interest for Mix and his hoss.

Char.

VARIETY

"MY PAL THE KING" EARNS HOLDOVER WEEK AT GLOBE THEATRE, NEW YORK

SURE MONEY MAKER

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The game of hare and hounds being played in New York by the Empire State independent projectionists union and Local 306 of the IATSE developed a new angle the other day. Arthur Farkash, president of the Empire local, would not tell our reporter where his boys are working, on the theory that the other side might play pickets, which wouldn't be so nice for the theatre owners. Wonder if Sam Kaplan, chief of 306, knows that where his men aren't working it is extremely probable that Empire's are?

▽

Morton Downey—the "Carolina Moon" man of the Columbia Broadcasting ether waves—was sent down to Philadelphia last week to aid the Fox theatre combat the heavy reopening show of the Mastbaum. He was very sorry, but he had to miss the Friday night shows to work up a lather on his regular broadcast for the Woodbury soap people.

Reporters asked Mr. Downey to name the ten best box-office pullers in all fields of amusement. He obliged and started off with Constance Bennett, his sister-in-law. Paul Whiteman and Eddie Cantor are good, too, according to Mr. Downey, and so are Harry Richman, Jack Dempsey, Roland Hayes, Negro baritone; Ed Wynn, John McCormack, Fritz Kreisler and Leopold Stokowski, conductor of the Philadelphia orchestra. Mr. Stokowski also broadcasts over Columbia's network.

▽

"That RKO Radio is making strides in economic efficiency" was revealed this week with the announcement to the press from B. B. Kahane, president, that a new type of set wall plaster adopted for studio use costs 20 cents a square foot less than other plaster. The material, a product of the studio's own paint shop, saves about $400 a feature, or about $15,000 yearly.

▽

The name of Mr. Fred Berrens, orchestra conductor of note, used to be Fritz Bernstein.

▽

Henry Lee Moon and Theodore L. Poston, two highly articulate members of Harlem's Negro colony, returned to town the other day from Europe, thwarted in their attempt to make a motion picture reflecting Negro life in America in Russia. Contrary to other reports, the gentlemen brought back for the edification of the ship news reporters a glowing tale of starving Russia which, they said, is in a critical state at this very moment. The economic condition of the Soviet might have been reported in a more optimistic tone if Stalin had permitted the production.

▽

In a message to the sales staff, Paramount urges a drive for more newsreel contracts. Once sold, the service becomes almost automatic and cancellations are rare, it is said. In addition, the company's newsreel shows a handsome profit, salesmen are told.

▽

Suggested as an example of how NOT to advertise a picture was this marquee display in a Buffalo theatre:

"Tom Brown of Culver. Dedicated to the American Legion. A tragic story."

▽

Sometimes newsreel executives have important political contacts and with this thought in mind a chap asked Dan Doherty, of Fox Movietone, if any one in that organization had enough "pull" in traffic court to straighten out a little matter of a parking summons. "Sure, we have lots of pull," replied Mr. Doherty. "We have so much pull over here that I had to pay five bucks myself for parking last week." And that settled that.

UNION rules for manning rental studios in the East are the cause of almost as much grief as the regulations governing projectionists in theatres. The compulsory salary scale, coupled with rental charges and royalty fees for the use of recorders of the large electrics, brings the total cost of independent production in New York to a surprisingly high figure.

When a producer starts work the union says he must have on hand one first cameraman at $62.50 a day; a second cameraman, $50 a day; two assistants, $25 each; assistant sound engineer, $15; first electrician, $14; assistant electrician, $11; three electricians, $10 each; first and second property men, $14 and $13, respectively; first grip, $12, and second grip, $11 daily. Total for union labor, $272.50 daily. Add to this the rental charges, which range from $350 a day at Atlas, to $800 daily for Erpi's Eastern Sound Studio, or for Fox's plant. Next is the royalty fee of $500 per reel which must be paid when recording is done over Western Electric or RCA Photophone. Atlas uses its own independently made equipment and charges no royalty.

Salary for all production members, such as stars, directors, players and other company technicians, is in addition, and when shooting goes beyond the 8:30 A. M. to 5:30 P. M. period, double time is charged by the union help, except cameramen, who receive straight pay. Studio rental charges include sound, lighting and other equipment, but does not include the erecting of sets.

▽

Evidently James Cagney, player, did not win over Warner Brothers in his recent contract dispute for an upward revision of salary. When Mr. Cagney walked off the Burbank lot, staying away five months, he was receiving $1,400 weekly and when he returned Warners tilted the check to $1,750, which they intended doing anyway because the original contract said so, having an option dated September 15. Mr. Cagney said he thought his services were worth $4,000 per week.

▽

The subject of the reported get-together of certain circuits on establishing a $6,000 vaudeville top for name acts and personal appearances is persona non grata with several of the booking executives right now. One such, occupying an important position at RKO, when asked about it last week, opened his eyes very widely and countered audibly and querulously, "Young man, do you know what you are asking me?" The reporter replied in the affirmative. "Well, then," the executive continued, "you are asking me to tell you something which, if true, might send us all to jail, and besides I wouldn't tell you if I did know, and anyway I don't know."

▽

Leo Meehan's "Hollywood Herald" quotes Tallulah Bankhead as admitting she's "the only actress living that has the spark of Sarah Bernhardt." "Of course, it's awfully burnt out," reported the young lady, "but it's still a spark."

▽

And now Lupe Velez reports the purchase of an ermine coat for her little "Nina"—a Mexican whelp.

▽

Ralph Graves was asked to pose for a picture with a modest looking young lady at Hollywood's Cocoanut Grove. The picture taken, Ralph turned to the girl and remarked, "Well, I suppose you get a kick out of posing with a movie star," and with that he walked away. He later learned that the young miss was Lily Pons.

Already exclusive runs have created some curious results. For instance, in Kansas City, one of the largest towns placed on the new policy, a non-exclusive picture at Loew's Midland ran up a gross of $19,000. The picture was "Smilin' Through," and was responsible for one of the best takes of the year. In contrast, "Pack Up Your Troubles," an exclusive showing the previous week, grossed not quite $10,000 at the same theatre. Maybe, after all, the picture's the thing, exclusives or no exclusives.

▽

A young lady from A. H. Schwartz's Century circuit of Long Island and Brooklyn theatres called the other day and asked if there is more than one Will Hays in the business and to which organization THE Mr. Hays belongs.

▽

Gary Cooper confided the other day that his recent African trip put a deep dent in his pocketbook since he had to pay expenses of shipping all his animal specimens to New York and later to Hollywood, after taxidermal treatment. Now they require a larger house for exhibition.

"I shot at a rhinoceros," Gary said. "Thank Allah, I missed." By the way, what's happened to the picture that was going to be made with the footage Gary took in Africa?

▽

Mike Simmons, advertising and publicity manager of Monogram Pictures, was informed the other day that the next release, probably around election time, would be "Black Beauty," Mrs. Anna Sewell's famous account of a mythical nag. Ever on the alert for possible exploitation tieups, Mr. Simmons inquired if the cast had any dark horses for the presidential campaign.

▽

Some one at RKO's home office said the other day that unworthy advertising simply means that a larger number of people more quickly discover defects.

▽

Irving Thalberg, Metro executive now in New York, nearly extended his vacation to Europe, after much persuasion by John Gilbert. The Thalbergs and Gilberts traveled eastward together from Culver City. Mr. Gilbert had already arranged for an ocean voyage and Mr. Thalberg intended to stay in New York. "Why don't you forget all this movie business for six weeks and come on to Europe with us?" Gilbert pleaded. "You can stay away from the studio. You have three assistants."

"Yes," replied Mr. Thalberg sadly. "That's why I have to get back." He will return to Hollywood next week.

▽

One exhibitor asked another what he thought of exclusives. "Don't know," was the reply. "I pay no attention to society."

▽

Instructions have been issued to the Paramount Publix organization that at no time, in any fashion, should mention be made of the fact that George Raft bears any resemblance to Rudolph Valentino.

▽

When the New York division of RKO's theatres makes a profit, so does the entire circuit. These 50 theatres carry the entire load. Half of the circuit's total income comes from the box offices of Greater New York and upstate, says Herschel Stuart.

▽

Motoring through New Jersey the other day, Ralph Kirbery, the songster, reports spotting this sign along a highway: "School Street. Drive Slowly. Little Boys Should Be Seen—Not Hurt."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Smilin' Through

(MGM)

Drama

Coming very close to being a "great" motion picture, MGM's "Smilin' Through" is in the nature of a showman's dream come true. Names, story, performance, development, all are of box office calibre without question. From the play by Jane Cowl and Jane Murfin, and once a silent picture, this production though tending in the direction of the sentimental is yet so well developed, so well performed that there is nothing of saccharinity about it.

Cast names are the picture's greatest asset from the exhibitor's point of view. Norma Shearer, Fredric March, Leslie Howard are three of the most competent performers on the screen today all do work of surpassing excellence. In support are such able standbys as O. P. Heggie, Ralph Forbes, Beryl Mercer, in a small but effective bit; Forrester Harvey, lending a note of humor with his decided Cockney accent, each adding to the effectiveness of the film as a whole.

Here is a group of marquee names which should be splashed before the populace with unstinting hand.

We second the reaction of Leo Meehan, from Hollywood, who called this a "beautiful picture." The film is beautifully mounted, employing with telling effect the technical advantage of superimposition. Miss Shearer, March, Howard, Heggie play dual roles.

A word as to the story. Howard, an old man at his English manor house, dwells on the memory of the girl who was assassinated by the jealous lover at the moment of their wedding. A niece, Miss Shearer, and Heggie, old friend, are his only comfort. Miss Shearer meets March, son of the assassin, falls in love with him, as he is about to leave for the war. Howard refuses to consider their marriage, deeply bitter. Seated in the garden, he tells Miss Shearer the story of his courtship and the death of his fiancee. The scene shifts, and the story is enacted. Then a return to the present, as the crinoline and sideburns of the past, with March as the murderer and Miss Shearer as the fiancee, disappear.

March returns from the front, paralyzed, and would leave unknown, but Miss Shearer finds him, Howard relents, and dies with the vision of his fiancee before him as Miss Shearer and March walk through the gate.

This has drama, pathos, beauty in a measure seldom equaled. Indicate in the strongest terms at command to your patrons that you are offering a brilliant screen drama. The cast in itself should act as a great magnet. Your indication of the power and depths of the story in which they appear should make this film an outstanding attraction from the financial standpoint.—AARONSON, New York.

Produced and distributed by MGM. Directed by Sidney Franklin. Play by Jane Cowl and Jane Murfin. Screen play by Ernest Vajda and Claudine West. Dialogue by Donald Ogden Stewart and James Bernard Fagan. Film editor, Margaret Booth. Photographed by Lee Garmes. Release date, September 24, 1932. Running time, 100 minutes.

CAST

Kathleen	Norma Shearer
Kenneth Wayne	Fredric March
John Carteret	Leslie Howard
Dr. Owen	O. P. Heggie
Willie Ainley	Ralph Forbes
Mrs. Crouch	Beryl Mercer
Ellen	Margaret Seddon
Orderly	Forrester Harvey

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

I Am a Fugitive From a Chain Gang

(Warner)

Drama

Stark, unrelenting drama, this will be raw, red meat for any audience but it has been produced with such vitality and attention to detail that in its gripping appeal the audience should overlook the bitterness of the story told. It is a tense drama of a dream shattered, a man ruined, and the horror and brutality of the chain gangs of the southern prison camps.

Standing head and shoulders above everything else is the powerful performance of Paul Muni, who here again demonstrates his ability as one of the most capable actors on the screen. He draws every last particle of feeling and intensity out of the role he portrays here.

The exhibitor should sell this film as a stunningly powerful dramatic picture. Indicate in hammering terms that here is a starkly realistic expose of conditions in those chain gangs where brutality rules with gun and lash, where men wear chains and toil all day in the broiling sun on rock piles and roads. This is not a "horror" picture in the generally accepted sense of that term as applied to pictures. It is rather a brutally accurate picture of a condition which may well make animals of men, but which is technically and in performance brilliantly done.

There is no comedy; there is little sentiment. There might have been romance, you may tell the prospective patrons, but the chain gang reached out and crushed it and the man. The tragic ending is stirringly dramatic.

Do not overlook the origin of the story, written by a man who is himself still a fugitive from just such a chain gang as is here delineated. It is a tremendous selling point. That man wrote of his experiences and a motion picture has been woven from it. The local newspapers can be drawn into the campaign even to the editorial page, and the exhibitor should not overlook that angle.

It is true that there are comparatively few outstanding names in the cast, but that need not matter. Paul Muni carries the weight of the performance with such brilliance that the lack of others is not noticed. There are, however, numerous well known and highly capable players in the large cast.

A man committed to a living death for a crime he did not commit; forced into continuous fear for his life; never permitted to enjoy more than a moment's happiness. They are strong lines, but the picture is strong medicine, and therefore they are justified. To fall back into a prosaic treatment of this film from the selling standpoint would be to damage its chances of success. Despite its stark grimness, the picture should be a box office sensation. Think of it as something extraordinary—and treat it as such. Needless to say, this is adult fare exclusively.—AARONSON, New York.

Produced and distributed by Warner. Directed by Mervyn LeRoy. Original story by Robert E. Burns. Screen play by Sheridan Gibney and Brown Holmes. Editor, William Holmes. Photography, Saul Polito. Art director, Jack Okey. Release date, November 19, 1932. Running time, 90 minutes.

CAST

James Allen	Paul Muni
Marie	Glenda Farrell
Helen	Helen Vinson
Pete	Preston Foster
Second Warden	Edw. J. McNamara
Allen's Secretary	Sherila Terry
Barney	Allen Jenkins
The Warden	David Landau
The Judge	Berton Churchill
The Bomber	Edward Ellis
Alice	Sally Blane
Red	James Bell
Sheriff's Son	William Janney
Chairman, Chamber of Commerce	Oscar Apfel
Nordine	John Wray
Reverend Allen	Hale Hamilton
District Attorney	C. Henry Gordon
C. K. Hobb	Spencer Charters
Steve	Roscoe Karns
Fuller	Robert Warwick
Conductor	Charles Middleton
Sheriff of Monroe	Harry Holman
Linda	Noel Francis
Mrs. Allen	Louise Carter
Prison Commissioner	John Marston
Ramsey	Morgan Wallace
Parker	Reginald Barlow
Ackerman	Jack LaRue
Hot Dog Man	Charles Sellon
Sheriff	Russell Simpson
Wilson	George Collins
Doggy	Wm. Pawley
Mike	Lew Kelly
Sebastian	Sam Baker
Texas	Wm. LeMaire
Blacksmith	Dewey Robinson

Red Dust

(MGM)

Dramatic Romance

This dramatic romance of the rubber plantation country is as torrid as the tropics, yet it has a brand of ribald humor, provided principally by Jean Harlow, that endows it with scores of laughs. More comedy is contributed by Tully Marshall, Harvey and Willie Fung, lending a sparkle not commonly associated with the age-old eternal triangle idea that is the basis of the plot. Consequently, "Red Dust" is vivid entertainment for adults and by the same token it is a little too zippy for the juveniles.

With Clark Gable and Jean Harlow heading the cast, no one should find any difficulty in whetting up patron interest, and the punchy lines can be adapted to selling copy to intrigue those who might fail to respond to the appeal of personalities.

"Red Dust" is both a man's and woman's

THE BOX OFFICE CHAMPIONS for September

During the month of September, the nation's key theatre box offices were able to function with some decision, and the reign of ties characteristic of the several preceding months was interrupted. In September only two pictures were tied for a high place — Universal's "Back Street" and RKO Radio's "Bird of Paradise" — and as a result this monthly tribute can revert, for the time being at least, to its custom of citing six productions.

The leader for September, it will be noted, is that of a previous month. This time, however, "Grand Hotel" is appointed by the popular-price box offices, confirming, as it were, earlier roadshow opinion.

Of the six productions which won the largest grosses at key theatres during September, five are to be classified as drama of more or less sustained seriousness, while the other — Paramount's "Love Me Tonight" — approaches comedy only as far as the musically sentimental — if, indeed, its emotional flavor may be called such an approach.



GRAND HOTEL

MGM

(1) Story by Vicki Baum. American play version by William A. Drake. Directed by Edmund Goulding. Film editor: Blanche Sewell. Cinematographer: William Daniels. Cast: Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone, Jean Hersholt. Released September 11, 1932.



70,000 WITNESSES

PARAMOUNT

(2) From the novel by Cortland Fitzsimmons. Screen play by Garrett Fort. Directed by Ralph Murphy. A Charles R. Rogers production. Additional dialogue by P. J. Wolfson and Allen Rivkin. Cinematographer: Henry Sharp. Cast: Phillips Holmes, Dorothy Jordan, Charles Ruggles, Johnny Mack Brown, J. Farrell MacDonald, Lew Cody. Released September 2, 1932.

BIRD OF PARADISE

RKO RADIO



(3) Based on the play by Richard Walton Tully. Screen play by Wells Root. Added dialogue by Leonard Praskins and Wanda Tuchock. Directed by King Vidor. Cinematographer: Clyde DeVinna. Cast: Dolores Del Rio, Joel McCrea, John Halliday, Skeets Gallagher, Creighton Chaney, Bert Roach. Released August 12, 1932.

BACK STREET

UNIVERSAL



(3) From the novel by Fannie Hurst. Screen play by Gladys Lehman. Directed by John M. Stahl. Dialogue by Lynn Starling. Cinematographer: Karl Freund. Cast: Irene Dunne, John Boles, George Meeker, June Clyde, Walter Catlett, Paul Weigel, Jane Darwell. Released September 1, 1932.

LOVE ME TONIGHT

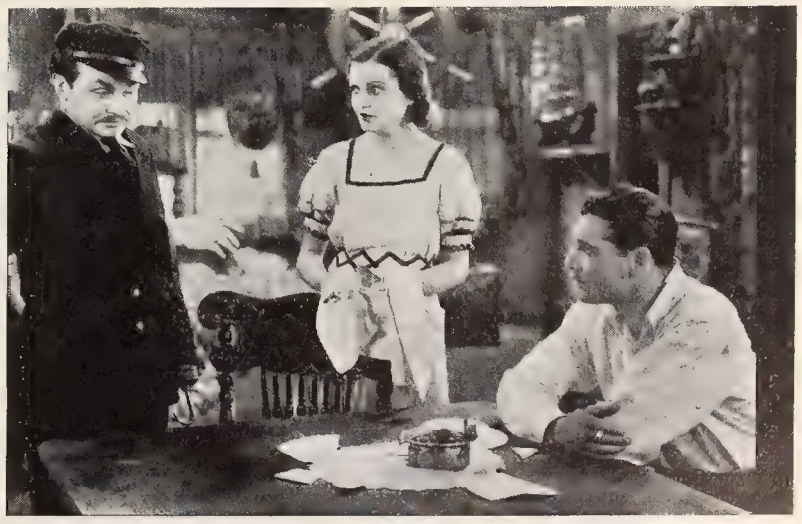
PARAMOUNT



(4) Screen play by Samuel Hoffenstein, Waldemar Young and George Marion, Jr. Based on a stage play by Leopold Marchand and Paul Arment. Directed by Rouben Mamoulian. Music by Richard Rodgers and Lorenz Hart. Cinematographer: Victor Milner. Cast: Maurice Chevalier, Jeanette MacDonald, Charlie Ruggles. Released August 26, 1932.

TIGER SHARK

FIRST NATIONAL



(5) Story by Houston Branch. Screen play by Wells Root. Directed by Howard Hawks. Cinematographer: Tony Gaudio. Cast: Edward G. Robinson, Richard Arlen, Zita Johann, Leila Bennett, J. Carroll Naish, William Riccardi, Sheila Manners. Released September 24, 1932.

picture. For the men, there are action, drama, amorous adventure, high-handed goings on in far-off places, and Jean Harlow. All that also applies to the women, plus an element of human interest. Willis brings his sophisticated wife into the wild jungle and leaves her there while he is first fever-stricken and then sent away on a month long tour of the jungle plantation. This gives Gable a great opportunity to fall in love with Mary Astor and she with him, only to have the whole thing broken up by the ultra Sadie Thompsonish Jean Harlow. The climax has Gable flattened by a gunshot wound, with Miss Harlow reading him Peter Rabbit bedtime stories.

Teaming these two was a happy idea. Both have the kind of roles in which their fans best like to see them, Gable, tough, ruthless, hard-boiled, yet retaining a sense of decency that makes him sympathize with the innocent husband. Miss Harlow, voluptuous, smart, wise and wise-cracking, making liberal use of her charms to take Gable's mind off Mary Astor.

While "Red Dust" might be considered by some as typically blase "big city" entertainment, keen showmanship should take full advantage of the names Gable and Harlow to make it highly popular in the neighborhoods and smaller communities.—McCarthy, Hollywood.

Produced and distributed by MGM. Directed by Victor Fleming. From the play by Wilson Collison. Screen play by John Mahin. Photographed by Harold Rosson. Release date, October 9, 1932. Running time, 73 minutes.

CAST

Dennis Carson	Clark Gable
Vantine	Jean Harlow
Gary Willis	Gene Raymond
Barbara Willis	Mary Astor
Guidon	Donald Crisp
McQuarg	Tully Marshall
Limey	Forrester Harvey
Hoy	Willie Fung

The Phantom of Crestwood

(RKO Radio)

Mystery

Pre-sold by extensive national newspaper advertising and through the National Broadcasting Company's chapterized broadcast of the unfinished mystery story, "The Phantom of Crestwood," with attendant prizes for best solutions, this picture turns out to be a well developed, strongly suspensive mystery yarn, well handled, well performed.

This should be a box office picture, turning in a ledger account which should do the heart of the exhibitor a deal of good. Use has been made of not a few standbys in mystery film mechanics, including the old ranch house, the underground passage, the storm and the like, but they are in no way obtrusive, and the dramatic and suspense elements are effective.

"Who Killed Jenny Wren" immediately becomes the most acceptable catch line, particularly for a pre-showing teaser campaign. Make ready and insistent use of the question mark. It might be well also somehow to extend the contest element to the individual theatre. Anything which the exhibitor can devise with the design of awakening and keeping alive the natural curiosity of the patrons with respect to the murderer will be worthwhile. It is not our intention to divulge here who killed Jenny Wren. Suffice it to say that that murderer, who accidentally commits a second in the course of the film, and both by means of a small, sharply pointed dart embedded in the back of the neck, is ably obscured from public gaze almost to the end of the picture.

The performances are well handled with names which unquestionably will add marquee strength to the selling of the picture. Karen Morley, a newcomer yet already well known, has the lead, with Ricardo Cortez giving an able, forthright performance as the amateur detective under necessity. Capably supporting the two are H. B. Warner, always good; Pauline Frederick, Robert McWade, Aileen Pringle, and Skeets Gallagher, who quietly and in restrained manner supplies a touch of comedy here and there. The remainder of the lengthy cast is acceptable.

Rely heavily on, and make full use of the pre-selling campaign which RKO, through the radio, has presented. Indicate a strong cast, a strong mystery element, and defy the patrons to put a finger on the real murderer. Do not, however, make the mistake of permitting RKO's radio campaign to do all the selling for you. The exhibitor has here all the elements of success at the box office, based on the perennial interest in the mystery story.

The picture may be a bit too tense and graphically done in respect to the murders for the attention of young juveniles, but beyond that it is a film for anyone.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by J. Walter Ruben. Story by Bartlett Cormack and J. Walter Ruben. Screen play by Bartlett Cormack. Cameraman, Henry Gerrard. Sound, Danny Cutler. Release date, October 14, 1932. Running time, 77 minutes.

CAST

Jenny Wren	Karen Morley
Gary Curtis	Ricardo Cortez
Priam Andes	H. B. Warner
Faith Andes	Pauline Frederick
Walcott	Robert McWade
Mrs. Walcott	Aileen Pringle
Mack	Skeets Gallagher
Dorothy Mears	Mary Duncan
Will Jones	Gavin Gordon
Esther Wren	Anita Louise
"Tall Man"	Robert Elliott
Henry T. Herrick	Ivan Simpson
Carter	Hilda Vaughn
The Cat	George E. Stone
Pete Harris	Sam Hardy
Frank Andes	Matty Kemp
The Boy	Tom Douglas
House Manager	Clarence F. Wilson
Bright Eyes	Eddie Sturgis

The Face on the Barroom Floor

(Invincible)

Drama

A mixture of crime, gangsterism, the evils of drink and general duplicity, this picture is melodrama, but weak in story and performance. At the showing attended, the sound was faulty. This may have been caused by the way the reproduction equipment was handled at that performance; the lines were often completely unintelligible, so noisy was the sound.

The exhibitor has comparatively little to offer his patrons in the way of cast names, Bramwell Fletcher and Philip Smalley being perhaps the only members of the cast who will strike anything like a familiar note with the audience.

The title, because of the widespread recognition of the poem of that name, may have some weight.

The story concerns the young man, Fletcher, who is goaded into drinking by his wife and a friend, in love with her. His long abstinence, we are given to understand, had been due to the effect liquor had had on his father and grandfather. The friend, Walter Miller, turns out to be a bootlegger and gangster, posing as a respectable attorney.

Fletcher, working in the brokerage offices of his father-in-law, Smalley, losses a packet of bonds following a considerably inebriated party in his home. Miller, who had stolen the bonds himself, on the pretense of aiding him contrives to keep him shut away in a hotel room in a perpetual state of drunkenness. Eddie Featherstone, young bootlegger, whose performance is commendable, discovers the situation, and to quiet him, Miller puts Maurice Black, gang leader, on his trail, and Featherstone is murdered.

The wife, Dulcie Cooper, learns the truth and finds her husband in a speakeasy simultaneously with the hurling of a bomb into that same speakeasy. They escape, of course, while Miller is in turn murdered by Black to conclude the story.—Aaronson, New York.

Produced by Aubrey Kennedy. Distributed by Invincible Pictures. Directed by Bert Bracken. Photographed by Bob Kline. Running time, 66 minutes.

CAST

Mary Bronson	Dulcie Cooper
Bill Bronson	Bramwell Fletcher
Mrs. Grove	Alice Ward
Grove	Philip Smalley
Sam Turner	Walter Miller
Vanzetti	Maurice Black
"Slick"	Eddie Featherstone
Secretary	Patricia Wing

Hot Saturday

(Paramount)

Romantic Drama

Small-town scandal is the theme of this story of 1932's flaming youth. While it tends to become dramatic, it never quite reaches its mark and though the suspense is continuous, climaxes do not appear as anticipated, so that its appeal is broken.

Probably the best way to whip up interest is to make an intensive drive among the class of people whom it portrays—the boys and girls who work in banks, offices, shops and stores; those to whom Saturday is the big day, when they can go out and make whoopee, have their dates and their little romances. There's a good angle around that line in that you can get out direct mail or clever newspaper advertising directed at that class and making a "date" with them to meet Ruth Block.

Though we have termed this opus a portrayal of "flaming youth," there is no vivid exposition of that idea. Quarreling with her sweetie, Nancy Carroll does spend most of an afternoon and evening with Cary Grant, and on another night, when the tongues of gossip have caused her to lose her job and prepare to marry her childhood sweetheart, she rushes to Grant's house. Yet there is no evidence of sex that would startle patrons. This is effectively brought out in the climax, when Grant, whom, everyone is led to believe is a "heel," turns out to be a hero.

In making the drive for the young folk, don't overlook the parents. The picture teaches a strong lesson in the maliciousness of gossip. Parents wonder what their children do on their week-end parties. This picture shows the modern youth who prefers a gin highball to a chocolate sundae; the dances at the lakeside resorts; the jealousies and envies; the dreams and disappointments. There should be an element of interest in this for the adults, particularly that, though the new generation's activities are modern, they are also probably just as innocent and carefree as when mother and dad were youngsters.

As much as you plug the feature picture, you should not neglect to surround it with an appealing program of short subjects. In final cutting the picture may run less than the time noted, which ordinarily will permit the inclusion of more than one outstanding additional attraction.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by William Seiter. Screen play by Seton I. Miller. Adapted by Josephine Lovett and Joseph Moncure March. From Harvey Ferguson's novel. Photographed by Arthur L. Todd. Release date, October 28, 1932. Running time, 73 minutes.

CAST

Ruth Block	Nancy Carroll
Romer Sheffield	Cary Grant
Bill Fadden	Randolph Scott
Conny Billop	Edward Woods
Eva Randolph	Lillian Bond
Harry Brock	William Collier, Sr.
Mrs. Brock	Jane Darwell
Camille	Rita La Roy
Annie Brock	Rose Coughlan
Ed W. Randolph	Oscar Apfel
Aunt Minnie	Jessie Arnold
Archie	Grady Sutton

Now We'll Tell One

(MGM)

Fair

The novel story idea behind this Hal Roach comedy starring Charley Chase is its best bet. Chase, only a fairly capable comedian on his own, accidentally dons a belt which transmits the character of another person into his own. The subjects are in a laboratory. Chase, roaming freely in pursuit of his girl, is at intervals transformed into one or another of the subjects, in character. Successively, and somewhat amusingly, he becomes a stunt motorcycle driver, a shiek, a prize fighter, an inebriate, a classical dancer and, when the girl's family examine the belt they all become high divers to end the comedy in the pool. Where Chase has supporters, this comedy may draw.—Running time, 19 minutes.

IT'S AS SIMPLE AS—



QUESTION:

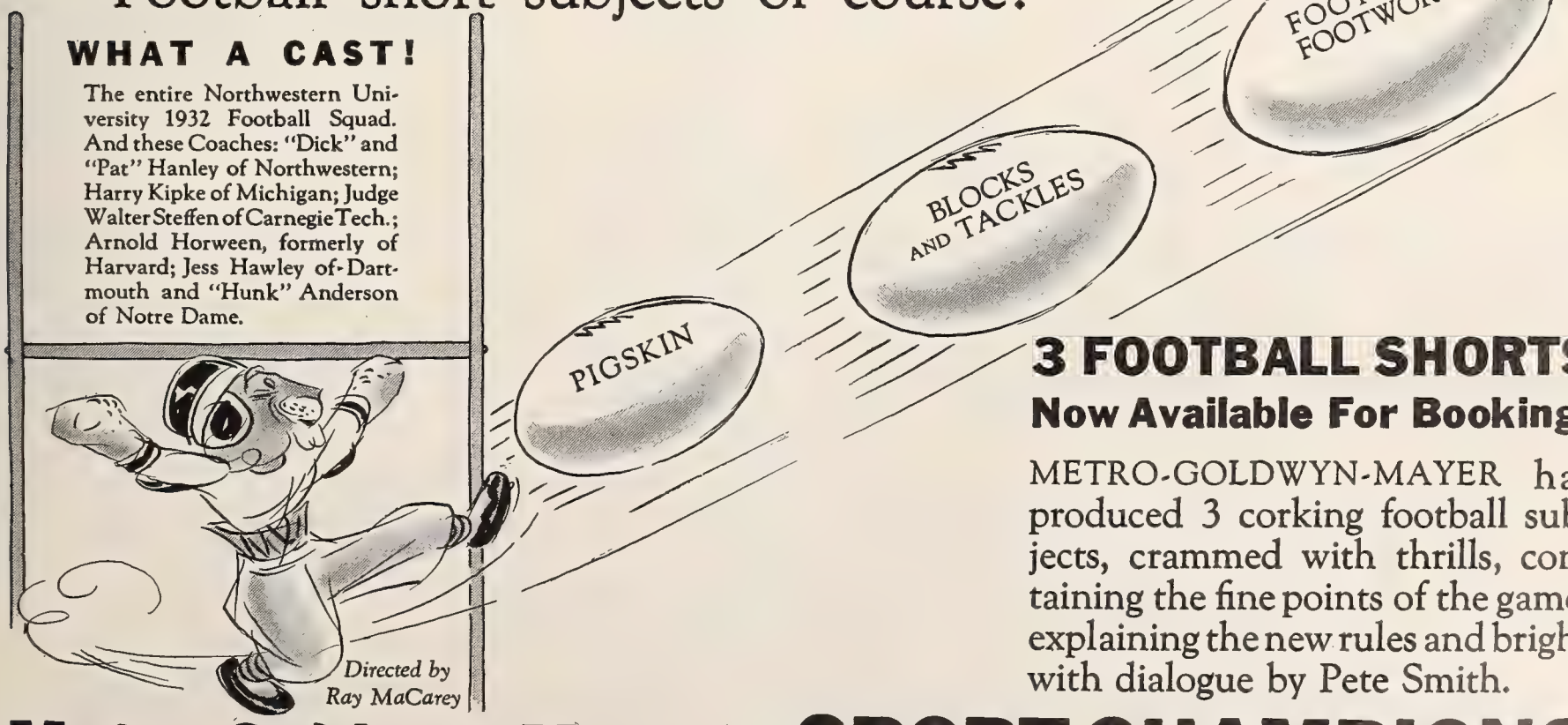
"What kind of Short Subjects should I have on my program this Fall?"

ANSWER:

"Football short-subjects of course!"

WHAT A CAST!

The entire Northwestern University 1932 Football Squad. And these Coaches: "Dick" and "Pat" Hanley of Northwestern; Harry Kipke of Michigan; Judge Walter Steffen of Carnegie Tech.; Arnold Horween, formerly of Harvard; Jess Hawley of Dartmouth and "Hunk" Anderson of Notre Dame.



3 FOOTBALL SHORTS

Now Available For Booking!

METRO-GOLDWYN-MAYER has produced 3 corking football subjects, crammed with thrills, containing the fine points of the game, explaining the new rules and bright with dialogue by Pete Smith.

Metro-Goldwyn-Mayer's SPORT CHAMPIONS

THEATRE RECEIPTS

Box office receipts from 113 theatres in 20 major cities of the country reached a total of $1,573,876 for the calendar week ended October 15, 1932. Compared with a total of $1,587,973 from 115 theatres in 20 cities for the preceding calendar week ended October 8, a decrease of $14,097 is indicated. No new high individual theatre records were established during the more recent seven-day period, while six new low individual theatre totals are noted. This compares with no new "highs" and two new "lows" for the previous week.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Keith's	3,500	30c-75c	"All American" (U.)	22,000	"This Sporting Age" (Col.)	23,000	High 12-5 "Frankenstein" 27,000 Low 3-25-32 "Explorers of the World" 16,000
Keith-Boston	2,900	25c-65c	"Hell's Highway" (Radio)	21,500	"Thirteen Women" (Radio)	22,000	High 4-9-32 "Steady Company" 26,000 Low 7-9-32 "By Whose Hand?" 16,500
Loew's Orpheum	2,200	25c-60c	"Klondike" (Monogram)	19,500	"Grand Hotel" (MGM)	22,000	High 1-24 "Hell's Angels" 32,500 Low 8-4-32 "Unashamed" 18,000
Loew's State	3,700	30c-60c	"Kongo" (MGM)	24,000	"Pack Up Your Troubles" (MGM)	23,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet" 26,000 Low 7-18 "Man in Possession" 19,000
Majestic	1,800	50c-$1.50	"Strange Interlude" (MGM) (6 days-2nd week)	16,000	"Strange Interlude" (MGM) (4 days-1st week)	9,500	.....
Metropolitan	4,350	35c-75c	"One Way Passage" (W. B.)	36,000	"Cabin in the Cotton" (F. N.)	38,000	High 1-31 "No Limit" 44,500 Low 7-4 "I Take This Woman" 30,000
Paramount	1,800	30c-60c	"The Phantom President" (Para.)	17,000	"Life Begins" (F. N.)	16,500	.....
Uptown	2,000	25c-60c	"The Phantom President" (Para.)	14,000	"Life Begins" (F. N.)	13,500	High 5-14-32 "The Miricle Man" 15,000 Low 7-23-32 "Miss Pinkerton" 10,000
Buffalo							
Buffalo	3,500	30c-65c	"The Phantom President" (Para.)	19,800	"Bird of Paradise" (Radio)	25,000	High 3-28 "My Past" 39,500 Low 8-27-32 "Devil and the Deep" 15,000
Century	3,000	25c-55c	"Tiger Shark" (F. N.) (25c-35c)	8,700	"Divorce in the Family" (MGM)	9,000	High 2-14 "Cimarron" 25,600 Low 8-27-32 "Mystery Ranch" 5,800
Court Street	1,800	25c	"Tom Brown of Culver" (U.) (4 days)	1,700	"The Painted Woman" (Fox)	2,000	.....
Great Lakes	3,000	30c-65c	"Smilin' Through" (MGM)	17,300	"Bring 'Em Back Alive" (Radio)	11,000	High 8-8 "Politics" 35,100 Low 5-28-32 "Two Seconds" 7,900
Hippodrome	2,100	25c-35c	"Pack Up Your Troubles" (MGM) (25c-55c)	15,600	"White Zombie" (U. A.)	11,600	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Lafayette	3,300	25c	"American Madness" (Col.)	11,000	"The Night Mayor" (Col.)	10,700	High 4-11 "Ten Cents a Dance" 24,100 Low 6-11-32 "The Secret Witness" 5,800
Chicago							
Chicago	4,000	35c-75c	"Cabin in the Cotton" (F. N.)	32,000	"One Way Passage" (W. B.)	40,000	High 1-23-32 "Two Kinds of Women" 67,000 Low 7-18 "Women Love Once" 26,250
McVickers	2,284	35c-75c	"Grand Hotel" (MGM) (2nd week)	24,600	"Grand Hotel" (MGM) (1st week)	35,000	High 2-7 "Doorway to Hell" 38,170 Low 5-28-32 "The Doomed Battalion" 15,000
Oriental	3,940	35c-75c	"Tiger Shark" (F. N.)	21,000	"Blonde Venus" (Para.)	22,000	High 3-7 "My Past" 46,750 Low 6-27 "Party Husband" 19,450
Palace	2,509	35c-75c	"All American" (U.)	21,000	"The Last Man" (Col.)	27,500	High 4-2-32 "Cheaters at Play" 33,000 Low 7-16-32 "Bachelor's Affairs" 16,000
State Lake	2,776	25c-50c	"This Sporting Age" (Col.)	16,000	"The Crooked Circle" (World-Wide)	15,000	High 12-12 "Frankenstein" 44,000 Low 6-25-32 "Is My Face Red?" 7,000
United Artists	1,700	35c-75c	"The Phantom President" (Para.)	19,000	"Movie Crazy" (Para.) (3rd week)	8,000	High 3-21 "City Lights" 46,562 Low 6-18-32 "The Tenderfoot" 9,000
Cleveland							
Allen	3,300	25c-50c	"The Phantom President" (Para.)	17,000	"Blonde Venus" (Para.)	9,000	High 1-30-32 "Hell Divers" 26,000 Low 7-2-32 "The Man From Yesterday" 8,000
Ohio	1,500	50c-$1.50	"Strange Interlude" (MGM) (2nd week)	14,000	"Strange Interlude" (MGM) (1st week)	19,000	.....
RKO Hippodrome	3,800	25c-35c	"Hell's Highway" (Radio)	12,000	.....	.....	.....
RKO Palace	3,100	25c-60c	"All American" (U.)	23,000	"The Most Dangerous Game" (Radio)	28,000	High 5-2 "Laugh and Get Rich" 40,000 Low 9-17-32 "Okay America" 18,000
Stillman	1,900	25c-35c	"Heritage of the Desert" (Para.)	5,100	"The Last Mile" (Tiff.)	4,800	.....
Warner's Lake	800	15c-50c	"Cabin in the Cotton" (F. N.)	7,500	"Life Begins" (F. N.) (25c-50c)	8,500	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Denver	2,500	25c-50c	"The Phantom President" (Para.)	9,000	"Movie Crazy" (Para.)	10,000	High 8-8 "Politics" 25,000 Low 10-13-32 "The Phantom President" 9,000
Huffman's Rialto	900	20c-40c	"Once in a Lifetime" (U.) (6 days)	3,000	"My Pal The King" (U.) (4 days) "Fast Companions" (U.) (4 days)	1,100 1,400	.....
Orpheum	2,600	25c-50c	"Blessed Event" (W. B.)	9,500	"Chandu, the Magician" (Fox)	9,500	.....
Paramount	2,000	25c-40c	"The Crash" (F. N.)	7,000	"Night of June 13" (Para.)	7,000	High 1-10 "Hell's Angels" 22,000 Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
Detroit							
Downtown	2,750	25c-50c	"Once in a Lifetime" (U.)	7,600	"Most Dangerous Game" (Radio)	13,200	.....
Fisher	2,700	25c-75c	"The Crash" (F. N.)	16,200	"A Successful Calamity" (W. B.)	18,100	.....
Fox	5,100	25c-50c	"Hat Check Girl" (Fox)	24,700	"Night Mayor" (Col.)	11,800	.....
Michigan	4,000	25c-75c	"The Phantom President" (Para.)	29,400	"Blonde Venus" (Para.)	21,500	.....
Paramount	3,400	25c-50c	"Doctor X" (F. N.)	14,300	"Blonde Captive" (Col.)	7,400	.....
United Artists	2,000	25c-75c	"Smilin' Through" (MGM)	22,600	"Grand Hotel" (MGM) (2nd week)	15,400	.....

HIP HIP HOORAY!



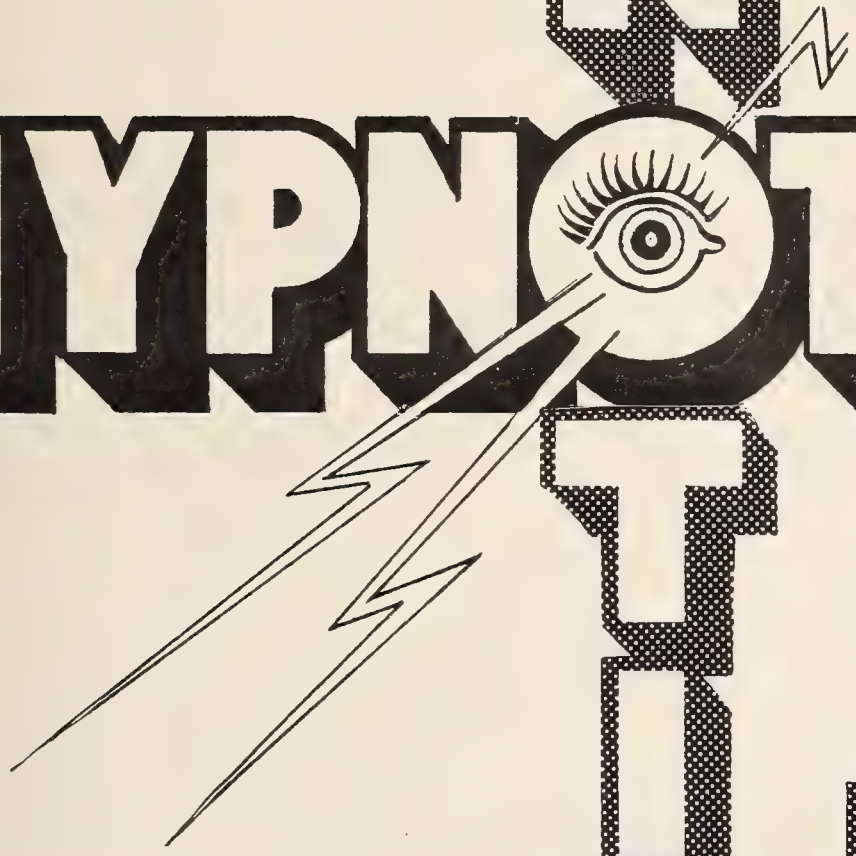
THE TWO BLACK CROWS

YPNN

Moran and Mack



HYPNOTIZED



with

ERNEST TORRENCE
WALLACE FORD
MARIA ALBA
CHARLIE MURRAY
MARJORIE BEEBE

Mack SENNETT'S

Greatest and Funniest Comedy Feature....

IN 8 REELS



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
W. B. Hollywood	3,000	25c-55c	"A Successful Calamity" (W. B.).	18,200	"Tiger Shark" (F. N.)..... (2nd week)	13,750	High 2-7 "Little Caesar" ..... 30,000 Low 11-7 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	35c-50c	"Hold 'Em, Jail" (Radio).....	4,500	"Bill of Divorcement" (Radio)....	4,500	High 6-13 "Daddy Long Legs" ..... 10,000 Low 8-20-32 "Jewel Robbery" 2,500
Circle	2,800	35c-50c	"The Phantom President" (Para.)	7,500	"Movie Crazy" (Para.).....	7,000	High 2-14 "Cimarron" ..... 13,000 Low 7-30-32 "Westward Passage" 3,500
Indiana	3,300	35c-50c	"Life Begins" (F. N.).....	8,000	"Tiger Shark" (F. N.).....	7,000	High 1-17 "Her Man" ..... 25,000 Low 9-10-32 "Bring 'Em Back Alive"... 5,000
Lyric	2,000	35c-50c	"Wild Girl" (Fox)	8,000	"A Passport To Hell" (Fox)....	8,000	.....
Palace	2,800	35c-50c	"Kongo" (MGM)	4,500	"Pack Up Your Troubles" (MGM)	6,000	High 5-2 "Trader Horn" ..... 22,000 Low 10-14-32 "Kongo"..... 4,500
Kansas City							
Liberty	1,000	15c-25c	"The Painted Woman" (Fox)....	4,000	"Big City Blues" (W. B.).....	3,200	.....
Mainstreet	3,049	35c-60c	"All American" (U.)	14,500	"Thirteen Women" (Radio).....	19,000	High 1-9-32 "Peach O' Reno" ..... 25,500 Low 6-11-32 "Rich Are Always With Us" 11,000
Midland	4,000	25c-50c	"Smilin' Through" (MGM)..... (7 days and Sat. midnite show)	19,000	"Pack Up Your Troubles" (MGM) (7 days and Sat. midnite show)	10,000	High 1-23-32 "Hell Divers" ..... 30,400 Low 5-9 "Quck Millions" 7,500
Newman	2,000	25c-50c	"The Phantom President" (Para.) (7 days and Sat. midnite show)	6,000	"Movie Crazy" (Para.)..... (7 days and Sat. midnite show)	8,000	High 2-27-32 "Shanghai Express" ..... 25,000 Low 10-13-32 "The Phantom President" 6,000
Plaza	1,940	25c-50c	"Cabin in the Cotton" (F.N.)....	9,000	"Tiger Shark" (F. N.)..... (6 days)	3,000	.....
Los Angeles							
Loew's State...	2,416	35c-75c	"Grand Hotel" (MGM)..... (35c-70c)	21,100	"Hat Check Girl" (Fox).....	21,750	High 10-25 "Susan Lenox" ..... 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	35c-70c	"Blonde Venus" (Para.)	28,000	"The Phantom President" (Para.)	27,000	High 10-31 "Beloved Bachelor" ..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-40c	"All American" (U.)..... (25c-55c—6 days)	13,300	"Back Street" (U.)..... (6 days)	16,000	.....
W. B. Downtown	2,400	25c-55c	"The Last Mile" (Tiff.).....	11,800	"Blessed Event" (W. B.).....	14,300	High 2-7 "Little Caesar" ..... 27,000 Low 4-23-32 "Destry Rides Again" .. 6,200
W. B. Western.	2,400	35c-55c	"Tiger Shark" (W. B.).....	7,000	"The Last Mile" (Tiff.).....	8,400	.....
Minneapolis							
Lyric	1,238	25c-40c	"The Night of June 13" (Para.)..	2,500	"Congorilla" (Fox).....	2,300	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum.	2,900	25c-55c	"This Sporting Age" (Col.).....	14,000	"The Most Dangerous Game" .... (Radio)	14,000	High 12-14 "Cimarron" ..... 30,000 Low 8-20-32 "American Madness" 12,000
State	2,300	25c-55c	"The Phantom President" (Para.)	7,500	"Movie Crazy" (Para.)	8,000	High 1-2-32 "Sooky" ..... 10,000 Low 4-18 "Body and Soul" 6,000
Montreal							
Capitol	2,547	26c-77c	"Back Street" (U.) and "Igloo".. (U.)	12,000	"The Crash" (F. N.) and "Tom Brown of Culver" (U.)	12,500	High 1-10 "Just Imagine" ..... 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
Imperial	1,914	15c-50c	"L'Aiglon" (French) ..... (2nd week)	3,000	"L'Aiglon" (French) ..... (1st week)	4,000	High 1-17 "Office Wife" ..... 10,000 Low 8-12-32 "Paris-Beguin" 1,800
Loew's	3,115	30c-85c	"The Night of June 13" (Para.).. (25c-75c)	14,000	"Once In A Lifetime" (U.)	14,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	30c-$1.00	"Movie Crazy" (Para.)..... (25c-75c)	12,000	"Grand Hotel" (MGM)..... (2nd week)	12,000	High 4-2-32 "One Hour With You".... 19,500 Low 8-12-32 "Washington Masquerade" 10,000
Princess	2,272	25c-75c	"Mr. Robinson Crusoe" (U. A.).. and "Almost Married" (Fox)	10,000	"Bird of Paradise" (Radio) and... "The Woman in Room 13" (Fox) (2nd week)	7,500	High 4-1 "City Lights" ..... 22,500 Low 8-27-32 "Man Called Back" and "Strangers of the Evening" 7,000
New York							
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM)..... (7th week)	18,148	"Strange Interlude" (MGM)..... (6th week)	18,848	High 1-2-32 "Hell Divers" ..... 24,216 Low 10-11-32 "Strange Interlude"..... 18,148
Cameo	549	25c-75c	"Goona Goona" (First Div.)..... (4th week)	7,300	"Goona Goona" (First Div.)..... (3rd week)	8,150	.....
Capitol	4,700	35c-$1.65	"Downstairs" (MGM)	53,670	"Pack Up Your Troubles" ..... (MGM)	48,239	High 1-9-32 "Mata Hari ..... 110,466 Low 7-2-32 "New Morals for Old"..... 29,767
Criterion	850	40c-$1.65	"Maedchen in Uniform" ..... (Krimsky & Cochran) (3rd week)	12,500	"Maedchen In Uniform"..... (Krinsky & Cochran) (2nd week)	11,555	High 1-3 "Reaching for the Moon" .... 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	8,098	All Newsreel	7,802	High 1-3 Newsreels ..... 9,727 Low 5-28-32 Newsreels 5,785
Mayfair	2,300	35c-85c	"Bill of Divorcement" (Radio).... (2nd week)	26,000	"Bill of Divorcement" (Radio).... (1st week)	30,893	High 12-12 "Frankenstein" ..... 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600
Palace	2,500	30c-$1.10	"Blonde Venus" (Para.)	20,500	"Bird of Paradise" (Radio).....	18,500	.....
Paramount	3,700	40c-$1.10	"The Phantom President" (Para.) (2nd week)	57,300	"The Phantom President" (Para.) (1st week)	68,900	High 2-7 "Finn and Hattie" ..... 85,900 Low 12-26 "Heaven on Earth" 35,700
Rialto	1,949	40c-$1.10	"Movie Crazy" (Para.)..... (4th week-6 days)	11,900	"Movie Crazy" (Para.)..... (3rd week)	12,000	High 2-27-32 "Shanghai Express" ..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"Mr. Robinson Crusoe" (U. A.).. (3rd week-6 days)	15,200	"Mr. Robinson Crusoe" (U. A.).. (2nd week)	24,620	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
Roxy	6,200	35c-$1.10	"Hat Check Girl" (Fox).....	41,514	"Chandu, the Magician" (Fox)....	38,000	High 1-1-32 "Delicious" ..... 133,000 Low 6-11-32 "Monte Carlo Madness"... 30,000
Strand	3,000	35c-$1.10	"Cabin in the Cotton" (F. N.).. (2nd week)	15,847	"Cabin in the Cotton" (F. N.).. (1st week)	29,743	High 1-17 "Little Caesar" ..... 74,821 Low 4-2-32 "The Missing Rembrandt". 8,012
Winter Garden.	1,949	35c-$1.10	"Tiger Shark" (F. N.)..... (3rd week)	23,724	"Tiger Shark" (F. N.)..... (2nd week)	31,972	High 9-19 "Five Star Final" ..... 59,782 Low 8-20-32 "Hollywood Speaks" 5,690

READY SOON!

THE FAMILIAR, SERVICEABLE BOOKING CALENDAR ISSUED ANNUALLY TO SUBSCRIBERS OF MOTION PICTURE HERALD AND MOTION PICTURE DAILY IS READY TO GO TO PRESS.

THE 1933 EDITION CARRIES A COMPLETE SCHEDULE OF IMPORTANT SHOW DATES AS SUPPLEMENT TO CALENDAR. TO BE SURE YOUR COPY IS RESERVED FOR YOU, WRITE

QUIGLEY PUBLICATIONS

1790 BROADWAY NEW YORK

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-55c	"The Phantom President" (Para.)	3,800	"Pack Up Your Troubles" (MGM)	3,900	High 2-7 "Illicit" 11,000 Low 7-2-32 "Man From Yesterday" 3,100
Criterion	1,700	10c-55c	"The Most Dangerous Game" (Radio)	5,200	"Smilin' Through" (MGM)	7,000	High 2-21 "Cimarron" 15,500 Low 8-12-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"Lena Rivers" (Tiff.) (3 days)	1,000	"Hat Check Girl" (Fox) (4 days)	1,200	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
			"Those We Love" (Tiff.) (4 days)	875	"The Man Called Back" (Tiff.) (3 days)	950	
Mid-West	1,500	10c-55c	"Chandu, the Magician" (Fox)	3,000	"Life Begins" (F. N.)	5,500	High 9-19 "Young As You Feel" 11,000 Low 10-15-32 "Chandu, the Magician" 3,000
Omaha							
Orpheum	3,000	25c-55c	"Bill of Divorcement" (Radio)	11,500	"Once In A Lifetime" (U.)	9,500	High 2-14 "Cimarron" 25,550 Low 6-18-32 "Night World" 8,500
Paramount	2,900	25c-60c	"The Phantom President" (Para.)	6,000	"Movie Crazy" (Para.) (25c-50c)	7,000	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-40c	"Two Against the World" (F. N.) and "Divorce in the Family" (MGM)	6,250	"Washington Masquerade" (MGM) and "Society Girl" (Fox)	6,500	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	30c-55c	"Guilty as Hell" (Para.) (6 days)	2,750	"Speak Easily" (MGM)	4,000	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me A Star" 1,500
Boyd	2,400	35c-75c	"Back Street" (U.) (6 days—2nd week)	11,500	"Back Street" (U.) (6 days—1st week)	16,500	.....
Earle	2,000	35c-75c	"Okay, America" (U.) (6 days)	17,000	"Divorce in the Family" (MGM) (6 days)	15,000	High 1-2-32 "Makers of Men" 27,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Wild Girl" (Fox) (6 days)	21,000	"The Thirteenth Guest" (Monogram)—(6 days)	18,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Big City Blues" (F. N.) (6 days)	4,000	"Grand Hotel" (MGM) (6 days)	5,000	High 5-2 "City Lights" 8,000 Low 3-21 "Resurrection" 3,000
Stanley	3,700	35c-75c	"The Phantom President" (Para.) (6 days)	17,000	"Tiger Shark" (F. N.)	17,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	35c-55c	"The Night of June 13" (Para.) (6 days)	8,500	"Mr. Robinson Crusoe" (U. A.) (9 days)	13,000	High 3-21 "Last Parade" 16,500 Low 7-28-32 "Radio Patrol" 6,500
Portland, Ore.							
Fox Broadway	1,912	25c-55c	"Movie Crazy" (Para.) (9 days)	6,000	"Skyscraper Souls" (MGM)	3,800	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Oriental	2,040	25c-35c	"Blessed Event" (W. B.)	3,500	"Tom Brown of Culver" (U.)	3,700	.....
Paramount	3,068	35c-65c	"Cabin in the Cotton" (F. N.) (25c-65c)	13,900	"Blonde Venus" (Para.)	13,800	High 1-3 "Paid" 26,000 Low 5-23 "Young Sinners" 11,000
Rialto	1,400	25c	"Explorers of the World" (Raspin)	5,000	"While Paris Sleeps" (Fox)	1,800	High 3-21 "Trader Horn" 12,000 Low 10-8-32 "While Paris Sleeps" 1,800
RKO Orpheum	1,700	25c-40c	"Bill of Divorcement" (Radio)	5,000	"Most Dangerous Game" (Radio)	5,700	High 2-14 "Cimarron" 20,000 Low 10-12-32 "Bill of Divorcement" 5,000
United Artists	945	25c-35c	"The Phantom President" (Para.)	4,000	"Heritage of the Desert" (Para.)	2,700	High 1-10 "Hell's Angels" 12,500 Low 8-4-32 "Week Ends Only" 2,000
San Francisco							
El Capitan	3,100	25c-60c	"Doctor X" (F. N.)	11,500	"First Year" (Fox)	13,000	High 8-15 "Daddy Long Legs" 16,750 Low 10-1-32 "Jewel Robbery" 11,000
Filmarte	1,400	25c-50c	"Flower Lady of Lindenau" (German)	1,850	"Barcarolle" (Foreign)	1,850	.....
Fox	4,600	25c-90c	"Kongo" (MGM)	23,000	"Hat Check Girl" (Fox)	32,000	High 1-3 "Lightning" 70,000 Low 10-1-32 "Pack Up Your Troubles" 28,000
Golden Gate	2,800	25c-65c	"Bill of Divorcement" (Radio)	15,500	"Once In A Lifetime" (U.)	14,750	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-90c	"Movie Crazy" (Para.)	21,000	"Grand Hotel" (MGM) (2nd week)	11,000	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
President	1,440	25c-40c	"Hell's House" (Zeidman)	5,000	"Thirteenth Guest" (Monogram)	5,400	.....
Warfield	2,700	35c-90c	"Smilin' Through" (MGM)	21,500	"Phantom President" (Para.)	22,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 1-30-32 "X Marks the Spot" 15,000
Warner Bros.	1,380	35c-75c	"Successful Calamity" (W. B.) (2nd week)	6,000	"Successful Calamity" (W. B.) (1st week)	16,000	High 3-26-32 "Fireman, Save My Child" 19,000 Low 7-9-32 "Street of Women" 3,500
Seattle							
Fifth Avenue	2,750	25c-75c	"Grand Hotel" (MGM) (9 days)	15,000	"Chandu, the Magician" (Fox)	10,000	High 7-30-32 "Million Dollar Legs" 18,500 Low 1-2-32 "The Boudoir Diplomat" 7,000
Fox	2,280	25c-75c	"The Phantom President" (Para.)	7,000	"Pack Up Your Troubles" (MGM)	8,000	.....
Liberty	2,000	10c-25c	"Exposed" (Eagle)	3,500	"Drifting Souls" (First Div.)	3,500	High 1-10 "The Lash" 11,500 Low 9-17-32 "Range Law" and "Discarded Lovers" 3,000
Music Box	950	25c-75c	"Mr. Robinson Crusoe, Jr." (U. A.)	5,000	"Blessed Event" (W. B.) (2nd week)	5,000	High 2-28 "City Lights" 14,000 Low 9-10-32 "Crooner" 3,000
RKO Orpheum	2,650	25c-75c	"Bill of Divorcement" (Radio)	8,000	"The Most Dangerous Game" (Radio)	7,000	High 10-31 "Spirit of Notre Dame" 18,000 Low 8-27-32 "Age of Consent" 6,000
Washington							
Columbia	1,232	25c-40c	"Escapade" (First Div.)	1,450	"Gold" (Majestic)	1,750	.....
Earle	2,323	25c-66c	"Night of June 13" (Para.)	17,000	"Crooner" (F. N.)	19,000	.....
Fox	3,434	25c-66c	"Wild Girl" (Fox)	22,000	"Pack Up Your Troubles" (MGM)	25,500	.....
Loew's Palace	2,363	35c-55c	"Smilin' Through" (MGM)	21,000	"Kongo" (MGM)	11,750	.....
Metropolitan	1,600	25c-55c	"The Phantom President" (Para.)	12,500	"A Successful Calamity" (W. B.)	7,500	.....
Rialto	1,853	25c-55c	"All American" (U.)	6,500	"Back Street" (U.) (2nd week)	10,000	.....
RKO Keith's	1,832	25c-55c	"That's My Boy" (Col.) (5 days)	4,500	"Bill of Divorcement" (Radio) (9 days)	15,000	.....



SORRY, MR. SCHMUFF!

BUT GLAD MOTION PICTURE HERALD IS AS NECESSARY TO YOU AS IT IS TO THOUSANDS OF OTHER SHOWMEN

JENKINS' COLYUM

Grand Island, Neb.

DEAR HERALD:

Our intention was to have gone and covered northwest Nebraska, but when we got halfway there we learned that there was ten inches of snow at Chadron and Alliance, so we turned south and here we are. Whenever April Shower gets in snow she shivers and shakes like a Tin Lizzy with one lung and two fenders gone and we never did like to wear our teeth in our coat pocket, so we are heading south to where the Long Horns are strong for Ma Ferguson and John N. Garner, and where we will feel as lonesome as a star in Reno.

But speaking of snow. It won't be long now until the cold wintry blasts will come sweeping down from Nashwauk, Minnesota, and Valley City, North Dakota, and sending cold shivers up and down our spine and make us wonder what we did with our last seven dollars and thirty-five cents. But who would want to live where they don't have winter? Answer. We would. So now we are headed south with the ducks, and if you were within hearing distance you would hear us sing—

When the leaves begin to turn,
And the summer days are past,
When the golden sunbeams bend to kiss the dew.
When the old mill-wheel turns around
I'll love you, Mary,
When the bees are in the hive I'll come to you.

▽

Burwell is located right on the banks of the North Loup river, and the North Loup river is the prettiest river in Nebraska, and we will betcha that there are more than five thousand catfish that go up and down past that town every day, and all hungry. C. W. Becker, who operates the Electric theatre, says that between fighting the wolves and reading the HERALD he can't find time to fish. Wat a boy, wat a boy. If we lived in Burwell we couldn't see a wolf if he had his nose in the beans right on top of the kitchen table.

▽

Did you know that if you were to lay Custer county, Nebraska, down on top of Rhode Island it would cover the entire state and enough would lap over on the sides to make a parade ground for all the disappointed politicians in the country. Broken Bow is the county seat, and when people from the farthermost corners go to the county seat they find when they get back home that the calves have been weaned and the pups have started out foraging on their own hook.

H. F. Kennedy is the genial manager of the Lyric theatre and the purveyor of the best entertainment coming out of Hollywood, and not only that, he's a candidate for state senator and if he isn't elected we are going to be awfully sore about it, because our father back in 1841 told us we should always be strong for that ticket.

We also met Mr. Kennedy's son and his esteemed wife who, by the way, presides in the box office of the Lyric, which no doubt accounts for the absence of wolf tracks around the theatre door.

The Lyric was playing "Horsefeathers" the night we called and there was a comfortably well filled house on its third night showing, which is accounted for in part by reason of two conventions in the town at the time and a pleasant, congenial ticket vendor in the box office. Of course "Horsefeathers" might have had something to do with it, probably did.

When you have covered Holt, Cherry and Custer counties in Nebraska you will know that you have covered a territory as large as Rhode Island, Connecticut and Delaware combined. Out here you can fill your lungs with pure air and stretch yourself without having someone jab you in the ribs. With the exception of here and there a sprinkling of saltpeter, out here in these wide open spaces is where the salt of the earth lives, that's why we like these wide open spaces.

▽

Did you ever see a theatre treated for sound with Indian blankets? Sam Nedley in Ainsley has his theatre walls and part of the ceiling covered with Indian blankets and you couldn't shoot a cannon in his theatre and hear an echo. My gosh, he's got blankets enough to equip an army, and if Sam ever goes out of the theatre business and starts a blanket market he'll bust up every Indian tribe in the country. Sam is an oldtime "Greenbacker" and we won't argue politics with a Greenbacker; it's no use.

▽

Down in Ravenna there are two very delightful folks operating the Pastime theatre—Mr. and Mrs. Gus Holub. The Pastime has a capacity of about seven hundred, and in former days there were times when some of 'em had to stand out for the second show.

Gus and his wife were just starting out to bill the surrounding country for "Horsefeathers" when we called. Mrs. Gus said she had been sore at us for three or four years because she was not at home when we called before, but, doggone it, why hold that against us, it wasn't our fault because she'd gone to a bridge party. That's the way with these women, they always try to hang it onto someone else, but when she got into the car to go and help Gus do the billing she said, "We're going to fight it out on this line if it takes all summer," and listen, Abner, you can't beat that kind of a spirit. That old slogan, "Don't give up the ship," has brought many a craft into the harbor of prosperity, and these two delightful people managing the Pastime centainly will anchor that craft safely.

▽

Here in Grand Island there are six theatres, two closed, two belonging to Publix and two independent. Harry E. Schiller owns the independent houses, the Island and the former Lida, which he has remodeled and put in first-class shape. Mr. Schiller has been connected with the picture industry for a number of years in one branch or another and is therefore well qualified to handle the exhibition end. He is the only man who has been able to put the Island theatre over, although several have tried it.

Last night he was playing "Congress Dances" in the Island and also seven acts of RKO vaudeville featuring "Baby Boots." This program was given especially for his Mickey Mouse club, which he recently organized with a membership of four hundred; some of them occupied a place on the stage last night.

▽

If the price of corn could be boosted up to thirty-five or forty cents, this depression would look like the ragged edge of nothing inside of thirty days. You can see great stacks of yellow corn piled up like hay stacks all over the country, and husking has only commenced. This "Sovereign People" and "People Rule" stuff has got to a point where it don't mean a damthing to us.

J. C. JENKINS,
The HERALD Man.

Wampas to Reorganize

Steps to reorganize Western Association of Motion Picture Advertisers in Hollywood from a social to a business group, actively cooperating with the industry, are under way with President Frank Whitbeck appointing George Thomas and Tom Bailey as a special committee to formulate the plans.

ON THE DOTTED LINE...

Columbia

Jameson Thomas and Ed Le Saint added to "No More Orchids." . . . Frank Sheridan and Allan Roscoe join "Obey the Law." . . . Mordock MacQuarrie and Walter Brenan sign for "Fighting for Justice" (formerly "Gun Puncher"). . . .

▽

Fox

Charles Farrell and Marian Nixon in "Face in the Sky," Harry Lachman to direct. . . . Lilian Harvey in "His Majesty's Car," Alfred Santell to direct. . . . Desmond Roberts and Stuart Hall added to "Cavalcade" . . .

▽

Freuler

Rochelle Hudson (borrowed from RKO) and Walter Byron in "Roar of the Jungle," Harry Fraser to direct. . . .

▽

Monogram

Arthur F. Beck to produce "Jungle Bride" as a special. . . . .

▽

Paramount

Ronnie Crosby in "King of the Jungle." . . . David Landau, Paul Porcasi and William Janney sign for "Under Cover Man." . . . George Irving and Paul Hurst added to "Island of Lost Souls." . . . John Davis Lodge, lawyer, signs to act. . . . Marlene Dietrich in "Hurricane," Josef von Sternberg to direct. . . . Anthony Coldeway signed to prepare screen play for next Zane Grey novel. . . . Jack Oakie, Charles Laughton and Roscoe Karns added to "If I Had a Million." . . . Jack Oakie in "Crime of the Century," William Beaudine to direct. . . . Carole Lombard and George Raft in "Bodyguard." . . . Allan Dinehart (borrowed from Fox) for "Devil Is Driving" (formerly "Metropolitan Garage"). . . . Sari Maritza, Irving Pichel and Richard Bennett in "Luxury Liner," Earle C. Kenton to direct. . . . Jovial George Barbier added to "No Man of Her Own." . . .

▽

RKO Radio

Bert Gilroy to direct comedy series starring Harry Sweet. . . . Phillip Cooper in "Conquerors." . . . Rochelle Hudson in "Penguin Pool Murder." . . . Phil Harris and Walter Catlett in "So This Is Harris" (two-reel), Mark Sandrich to direct. . . . Shirley Burden named assistant producer of "Pigmy." . . . Pandro Berman to be associate producer of "Always Wrong." . . . Gaston Glass appointed first assistant with J. I. Schnitzer unit. . . .

▽

Samuel Goldwyn

Elissa Landi and Ronald Colman in "Masquerader," Richard Wallace to direct. . . .

▽

Universal

Ernie Nevers and Reb Russell in "Lost Special." . . . Pat Somerset and Jesse Hibbs in "Im-Ho-Tep." . . . Russell Mack signs new directional contract. . . .

▽

Warner-First National

Bebe Daniels in "42nd Street." . . . Richard Barthelmess in "Grand Central Airport," William A. Wellman to direct. . . .

▽

World Wide

Shirley Grey, George Cooper, Leon Waycoff and Henry Armetta sign for "Uptown New York," Victor Schertzinger to direct. . . . Ken Maynard in "Drum Taps," J. P. McGowan director. . . .

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



SOME MORE QUOTATIONS!

A FEW WEEKS AGO we went browsing through our scrap book, and elsewhere, and as a result we offered some timely quotations plus our own interpretations as applied to showbusiness. Imagine our surprise when we found a swell reaction. So, here we are back again in the scrap book and with a fresh crop of "quotes" to play around with.

▽ ▽ ▽

LET'S START OFF WITH one from Abe Lincoln, who, among other wise words, is remembered for the following:

"I never had a policy. I have simply tried to do what seemed best every day as each day came."

Grand logic, that. Maybe it ought to be a guide for those who try a bit too hard to stick to set or established rules in their everyday contact with their jobs. Why not tackle each day's problems as they come along and avoid crossing bridges before you reach them?

▽ ▽ ▽

HERE IS ONE THAT caught our eye last time we went browsing, but somehow or other we passed it by. It's from "Life," and it may click in real life, too:

"Before a man can wake up and find himself famous, he must wake up and find himself."

We doubt whether there will be any arguments on that "quote" from the real, level-headed boys. It's altogether too true. But if you have any doubts on the matter, analyze yourself and see if there is a fourth dimension hidden away.

▽ ▽ ▽

THEODORE ROOSEVELT IS a much-quoted man; the reason being that what he had to say generally meant something. And so far as we are concerned he certainly meant plenty when he uttered these:

"The only value of words uttered or listened to comes when they are transmuted into deeds."

To which we add a solemn "Amen." Beware of the man who talks a lot and accomplishes little. He is rarely worth listening to, and loves to hear himself talk.

▽ ▽ ▽

THE NEXT ONE'S AUTHOR is unknown. At least, so far as I could find out. Yet, anonymous or otherwise, they fit us all to perfection. Especially in these trying days of fighting our hardest for patronage:

"Your customers are your competitor's prospects always. Do you make the same effort to hold them as you did to get them?"

That's well worth reading over again. All around us we can recall examples of unusual effort to get business to the box office and then a lack of effort to keep it coming. It wouldn't take much to make that one anonymous quotation the subject of a lot of discussion pro and con.

▽ ▽ ▽

WE WISH WE COULD get some inside slants on the connections of some of these wise people whom we are quoting. It would, or should, be interesting sidelights to what they have had to say. As for example, the following from one S. A. Ericson:

"There are two kinds of business men in these times; those who are selling out and the other kind who are out selling."

We don't know the "times" S. A. Ericson was talking about, but they can't be any worse than the times we have been going through. Yet, his remarks are of a most timely nature. Showmen, especially, can be divided into two separate and distinct classes, and those two classes are plainly outlined in the quotation above.

▽ ▽ ▽

THE NEXT ONE GAVE us an inward chuckle when we connected many an executive, mentally, of course, with the words of the San Francisco Chronicle. Here 'tis:

"The proof of a man's importance is the fact that he doesn't care a whoop whether anybody thinks him important."

I liked that one so well that I had it set in 48 point type and framed above the desk of my den. It has a most quieting effect on one's feelings at times. Do you ever find it so? 'Fess up, and tell the sober truth.

▽ ▽ ▽

WELL, I'VE REACHED the end of my allotted space, but I'll close with one from Forbes; who reminds us to—"Let neither fortune nor failure 'get' you." Until next week, adieu.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



This makes the seventy-third gag about any one picture. Just proving that there IS something in a name after all. And as usual, Dick's illustrating of the idea makes it even funnier than ever. If you have some funny incident that you want to see here, send the suggestion along.

ROUND TABLE BIOGRAPHIES

Before becoming associated with Publix Theatres, Marsh Gollner, manager of the Paramount Theatre, Charlottesville, Va., went through the several and sundry steps that lead to an executive's post.



Marsh Gollner

He received his initiation in show business in the Allen Theatre, Cleveland, where he filled an usher's job. Working up from the ranks he then joined the J. B. Rogers Producing Company, producers of home talent shows, and after trying out that end for a while he went with the Harry Miller Company of New York City, a firm in the business of producing amateur musical comedies and revues. He subsequently joined the Publix organization and for that firm managed the Paramount, Toledo; the Century, Rochester, N. Y., and his present assignment.

Gollner received his education at the U. S. Naval Academy, Annapolis, and at Carnegie Tech. He is a Mason, a Rotarian, is married and the father of a son. "Only for a million dollars," he says, would he leave showbusiness for another field.

ALBERT USED WORD-BUILDING STUNT TO EXCELLENT RESULTS

Vogue of the building game netted a lot of worthwhile publicity stories to Charles Albert, manager of the Lake Theatre, Cleveland, Ohio, when he exploited "Successful Calamity." He tied-up with a leading local newspaper and hundreds of fans vied for honors and awards of guest tickets. The stunt increased patronage at the theatre and acted as a corking circulation booster for the newspaper.

Additional exploitation on the picture included a tie-up with the public library system for distribution of 10,000 bookmarks; distribution of 5,000 more bookmarks in restaurants, candy and grocery stores; a tie-up with a dairy that netted the theatre 15,000 hangers on milk bottles; a classified page tie-up with another local newspaper; another tie-up with a chain store to carry theatre advertising matter on sheet music wrappers, and 300 cards on street cars.

Excellent trade resulted from Albert's campaign.

Easy Method Bookkeeping System
FOR THEATRES
(copyrighted)
Consisting of: Ledger, Film Invoice Record and Dating Book, covering period of two years.
Price Complete, $7.50
Ledger includes Income Tax Form, summarized so as to place on Government form.
Prompt Delivery on Receipt of Check
Address EASY METHOD LEDGER SYSTEM, Seymour, Ind.

STANFORD, BLAUFOX, PERRY AND SAYER—4 HORSEMEN OF L. I.

This is not a story of any one man's work in connection with putting over the picture version of Fannie Hurst's "Back Street"; rather, it is a combined account of what took place down along a section of the south shore of Long Island, comprising the communities of Long Beach, Far Rockaway and Rockaway Park, where Managers Charles Perry, Paul Blaufox, Bill Stanford, and Harry Sayer respectively preside over the Laurel, Castle, Strand and Park Theatres. It was an occasion for smash, night openings and Universal Joe Weil advises us that the boys in charge, including emissaries from the home office, gave the events a big push.



While the movie cameras ground out permanent records of the prior-to-Broadway openings, the sunlight arcs flooded the theatre fronts with daylight and drew large crowds of curious and excited people that milled about in front of the houses and formed long lines at the box-offices. Opening without the big advance newspaper advertising that important picture engagements around New York usually get, "Back Street" broke records and enjoyed capacity audiences throughout its engagements at all theatres.

A sailboat ballyhoo (see photo) was used at Far Rockaway and Long Beach to attract the thousands of bathers on the beaches Saturday and Sunday. The huge sail carried the picture billing in giant letters. An Austin car equipped with broadcasting facilities and bannered with the titles and catch lines, was used to attract other crowds at the Rockaways. Four boys paraded the boardwalk at Rockaway Park carrying two of the giant accessory streamers.

Jumbo moviegrams were placed on display in the theatre lobbies, in store windows and in all hotel and club lobbies. Several book stores made up special window displays tying up the book and the picture, and the set of Universal's special tie-up stills secured many other window displays. At Far Rockaway the city permitted the Strand theatre to use a street banner for the first time for commercial purposes. Several thousand heralds and several hundred posters and snipes were used in the campaigns.

The flood lights and the movie cameras attracted great crowds to all theatres and were, in a large measure, responsible for the record-breaking openings. The movies taken on the opening nights were shown at the theatres later in the week, bringing back hundreds of people who were anxious to see themselves on the screen.

24-Sheets on Parade!

One of the latest exploitation fads in use by Fox-Midwesco for the Palace Theatre, Milwaukee, Wis., is the mounting of 24-sheets on either side of a truck for a parade up and down the main streets of the city.

ABE COHEN BUILT ATTRACTIVE FRONT ON ANIMAL PICTURE

It took a special permit from local authorities to build the front shown here for "Bring 'Em Back Alive" when it played the Massena Theatre, Massena, N. Y., but Abe Cohen, long a resident of this up-state town, knows his politics there and the display was built and used to good advantage.

The snap shot wasn't very clear, but we believe it will serve to get across the idea. While a description is lacking, compoboard covered with regular exchange paper was apparently used to decorate the four



sides, with openings at either end and in front to allow for pedestrian traffic. A valance with cutout letters of the picture's title hung across the front entrance.

We're glad to hear from Abe again after a long silence and now that he's again on the active list, hope he'll become as regular a contributor as in the past.

HERE'S SOME WEEKLY ADVERTISING USED BY RIALTO, CANTON, OHIO

A communication from the Rialto Theatre, Canton, Pa. (no name of manager or owner attached) discloses that the management has been going in for something a bit different in weekly advertising.

In a good sized box in the weekly newspaper about fifty per cent of the space is devoted to editorial copy and the balance to a listing of the attractions. As to the copy in a couple of the ads we have at hand, one touches on the strangeness of some titles and explains that pictures must be released throughout the world under one title. Then "Observer," as the writer signs himself, goes on to cite the case of "Merrily We Go to Hell," which was originally titled "Jerry and Joan," and states that while many sermons might be preached on the theme, none would serve so effectively as the graphic illustration given by the film. The other ad combines institutional selling, a plug for some interesting personalities appearing in a coming newsreel and a few short, interesting notes on feature pictures.

The above should be interesting to the several Club members who have requested that this department present examples of theatre advertising in weekly newspapers from time to time. We regret not being able to give the name of manager or owners at this time; however, perhaps his next communication will not be anonymous.

"The Showman's Calendar"

OCTOBER

27th	Theodore Roosevelt Born—1858 Navy Day
29th	Fanny Brice's Birthday
30th	John Adams (Second President) Born—1735 Sue Carol's Birthday
31st	Hallowe'en Admission Day (Nevada)—1864

NOVEMBER

1st	All Saints Day Daniel Boone Born—1734
2nd	North and South Dakotas Admitted to Union—1889
3rd	William Cullen Bryant Born—1794
4th	John Philip Sousa Born—1854 Dixie Lee's Birthday Will Rogers' Birthday Don Alvarado's Birthday
6th	Abraham Lincoln Elected President—1860
7th to 13th	American Education Week
7th	Montana Admitted to Union—1889
8th	Marie Prevost's Birthday Election Day
9th	Kaiser Abdicated Throne of Germany—1918 Marie Dressler's Birthday
10th	Martin Luther Born—1483
11th to 18th	American Red Cross Roll Call
11th	Armistice Day King's Birthday (Italian) Washington Admitted to Union—1889 Maude Adams Born—1872 Raquel Torre's Birthday Roland Young's Birthday
12th	William Collier(Sr.)'s Birthday Jack Oakie's Birthday Gwen Lee's Birthday
13th	Eddie Buzzell's Birthday
13th to 19th	National Book Week
15th	Lewis Stone's Birthday

BOB MURRAY MADE GOOD TIE-UP WITH SEATTLE FLORIST

Boy Murray, manager of the Music Box Theatre, Seattle, arranged for a novel window display on "Jewel Robbery," that drew a whale of a lot of attention to the picture and theatre.

The display, which was handled with the co-operation of the leading florist in Seattle, consisted of oil paintings of Kay Francis and William Powell ornamented with beautiful flowers. Across the bottom was a strip reading, "Say It With Flowers." Other copy carried the names of the stars, picture, theatre and the opening date. Two ribbons, leading from the center of the display, led down to a wire sent by Kay Francis and William Powell reading:

"Warner Bros. wish us to congratulate you on your marvelous floral display in conjunction with our latest picture Jewel Robbery."—Signature Kay Francis, William Powell."

The window is approximately 20x20 and made a marvelous display that created no



end of talk. The florist shop also donated three hundred corsages which were given to the first 150 women who attended the theatre the first two days of the picture's playdate. In addition to the above, Bob Murray placed still of the two stars, displaying jewelry, in windows of the leading jewelry stores in Seattle.

MUMFORD GRABBING SOME NICE NOTICES IN HIS LOCAL PAPER

It's easy to see that Leon Mumford, popular manager of the Roth-Strand Theatre, Summit, N. J., still retains his knack of obtaining free space in the papers.

To all appearances he dropped around to pay a call on his local editor a short time ago and, strange to say, the subject of movies came up for discussion. As the result of this the editorial page of the paper carried a lengthy editorial on pictures a few days later, mentioning a talk Mumford gave recently at the Kiwanis Club and his views on new season product, etc.

We note also that a petition for Sunday movies has been circulated among Summit residents with little opposition, in spite of the fact that many a manager in Jersey communities has had a stiff fight on his hands when introducing the subject. However, Leon Mumford has been a resident of the town for the past eight years and he knows his way 'round—and when to start a movement for Sunday movies. Two types of post cards were mailed out for the petition, one for patrons and one for residents.

CHARLIE'S BACK!...*and here are prizes for the best advertising and exploitation!*

YES SIR! CHARLIE'S BACK!

. . . funnier than ever *with music and sound* in the comedy masterpieces that made him immortal!

Thousands of theatres throughout America will play these comedies . . . and every good showman is going to stretch himself to get new and original advertising ideas, to dig up striking exploitation and publicity stunts and to create theatre fronts and lobby displays that bring money to the box-office and add to that manager's or advertising man's reputation as a showman.

And there's prize money too! Three first prizes of $50.00 each and three second prizes of $20.00 each for the best job done on any or all of the RKO-RADIO Charlie Chaplin comedies in these three advertising classifications:

(1) The best examples of newspaper advertising; (2) The best exploitation, ballyhoo or publicity stunt; (3) The most effective display of lobby and or front.



READ THE SIMPLE RULES . . . GET IN ON THE MONEY!

CHARLIE CHAPLI

in the comedies that will live forever

"THE RINK" "THE CURE" "EASY STREET"

(and three others to be announced)

GREATER TODAY THAN EVER BEFORE AT THE BOX-OFFICE!

1ST PRIZE
$50.00
2ND PRIZE . . $20.00
BEST EXAMPLES OF NEWSPAPER ADVERTISING

1ST PRIZE
$50.00
2ND PRIZE . . $20.00
BEST EXPLOITATION, BALLYHOO OR PUBLICITY STUNT



N

RKO Radio PICTURES

REISSUED WITH MUSIC AND SOUND BY

VAN BEUREN CORPORATION

RULES

(1) Prizes will be awarded by RKO Distributing Corp.

(2) Any Exhibitor, Manager, Assistant Manager, Publicity or Exploitation Director, or any other person actively engaged in theatre operation, is eligible to enter the contest.

(3) Prizes will be awarded in three classifications:

a...Best examples of Newspaper Advertising

b...Best exploitation, ballyhoo or publicity stunt

c...Most effective display of lobby and/or theatre front.

$50.00 first prize and $20.00 second prize in each classification.

(4) Proofs of clippings of newspaper ads, tear sheets of publicity, samples of printing, and photographs of exploitation stunts together with brief typewritten description of the campaign should be submitted together with name and address of contestant.

(5) All entries must be delivered or postmarked not later than midnight, Saturday, December 17th, 1932.

(6) The Judges will be Amedee J. Van Beuren, President, The Van Beuren Corporation; Charles E. Lewis; Chairman, Manager's Round Table Club of The Motion Picture Herald; Maurice Kann, Editor The Motion Picture Daily; and Robert F. Sisk, Director of Advertising and Publicity, Radio-Keith-Orpheum Corporation. Their decision will be final.

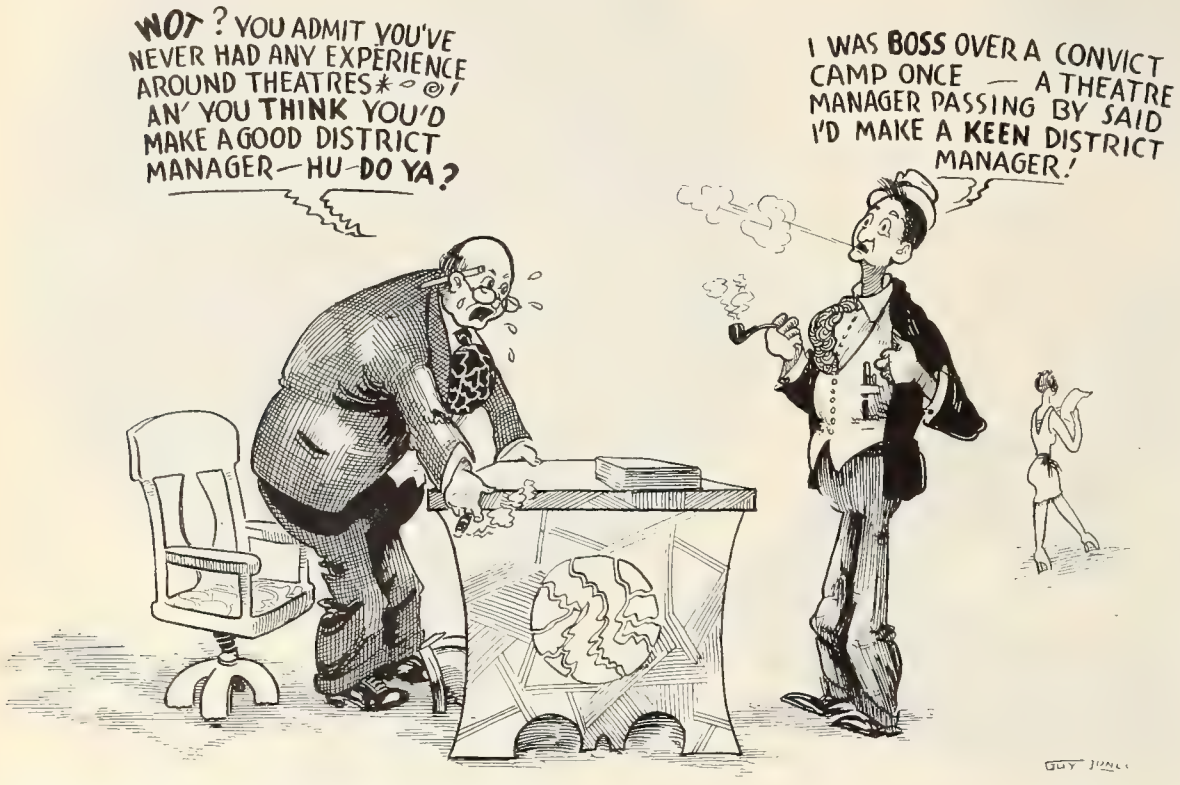
(7) Campaigns based on RKO-RADIO PICTURES advertising, press books or exploitation material or suggestions will be eligible.

(8) In case of a tie, each contestant will receive the full amount of the prize tied for.

(9) Address all entries to "CHARLIE CHAPLIN CONTEST," c/o Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York, N. Y.

KEEPING UP WITH THE TIMES!

By GUY JONES



Qualifications absolutely unquestionable.

PAUL BINSTOCK WAS ALMOST ELECTED THE MAYOR OF BAY RIDGE

We were beginning to think that something tragic had happened to Round Tabler Paul Binstock, former manager of the Fortway Theatre, and now at the Republic Theatre, Brooklyn, N. Y., the last time we heard from him, when lo and behold comes a report stating that he's still at the same old stand—hard at work but happy in the thought that he's a member of Sam Frisch's and Louis Rinzler's Randforce Circuit.

Nothing startling has happened to Paul since reports of his activities last appeared in this department except that he recently missed out being elected Mayor of Bay Ridge by a narrow margin. That he ran neck and neck with the leaders in the race, who are life-long residents of the neighborhood, really means a whole lot and is proof that he made many friends during the comparatively brief span of a year's stay in the community. His Mickey Mouse Club went to bat for him in great style and some tear sheets from a neighborhood newspaper testify to the cordial feeling for him among the paper's staff.

Keep up the good work, Paul, and let your Club hear from you more often concening what you're doing to send the Fortway over the top. Glad to hear that you feel so optimistic about new season trade and, as far as we can see, most all your fellow members are looking for far better times for the balance of '32 and '33. It's the proper spirit, anyway.

Fish and Films!

The boys who run the fishing news columns in the New York dailies did their share to exploit "Tiger Shark" when that picture played the Winter Garden. Harry Charnas and Jim Furman saw to it that these expert anglers were invited to see the film and were rewarded by mention of the film in practically every column.

PHIL BLOOMBERG IS QUITE A PROMOTER; GETS A LOT GRATIS

Without a doubt, P. D. Bloomberg, manager of the Paramount Theatre, Salem, Mass., put over a low-cost but effective campaign on "Congorilla." Either Phil is one of those thrifty New Englanders by birth or else association with the Yanks has made him one. The initial "P" of his name should stand for "Promoter" instead of Phil. Here's all the dirt:

After carefully figuring out his campaign, he decided the picture should be circussed to the greatest possible extent and consequently increased his newspaper advertising for the occasion. Large ads, featuring cuts of a gorilla with outstretched arms, were extensively used.

Both the Paramount Theatres in the neighboring town of Lynn and the opposition house helped Bloomberg uphold the Salem tradition of obtaining something for nothing, and, believe us, fellows, when you can sell your competitor the idea of contributing stuffed animals, false front, etc., the act calls for a bit of applause from the Round Table gallery. That's just what he did, however, by getting a loan of a crocodile for an advance display at the theatre and for current display in the window of a local furniture store. The animal was attractively set off with jungle grass, palm tree sketches and a card with appropriate copy.

In addition to the four lobby easels secured gratis from the Paramount in Lynn, he also got from that house ballyhoo sides for a truck promoted from a local auto dealer. After having the signs touched up by a sign painter, he promoted a "lion's roar," which was concealed in the rear of the truck. At the time of the eclipse he had the truck driven to the outskirts of the town to distribute eclipse glasses which carried copy on the picture. Streets and roof tops were crowded at the time and the bally naturally received a lot of attention.

As stated above, his second conference with his opposition house netted a full-size false front for the outer lobby. The sign painter who was engaged for re-lettering the sides for the bally was also given the job of assembling and re-lettering the front. Sides and top were decorated with jungle grass, with grass also draped on wires that ran from each corner of the lobby to top of box office. This was made to represent an African Pigmy hut and had small cuts of natives and gorilla heads displayed at the top. Here, again, Phil's New England training asserted itself, with the result that $50 worth of work was obtained from the sign painter for the sum of $10. To top this off the electric company played Santa to the extent of furnishing two large reflectors to illuminate the display.

Additional effort included promotion of six three-sheets and 10 one-sheets for use in store windows and on boards; use of attractive applique displays; special overhead display, featuring cut-outs of natives and "Congorilla" in large, cut-out letters, and use of 12 cut-outs with stills in store windows, with the windows, of course, promoted by the intrepid Phil.

A close analysis of the campaign herein described revealed some unusually fine work. And backing it up with the photo of his lobby to further bear out the effectiveness of his campaign, makes it all the more interesting. "Costless" exploitation has certainly made wonderful progress if we are to take these different examples as proof. It sort of makes one feel foolish when they sit back and recall the previous years when they spent so much money on campaigns.

Repeated use of the word "promoted" throughout the above will alibi, we believe, our contention in the opening paragraph that Round Tabler Bloomberg is getting along pretty well over in his town of Salem. Okay, Phil, and more power to you, say we and all your fellow Club members. Keep up the excellent work and let's have some more news on what you're doing. Have you tried promoting contents of the cash register from your opposition yet?





"THE FOURTH NECESSITY"

that short you can't buy!

CHARLES E. LEWIS, exhibitor and editor, writing in The Managers' Round Table says:

" Curiosity getting the best of me, I slipped in on a screening of that General Motors short subject, "The Fourth Necessity." They have certainly made an interesting nine minutes out of the progress of American motor cars, and, best of all, there is not the slightest taint of advertising about the entire action of the picture.

" Here is, in my opinion, an excellent short subject that could grace the program of any theatre in the land. It is entertaining, interesting and, to a certain extent, educational as well. It takes you back to the days of the horseless carriage, with its incidental problems—and there were plenty of them, too—right through the years until the present day with its ultra-smart cars.

" It is as fine a piece of screen fare as one could hope to book and you can get it entirely without cost, even so far as shipping expense is concerned. I do not hesitate to recommend it to every theatre for an early showing. From advance reports on bookings we are suggesting that you get your dates in right away."

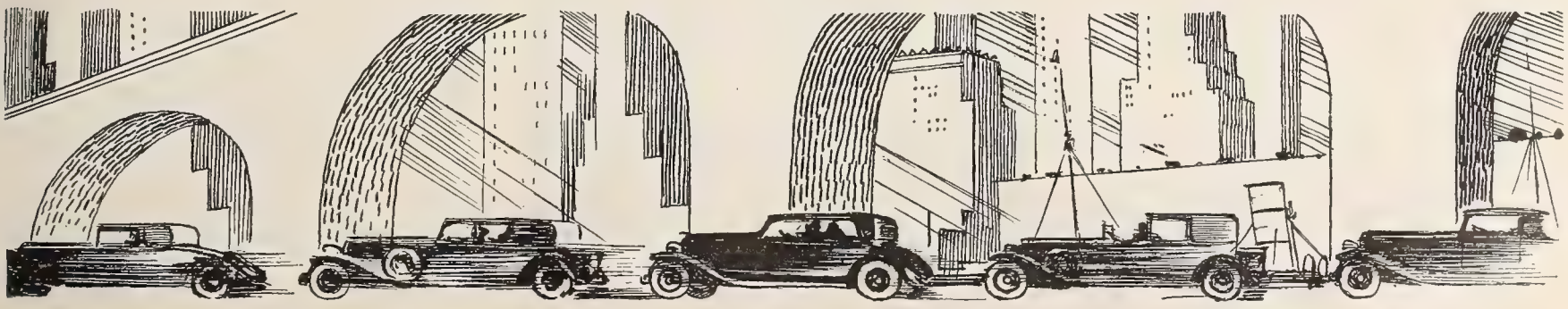
HOW TO GET IT

Write a letter or send a telegram. Say when you want it and for how many days. Give three optional dates if possible. Your booking will be confirmed. Your print will arrive postage prepaid, to be returned collect.

GENERAL MOTORS CORPORATION

DEPARTMENT OF PUBLIC RELATIONS

1775 BROADWAY, NEW YORK CITY



SID DANNENBERG PUT OVER BIG CAMPAIGN ON "BLESSED EVENT"

Playing up the sensational and romance angles of "Blessed Event" for the Lake Theatre engagement, Sid Dannenberg, publicity manager of the Warner Theatres in Cleveland, arranged a great advance exploitation campaign before the picture played his house.

A "Smash" Advance!

His advance lobby display fairly screamed "Blessed Event." It was a large mechanical display board with a central figure of Lee Tracy (taken from a still) smiling and pointing his thumb to the right, where an open keyhole, large enough for a still to be seen through, was placed. Behind this was a large wheel propelled by a small motor. On the wheel, in cut-out spaces, were stills. An electric light was set up directly behind the keyhole. As the wheel revolved, bringing the stills in front of the opening, a light shone behind them, accentuating each still. This proved a very attractive stunt, drawing the attention of thousands to the coming attraction. Copy on this board read:

"Here it is! The scandalous comedy of a scandal columnist who rose from a keyhole to a national institution!—Don't miss peeking through the keyhole of the World's Champ Keyhole Peeker!"

The Winchell Slant!

In addition to the above, Dannenberg made extensive use of the Walter Winchell one sheet, which openly recommends the picture in the columnist's own words. Thirty thousand doorknob hangers, as illustrated in the press book on the picture, were distributed where they would do the most good. Teaser ads were placed in the newspapers five days in advance of the picture's opening. He took a small box in the papers with excerpt of Winchell's rave on the picture, done in this way:

"Just by way of telling you . . . that 'Blessed Event' flicker is something to rave about . . . it's magnificent movie magic!" . . . So says Walter Winchell . . . and, by the way, you can see 'Blessed Event' in Cleveland starting (date) at the Lake Theatre."

The above is particularly applicable for papers which run the regular syndicated Winchell column. Dannenberg also went after the female patronage by planting a baby scale, all prepared for the little tot, in the ladies' room. An easel card was placed next to it, with this copy:

"He tells the world this is going to be filled even before the 'Blessed Event' happens! He predicts babies like the weather bureau predicts the weather . . . if you're expecting a 'Blessed Event'—Beware! . . . Because you can't keep anything a secret from this scandal columnist!—See 'Blessed Event' Coming to the Lake Theatre, etc., etc."

Milk Company Tie-up!

A tie-up with a milk company netted half the space on milk tags, on which was printed, in addition to theatre name and playdate, this copy: "If you anticipate a 'Blessed Event' prepare to nurse your little one with Islay's milk."

A lot of free publicity was obtained by a newspaper contest in which the readers were invited to approximate the number of "blessed events" which would take place in the entire country during the week of the picture's run. After the completion of the contest the correct data was secured through local newspapers, maternity hospitals and physicians' bureaus.

An excellent tie-up was also arranged with a local 5-10-25c. store whereby each sale of sheet music was wrapped in paper which carried the titles of the songs in the picture and other advertising matter on "Blessed Event."

Nice work, "Danny"; no wonder that whole Warner Brothers theatre gang are so pepped up all the time.

SELLING THE WHOLE SHOW!



No one will deny that Jensen & Von Herberg's Liberty Theatre in Seattle, Wash., certainly sold the entire show in this swell ad. Even the proportions were well handled, as witness the graduating in size and importance of the various units.

Topping the ad is the feature; second in place and importance is the special comedy; Mickey Mouse and "Curiosities" complete the line-up, and every one of the subjects gets proper mention.

Advocates of the single feature idea should welcome this form of advertising with open arms. It certainly contains much seat-selling appeal and gives promise of being a well-rounded-out show. Try it yourself for a change and see if the customers won't like it better than a long-drawn-out double bill.

WALLY CALDWELL'S CAMPAIGN WAGED FOR REVIVAL WEEK

Revival Week as staged by Wally Caldwell, manager of the Valentine Theatre, Toledo, Ohio, offers a number of suggestions which should be interesting to his many fellow Club members.

One of the main-stays of his campaign was a tie-up made with a leading newspaper, whereby voting cans were secured from the city and 50,000 ballots and heralds were distributed gratis by the circulation department. The paper also plugged a four day campaign asking readers to vote for pictures they wished to see again, using a printed reproduction of the ballot and various stories. Another stunt asked newspaper readers to name players in reproduced old cuts. Over 2,000 answers were received.

Additional exploitation and advertising consisted of placing 36x48 inch stencils on vacant store windows; the posting of hundreds of heralds in centre of sidewalks, on corners and through residential districts on opening day; use of full one-sheet cards with 11x14 mounts in 16 special downtown windows; a special swim suit window in leading department store; the placing of desk chairs and voting box in lobby for patrons to vote for revival pictures; decoration of theatre front with American flags and pennants; extra size newspaper ads in all papers; special advance stories, and special ads and stories in several foreign languages and 18 rural papers.

Many of our members have found Revival Week an excellent means of boosting trade over a dull period and as a general tonic for stirring up interest in the theatre.

ROUND TABLE BIOGRAPHIES

It's about time we disclosed to fellow Round Tablers a little information on the earlier activities of J. E. Lykes, manager of Loew's Park Theatre, Cleveland, Ohio, and one of this department's regular contributors.



Jack Lykes

He was born in Cleveland, Jan. 4, 1902, and educated in Cleveland grade and Canton High School. Later on he spent a year at Penn State. At the age of 18, while still attending school, he ushered in spare time, and also acted as doorman and office assistant to gain further experience.

After leaving college he joined a small tab show as assistant road manager and spent a year with the outfit. Then he went with Publix down in Florida, leaving there in '28 when that circuit shut down several houses for the summer months. He joined Loew's two weeks later in St. Louis and has been with the organization for four years. All in all, he worked for independent companies 3 years; for Publix, 4 years, and the time already stated with Loew Incorporated.

Without a doubt Lykes will always be a showman, for he tells us there isn't a thought in his mind of ever leaving this field for another. He is a world war veteran, a member of the J. O. U. A. M., and is married.

ED FORESTER SURE DID GOOD JOB ON A 4-PAGE SUPPLEMENT

We've just run across a four page newspaper supplement instigated in the interests of Greater Show Season by Eddie Forester, manager of the Capitol Theatre, Grand Island, Neb. It's a corker—chock full of gags, advertising from a large number of local merchants and represents a lot of work on the part of Eddie and his associates.

The front page blared in extra large type, "Good Times Return—with Capitol Theatre New Movie Season." The balance of this page was devoted to a large reader on "Horsefeathers," display ads on both merchant's wares and current attractions at the theatre and several readers describing gags in force during the week's drive.

"Reporter" Gag Was Good!

One of the gags, "The Movie Reporter," is tied up with every one of the many merchant ads in the section. Basing action on the premise that there are a whole lot of people always ready to discuss their favorite movie stars with some one presumably in the know, or even otherwise, Forrester arranged to have an attractive girl reporter do considerable canvassing of chosen districts and to be on hand at certain hours in every one of the stores advertised. Each of the ads stated in italics the time of the day the girl would make her appearance. She took along with her most of the announcement books sent out by the film companies and let the interviewed person look through them while the two gossiped about stars and movies. At the close of the interview the reporter presented a guest ticket good for a favorite, coming attraction.

In one corner of each of the several ads appeared an uncaptioned photo of some screen star. Readers were asked to properly identify all of them and participate in the awards of guest tickets. First award called for one month's guest ticket for two; second, for a two weeks ticket; third, for 6 guest tickets, and two guest tickets were given to the next ten entries.

Another gag was based on Harpo Marx's characterization of a person with a penchant for collecting badges and buttons of all description. This gag was aimed at the kiddies and they were asked to collect all they had, bring them to the box office and be judged for award of a prize and guest tickets.

Full Width Streamer!

The spread of the section was featured by a full width streamer head on the four Marx Brothers and title of picture, but we note the conscientious newspaper editor did not let it get by without smearing it every couple of inches or so with "advertising" in italics. Seems as though he could have been just a bit less conscientious and still have accomplished results. More ads and readers were also featured on the spread, with the last page practically a duplicate arrangement.

To sum it all up, we sincerely believe Forester's deserves a lot of praise for promoting such a worthwhile Greater Show Season supplement. The stunts he used in connection with it are also interesting and we think other Club members will find occasion to use them.

This is the first news we've had of Forester's activities in a long, long time and here's hoping it is an indication that he intends to resume his place on the active list. He succeeded Vogel Gettier, whom we met while on our western trip some time ago. Please give Gettier our best regards when you two meet, Eddie, and ask him to let us know what he's doing these days. In the meantime, help the good work along by shooting in some more show-dope.

Taylor's Thursday Nights

Harry Taylor of the Metropolitan Theatre, Boston, Mass., is building up Thursday night grosses with a pre-showing of the feature picture for the following, when the opportunity permits. It's not a regular Thursday stunt, just an occasional, with the usher suggesting to the patrons, when seated, that the management would be glad to have them remain as its guest. Word-of-mouth publicity has been very effective.

ANOTHER EGAN STUNT



Up in Calgary, Canada, where Pete Egan manages the Palace Theatre, Paramount has a ladies' "soft-ball" club that won the Provincial City and Palace Theatre trophies at Calgary and Alberta.



TOM KANE HOLDING OWN IN W-C DRIVE; IS FISHERMAN, TOO

We note that Tom Kane, manager of the Sequoia Theatre, Redwood City, Calif., is holding his own among the many Fox-West Coast men competing for honors in the big drive that has been on for some time.

At this writing Tom stands second among the six theatres in his district and just plain, hard work is the answer. He's been busy promoting a lot of give-aways, which have included electric refrigerators, radios, etc., and has been ballyhooing shows and theatre in general.

To his amateur nights, which have been running for 18 consecutive weeks, he's adding stunts such as "Ladies Wood Sawing Contests," and only lately put on a "Ladies Goat Milking Contest." Says they go for it, too.

Something of a fisherman in his spare moments, if any, Tom went out in S. F. Bay a short time ago and caught a couple of 4 foot sharks for a lobby display when playing Zane Grey's "South Sea Adventures," The big fish lived only two days, reports Tom, on being taken away from native elements, but while there the public stood around and shuddered at the thought of their man-eating possibilities.

When he played "Bring 'Em Back," in addition to wide distribution of heralds, false front, street bally and whatnot, he held a special preview for local teachers and politicians which turned out to be a corking means of publicity for the picture.

Anent Tom's yen for fishing and observation made on ye ed's hope some day to shoot a par, we'd like to state that while we have not tackled any four-foot sharks since getting out of swaddling clothes, there's some pretty fair fishing around our neck of the woods and we sure get a kick out of it whenever it's possible to get out on the briny. The "blues" have been thick offshore all summer, and small tuna, albacore and bonita have also been around. Some of the finest weak-fishing in the country can be had in the large bays that dent the south shore of Long Island, anytime from spring 'till they school up in the fall to hunt more southerly waters. We top-fish for 'em, Tom, over this way, with the lightest possible tackle, and only last Sunday had the pleasure of landing a fine catch that included beauties up to ten and eleven pounds. Some day we'll have a get together for a real fishing trip and, until then, maybe it would be a good idea to run a few fishing notes in this department. What say, Kane?

He's Knockin' 'Em Dead!

Who? Julius (Uptown) Lamm.—He didn't feel much like working this week, so all he did was——

1. Promoted 12 excellent prizes for his Screeno night. 2. Promoted a Majestic refrigerator for a give-away. 3. Tied up a local dancing school to give fall dancing lessons to his Looney Tune Members. 4. Arranged special nights for large sports organizations to attend during the showing of "Tiger Shark." 5. Started a merchants' drive to build his mid-week business, etc., etc., etc., etc., etc.

Holy smoke, Julius! The old typewriter is all petered out!!! You'd better lay off till next week. *(W. B. Ohio Mouthpiece)*

SWANK WOULD LIKE TO SEE MORE WEEKLY ADS FROM MANAGERS

"Give us fellows who have to put our entire week's program into one ad in a weekly newspaper more information and illustrations of this type of ad," is the plea to this department from M. M. Swank, manager of the Nova Theatre, Stockton, Kas., and a recently elected member of the Round Table Club.

A short time ago we broadcast the same



S. O. S. from Round Tabler Whyte, down in Riverhead, L. I., N. Y., who is also up against the same conditions in his community, and as a result of the publicity given his request, one of our members came through with some suggestions. On behalf of Swank, we're again making the same request and hope some of his fellow members will help out. Here's an ad that he recently used. What do you think of it? A newcomer to this game, it looks as though he's catching on fast.

Swank and his partner only took over the Nova a few months ago and he writes to let us know that he feels greatly indebted to the helpful hints sent this department by the members of our organization. His theatre is located in a new building, of which Stockton is very proud, and every effort is being made to give patrons in his town and vicinity the very best in the way of shows. He promises to do his share to keep up the good work being done by our large membership. Help him along, fellows, by shooting in some suggestions on weekly ads, and we'll do our part at this end of the Table.

McCUAN SAYS "ALL QUIET IN OZARKS"; SENDS COUPLE GAGS

"All quiet in the Ozarks," reports our good friend L. W. McCuan, operator of the Cameo Theatre, Mountain Grove, Mo.; "we've got old man depression on the run, after a hard summer, and despite the fact that it looked as though we'd have to eat the much advertised wolf."

In addition to pursuing his old "racket" of having a baker wrap without cost to theatre 3,000 weekly bills, monthly calendar and weekly program with loaves of bread, McCuan has hit on a good idea that we are taking the liberty of passing on to his fellow Club members.

It may be an old gag to some showman, observes Mack, but each week, when his screen trailers come in, they are run through for highlights the screen service uses to sell the picture and portions of this copy are transferred to newspaper advertising. This has proven very effective.

There was a time in Mountain Grove when Sunday shows were not permitted and one minister in particular was very much averse to having them. Now we note, according to one of McCuan's programs, that mention is given this same preacher's Sunday services. As a return favor, when a picture theme carries some religious flavor or preachment in keeping with church policies, the film receives a plug via sermon.

We also have in front of us a door knob hanger which carries at its top an illustration of an alarm clock in full clamor and of a man with his head on a bed pillow. The head in large type reads "Good Morning! Rather early, but we wanted to give you plenty of time to include a good laugh in your arrangements for the day." Copy and mats advertising a current picture followed. No details, but it looks as though Mack had these hung on knobs at an early hour in the morning.

All of which is interesting and, particularly so, the trailer gag. Just as McCuan figured out, the fellows who make up trailers have to think up some powerful sales talk and there's no reason why the same lines shouldn't be adaptable for newspaper ad copy. Keep up the good work, Mack, and continue to sock old man hard times. Let's hear from you some more.

"Reaction Cards" Popular

The practice of using "reaction cards" in Warner theatres is becoming increasingly popular, according to a recent report from Ogden, Utah, where audience reaction noted on cards was used to shape advertising and publicity on "Life Begins." No actual quotations were used.

A SHOW-WOMAN DISCUSSES THE VARIOUS FORMS OF ADVERTISING!

Try Them All and Then Decide Before Going Into Spending Big Sums Foolishly, Advises This Experienced Show-woman

by ANNA BELL WARD
Phoenix Amusement Corporation
Lexington, Ky.

This particular article should be unusually interesting, chiefly because it expresses the views and experiences of a show-woman who knows showbusiness and, better still, knows what she is talking about. The houses with which she is affiliated in Lexington, Ky., are models of efficient management. Her show-selling is known throughout the Middle West and when she has something to say, you can always depend upon one thing—it will be worth listening to.

We would like to publish some articles showing YOUR reactions to what Miss Ward has to say here. Suppose we make this the basis for a helpful series on the do's and don'ts of advertising? Here is the start. Who will follow it up?

IN our opinion, all forms of advertising are good *when used in moderation.* It is easier, however, to overdo advertising than not to do enough of it.

We have often heard persons of authority remark that it is quite impossible to write intelligently about a subject unless the writer has had some experience in what he or she is attempting to describe; consequently, it would seem logical to explain to the reader that this article is to be based upon the knowledge of our past experiences in showmanship, which, we must confess, dates back to the infancy of the industry.

Try Them All—Then Decide

After having concluded, we shall reasonably acknowledge, that, after all, we do not know *which* of the many forms of advertising *is* of most value to the exhibitor. We do know, however, that a lot depends upon the locality of the theatre, the size town in which the theatre is situated, and the class of trade to which a theatre caters. Many things can enter into a local situation, thus making it unlike any other town of its size; therefore, we shall probably conclude our remarks by admitting that the only way to really determine which of the many forms of advertising is best, is to try them all, then decide for yourself which method would seem most profitable in your own individual situation.

First of all, we believe it is a waste of money, together with a waste of time, to try to put over any big picture or any big star having a *natural box-office value.* We must have a good reason, you say, for making such an assertion. Well, we believe we have, and right now we shall endeavor to disclose it to you.

Most everyone who goes to the movies will interest themselves now and then in some sort of fan news. One variety of your patrons will read Judge, New Yorker, Liberty, Post or Literary Digest. While others will read the columns which the various newspapers all over the country devote to the making of the motion picture. There is still another variety—the largest of the lot—those who read fan magazines.

Women buy them at the book shops, ten cent stores, drug stores, cigar counters—they take them home and read them religiously; their children read them. Even dad and grandpa will risk their astronomic eye on an occasional glimpse at the scantily arrayed body lines of the stars, such as is printed regularly in our movie periodicals.

Who Knows Best?

Obviously, the whole family is better versed on who's who in the movies—what's going on in the movies—and what's being shown in the movies, than the average or well-posted exhibitor. The movie mind of the public today knows—or thinks it knows—what it wants to see or does not want to see, quite some time before a star or any certain movie production is announced for presentation at your theatre.

When people see advertised at your theatre such pictures as GRAND HOTEL, STRANGE INTERLUDE, (or any other outstanding attraction for that matter), they know right then and there that it is a big picture—I probably should have said—they *believe* they know it is a big picture.

Why? . . . Because they have seen and read so much advance publicity in the movie magazines and in other classes of periodicals, such as has been mentioned in a preceding paragraph, they are more or less anxious to see such publicized pictures when they are ready for presentation.

Pictures of the calibre mentioned herein, having had such tremendous advance ballyhoos in the movie periodicals, do not need a lot of added exploiture when they come to your screen. Why waste a lot of time and money through the source of extra billboard advertisement, newspaper space and a probable front, on a picture *already sold to your public?* Under such circumstances, the customary advance announcement in the newspaper together with the advance showing of a good trailer and an attractive ad in the newspaper, on the opening of the picture seem to us all that is necessary.

On the other hand, we believe that you can take a picture, one not nationally heralded as an outstanding attraction, but one which you know to be good entertainment, step out on an advance campaign through the use of some well-written advance copy in your local newspapers, billboards, window cards, heralds, and last but not least, an attractive lobby; and you will more than likely receive good returns on the opening. After that, favorable mouth-to-mouth publicity should keep your house filled during the rest of the engagement.

It is our theory that it makes no difference how much or how little you spend in an effort to put over any certain picture, or any picture star, if the picture or the star isn't there in entertainment value, you have wasted a lot of costly efforts, and most certainly you have lessened any confidence your public may have had in your judgment of good entertainment. When you get hold of

Miss Ward's Contention Is That a Poor Picture Will Not Do Business, Regardless of How Much Selling Effort You Use

a picture on one of your programs that has been panned by the reviewers, one which really is zero in entertainment value, regardless of how much money that picture cost you, it would be well for you to let it come to your theatre cold and go out the same way.

. . . And speaking of confidence . . . somehow, theatre patrons have never placed much confidence in what their theatre manager writes in his ads. Why? . . . Because the usual theatre manager doesn't know what he is writing about and when he writes it, it's usually a misrepresentation. There has never been any confidence established between the movie patron and the exhibitor, except in rare instances where the exhibitor has always made it a point to base his advertising copy on *truth.* The exhibitor has P. T. Barnumed Mr. and Mrs. Public so long that they don't believe anything they read in the motion picture announcements of their local papers. This is a very good reason why Mr. and Mrs. Public seek information desired from any other source rather than the local one. They use the movie periodicals for reference like some people use their Bibles; but, mind you, they wouldn't believe most exhibitors on a stack of bibles—we ask you honestly—*can you blame them?*

About Outdoor Advertising

We read that the chains are advocating the use of billboards again. May we take up enough of your time to relate an experience with outside advertising? Several years ago we concluded to use twenty-eight twenty-four sheet billboard stands each week for a period of six months. We decided on six months because it was necessary to take a contract for that period of time, in order to get the billboards away from the national advertisers. These twenty-four sheet billboards covered every pike coming into and going out of Lexington; every good street running into and off our main thoroughfare. When we contracted for the billboards, it was the first time in the history of theatre business in Lexington that a theatre had used so much paper to bill a show.

The Sunday previous to the use of the billboards, for the first time, we exhibited FOX MOVIETONE FOLLIES. The picture, during the week, played to over seventeen thousand paid admissions—the best business we had grossed on any attraction that season up to that time—and mind you, it came in with only our usual amount of advance publicity.

The same seventeen thousand people who saw the FOX MOVIETONE FOLLIES that week saw a trailer on REVENGE, a United Artists picture starring, if you remember, the beautiful and exotic Dolores Del Rio—REVENGE was the attraction set to open the following Sunday—it was the subject on which we were to begin the use

(Continued on following page)

ANNA BELL WARD, EXHIBITOR, COMMENTS ON ADVERTISING!

(*Continued from preceding page*)

of our rather expensive billboard campaign.

Naturally, with the big break we got on the presentation of the REVENGE trailer to those seventeen thousand people, together with the big advance showing on the twenty-eight twenty-four sheet billboards, and a very fine animated lobby display, we anticipated record crowds; but much to our astonishment the publicized picture fell flat.

You are probably saying: "Oh, well, everybody did a big business on the FOX MOVIETONE FOLLIES." You might unmindfully contend that REVENGE fell flat because of the tremendous week we had on FOX MOVIETONE FOLLIES. "A small week always follows a big one," you might affirm; but no such supposition applied to the case.

Public Won't "Fall"

Regardless of the money expended in an effort to put REVENGE over, *the public simply did not want to see the picture!* They had read somewhere in those movie periodicals that REVENGE was not a talkie—that REVENGE was only synchronized with music—and that REVENGE was the poorest picture the star had ever made. The only purpose our expensive campaign served was to enlighten the public on which dates the picture was booked so that while the picture was being shown in town, they could stay away from the theatre.

We own two Class A houses in the town; our other theatre was playing STREET GIRL. Because we had devoted all our efforts to the campaign on REVENGE, STREET GIRL came in practically cold; but it was a talkie and since it had received splendid comments in all the movie periodicals, the latter production not only grossed several hundred dollars more on the first day's showing, but grossed three times as much business on the week.

In the course of a few months, we began to realize that since the picture going public of today forms its own opinion on pictures from the advance propaganda pro and con, published in the movie magazines, it was like *casting pearls before swine* to try to publicize a picture or a star that they had already made up their minds they did not want to see. We learned that whenever we had on an outstanding attraction or star, to advertise on those twenty-eight twenty-four sheet billboards, we enjoyed a good business; but whenever our attraction was mediocre and our star likewise, our business was just *so-so.*

As time went on, we decided that our billboard advertising was not so hot. To prove that our discussion was feasible—the Sunday after our contract was out on the billboards, we opened with SUNNY SIDE UP. We did little or no advance publicity on the attraction; but in spite of the fact, it broke our house record, and a record for all times in all the houses in our town.

Before you think twice, you will perhaps contend "SUNNY SIDE UP was a big box office attraction everywhere." . . . That is just the point at which we are trying so conscientiously to drive. SUNNY SIDE UP *was* a big box-office attraction, made so by the big national broadcasts, favorable magazine and newspper comments and good mouth-to-mouth publicity.

As a conclusion, since we have backed up this theory of ours with what we believe to be good sound logic, we want to add: any exhibitor who attempts to play doctor to the well-informed public of this day and age, by trying to choke down their movie throats a bad or mediocre production, in the guise of a sugar-coated pill, made up of noisy looking fronts, untruthful newspaper copy, billboards and hundreds of other publicity ingredients, is going to find a very unsympathetic, obstinate—and, I dare say,—mulish patient.

Expensive Fronts

Now then, suppose we say a thing or two about theatre fronts. I note in a recent publication that the new mayor of New York passed an ordinance that prohibits theatres from using "fronts." We understand the only ballyhoo he did not prohibit was the use of the electric signs which can not extend out from the front of the building more than four feet.

The action of the new mayor is probably a blessing in disguise to the New York theatre owners, who have, for the past two years, made side shows out of their exquisite lobbies. Lobbies of architectural beauty, costing thousands of dollars, have been covered up each week by the regular use of a few dollars worth of cheap wallboard daubed with water colors.

Every theatre front in New York until last week looked alive—they truly reminded one of the old-fashioned midway. No doubt, that is where the "front" mania came from.

One day very soon the New York theatre managers will be sending the new mayor a vote of thanks. They will have learned that all the money they have been throwing away on that form of exploitation can now go to help pay off the mortgage.

We, too, used to build expensive fronts—and they were peaches, too. But we have since learned such expenditure does not pay. When fronts first came into vogue, they did attract some attention and some of them perhaps paid for themselves; but their too frequent use—the general idea of a *front on every picture*—has rendered this form of advertising valueless except in instances where an exhibitor can build a front and give it *animation.*

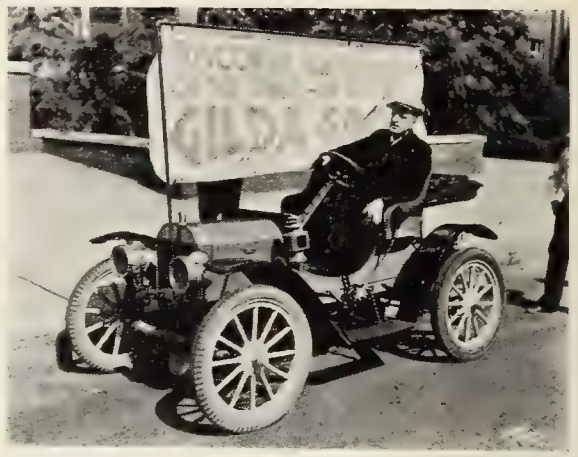
A stunt front—one that will attract the eye of the public and cause them to talk or wonder—will doubtlessly take away the commonness of the old type of ballyhoo. The BRING 'EM BACK ALIVE front on the marquee in a New York theatre, with its animated animals, or the stunt front which we used recently on WHITE ZOMBIE is what we term a good stunt front, because it makes people stand by and take notice. It is not easy for most exhibitors to *create* a stunt front; but when they do, they have an ace in the hole.

After all that has been written in the preceding paragraphs, we humbly admit that of the many forms of theatre advertising, we like the newspaper best. After long years of careful study and experience in the field of exploitation, we earnestly believe local newspapers are not only the most reliable, but are the *surest* and *most profitable* medium of putting your message across to the public, excluding, of course, those blessed *movie magazines.*

ANTIQUE BALLY WAS USED BY LOEWENBERG TO EXCELLENT RESULT

Antique vehicles of transportation have apparently captured the imagination of Charles Loewenberg, advertising and publicity director of Fox-Midwesco theatres in Milwaukee, as an effective means of attracting public attention.

For instance, get an eyeful of the old Brush auto, a 1901 model that Charlie picked up in Beloit and which intrigued



Milwaukians a-plenty. According to appearances of this old one or two-lunger, the original owner must have kept it in the parlor. You can see for yourselves that on this occasion the bally heralded the stage appearance of Gilda Gray.

The other photo shows the bally he fixed up for "Horsefeathers," which consisted of a team of heavy draft horses, front portion of a wagon and what looks like a metal drum to serve as a body for this chariot-like affair. The charioteer was dressed with a Harpo Marx red wig.

It's been a long time since this department has had an opportunity to report on the activities of Charlie Loewenberg and we



hope this won't be the last. This time we were forced to depend upon a mutual friend to shoot along word of his activities; next time, maybe, we'll hear direct from Charlie.

Garman's New Post

L. M. Garman, former manager of the Pantages Theatre, Kansas City, and for several years a well known theatre executive with the Orpheum and RKO Circuits, has been appointed manager of the Fox-Plaza Theatre, Kansas City's new first run.

We Were Wrong!

In a recent item in our "Personalities" page we managed to get J. J. Franklin's present position in showbusiness all balled up. He's not the manager of the Golden Gate Theatre, San Francisco, nor did he succeed Henry Goldenberg at that house. Franklin is the division manager and George Bole is manager.

THEATRE AND MICKEY MOUSE UNDIE VENDOR HOLD A LARGE PARTY

Several months ago and prior to a fire which caused the Smalley Theatre in Norwich, N. Y., to temporarily cease fuctioning, we reported that Manager Gilladette and the Norwich Knitting Company had tied in for the exploitation of theatre and various underthings bearing the Mickey Mouse brand.

At this writing we have before us a note from the United Artists Corp. home office commenting on a three-cornered tie-up and cooperative ad promoted by the manager of



the Colonia Theatre, Norwich, in connection with the same manufacturer and a local food stores concern on the occasion of a Mickey Mouse Theatre Party.

The ad offered free admission to every youngster who came to the theatre wearing a Mickey Mouse sweat shirt and a story in the paper further stated that those without the shirts would be admitted for the small sum of ten cents, one dime! In addition, the knitting firm arranged for distribution of candy gifts to all and the give-away of a number of certificates entitling holder to a free suit of Mickey Mouse underwear.

Our card records show that Charlie Rose is the manager of the Colonia, in Norwich, so until we hear differently we'll credit him with throwing this very worthy party. We believe he or the U. A. home office will gladly furnish particulars to any Club member who is interested in effecting a tie-up.

With Mickey creating so much interest for the average theatre we must certainly put ourselves on record as being highly in favor of this or any other form of kiddie club that will build up the matinee business. Get the kids; the kids will get the parents.

MORE MICKEY MICE



Pictured above is a street scene in Lawrence, Kan., the occasion of opening a new Mickey Mouse Club at the Patee Theatre, a C. A. Schultze Circuit house managed by Stanley Schwahn. The big parade of youngsters covered the main downtown section and wound up in front of the theatre.

NOVEMBER, A MONTH OF POSSIBILITIES!

Besides being, as a general rule, a good show month, November can also be counted upon for added business stimulus through the many holidays falling in this one month.

You have, among other dates, Election Day, Armistice Day, Thanksgiving Day, American Education Week, American Red Cross Week, National Book Week, Finale of the Washington Bicentennial Celebration, and dozens of other events—all possessing great box office possibilities for progressive showmen.

If you do not make it a rule to follow the Showman's Calendar in the Round Table section each week, we suggest that you start now and pay particular attention to November.

It should be kept in mind that most benefit shows or other aids for needy and unemployed can best be put across on or about Thanksgiving Day. The very nature of that particular holiday makes it all the more desirable; therefore, it is our suggestion that you sit down with your local editor, heads of welfare organizations and all others interested in such relief work, and dope out a series of special performances or whatever else fits your idea of what your theatre should do for this purpose; then go ahead and do it right.

It can always be so arranged that the bare expenses of these shows be repaid by the organizations getting the funds so raised. This is entirely up to you. Most showmen, with the consent of their home offices, are glad to take advantage of the good will resulting from this work.

Timely material pertaining to holidays for this month will be carried in our section between now and the early part of the month. If you need some special material, drop us a line and we will dig it up from tried and successful activities of previous years.

DE HAVEN CONTINUES TO DO GOOD WORK IN BRONX NEIGHBORHOOD

That enterprising manager of the Burke Theatre, Milo De Haven, who also acts as exploitation director for the J. C. Bolte theatres in the Bronx section of New York City, continues to offer evidence that showselling is not a lost art in the Metropolitan district. He is ever on the job of selling cooperative ideas to neighborhood merchants and, consequently, further cementing friendly relations between store, patron and theatre. Only a short time ago he tied in with a Bronx newspaper and helped promote a "Get Acquainted With Your Neighborhood Store" page, on which appeared a variety of advertisements and a sort of "Shopping With Susie" service gag, the latter a rambling account by a reporter of what she observed on sale at various shops. In return for his share of the work De Haven obtained a prominent spot for his ad for the Burke's weekly program.

We note also that he recently effected a profitable tie-up with a laundry for distribution to homes of a weekly program calendar which carried at the bottom a stub good for one free admission if accompanied by one paid ticket. This deal was made for a four week period and the cards went into homes with each bundle of laundry. The laundry trucks also carried free theatre publicity on both sides, plus a large card at laundry headquarters. Since the laundry is located ten blocks away from the regular theatre neighborhood, the two-for-one does not act as a cut-in on regular trade.

October moving season was also the occasion for the sending out of a message via the Burke News Weekly to new residents of the neighborhood. He used the entire front page to "extend a hearty welcome" to the new arrivals and tell them about their own neighborhood theatre, giving location of same and including names of the staff, etc., in the introduction. Since the city always undergoes a vast change of addresses every year, it will be readily seen that this was an excellent gesture in behalf of the theatre.

De Haven's work is always interesting and we take pleasure in passing accounts of it along to his fellow Club members. Next time we get a line on his activities we'll tell you more, and we are confident that, as always, they will be interesting.

HERE'S AN EXAMPLE OF WEEKLY AD FROM MANAGER B. SNYDER

In line with suggestions made by a number of Club members to present examples of weekly newspaper advertising, we are reproducing a full page ad run a short time back by B. H. Snyder, operator of the Unique Theatre, Gunnison, Colo.

This splurge is, of course, not a week in and week out proposition, but it's in line with the general idea and may serve as an inspiration to others similarly situated,



when the urge is felt to run a large display on a number of coming attractions. More than a dozen pictures are represented on the pages.

Snyder and his recently acquired partner, George P. Besse, joined the Club but a short time back and the above is their first contribution. For a 400 seat house situated in a small community, we call this ad going after public attention in a large way. We'll be on the lookout for further evidence of these aggressive tactics.

A RADIO BROADCAST!

Sig. Solomon's "Chatter-box" Broadcast Goes Over Big and Is Good for Any Other Spot!

EDITOR'S NOTE: At frequent intervals we have received requests for suitable material for local radio broadcasting. Although we knew that such broadcasting was a regular feature in many theatres throughout the country, we did not have the actual broadcast to send to those interested. It is, therefore a real pleasure to publish this complete broadcast from Sig. Solomon.

"CHICK"

The many members of our Club who have promoted or otherwise arranged tie-ups for time over the air will probably be interested in the first broadcast of the "Paramount Chatterbox," a radio novelty recently inaugurated over Station W. K. B. N. by S. S. Solomon, manager of the Paramount Theatre, Youngstown, Ohio.

To our way of thinking, Solomon did a good job. His style, which at times bears traces of Winchellingo, seems particularly appropriate for theatre and picture exploitation, opening hitherto closed portals of the industry and its personnel to patrons and fans and dishing out gossipy information to them in a chatty, attractive manner. With the thought in mind that the following will serve in good need some fellow showman contemplating a similar move, we are reprinting the broadcast word for word:

"It is our particular pleasure, at this time, ladies and gentlemen, to introduce on the air, for the first time, the Paramount Chatterbox. He comes to you at this time, until further notice, bringing interesting news and gossip to all lovers of the best in entertainment—the talking picture.

"And this is your punishment, ladies and gentlemen, for not going down to the Paramount Theatre this evening and enjoying the truly wonderful performances of Jackie Cooper and Lewis Stone in "DIVORCE IN THE FAMILY." Let me see—it must be almost three and one-half years since I made my last broadcast back of the Eastman Theatre in Rochester, New York. Your own Manny Evans of this station was announcer at the time, and Dave Rubinoff and myself made a joint appearance over the air—Rubinoff did the fiddling and I turned the pages.

"Every time I think of Rubinoff it reminds me of a week on the Eastman Theatre stage when we had the Russian Dave Rubinoff, the Irish Senator Murphy, the English Al Mitchell, the German Musical Director Wagner and the very French Fifi D'Orsay; all we needed was some Mexican Chili Con Carne to start another world war. There are many amusing stories told about Rubinoff, but, all in all, he was, and still is, a regular guy. He had his likes and dislikes and used as much energy in showing them as he did in playing his violin. Chevalier was his pet weakness and it was a common occurrence to see Dave between every stage appearance, drop into a back seat two or three times every day to get his fill of Chevalier in INNOCENTS OF PARIS," which reminds me that we, at the Paramount Theatre, will present Chevalier this Friday in his newest starring vehicle, "LOVE ME TONIGHT"—surrounded by the fascinating Jeanette MacDonald, the comical Charlie Ruggles and a host of popular screen celebrities.

"Somehow or other Youngstown has not, as yet, warmed up to Chevalier as has the rest of the world. Possibly it was the type of pictures he played or possibly the French background or maybe the type of songs he sang. Let me tell you folks that in "LOVE ME TONIGHT," each and every one of you—men and women—and children alike, will thrill to a new Chevalier. He's a regular guy in this picture, just a smart little tailor who knows his women and works on the modern theory that when a girl says 'No' she means 'Maybe'; when she says 'Maybe' she means 'Yes,' and when she says 'Yes'—well, she is no lady.

"I want to stop here to say that this fifteen minute period tonight is only an introduction to what I am looking forward to as many other happy Wednesday evenings over the air. Many a time I have wished to take many of you up in my office and talk shop, because I know how interested the average patron is in the intimacies of pictures and what goes to make up the picture industry. Through the kind offices of W. K. B. N. I am taking this opportunity of chatting with all our Paramount friends, and it is my particular desire to create as much good will, in so doing, as it is possible to maintain. There isn't one of you listening to me now, who hasn't a pet question to ask concerning his or her favorite star, how pictures are made, how they are distributed, why such certain conditions exist, etc., etc. During these fifteen minute periods it will be our particular pleasure to answer these questions, so write in to W. K. B. N., putting down in your own words what you would like to know and your questions will be answered in the order received.

(Stop for Cab Calloway's record.)

"Let me tell you something about our Paramount studios in Hollywood.

"Supposing those great iron gates of a studio such as Paramount's were suddenly swung open to you . . . you may roam those twenty-six acres at will . . . what would you marvel at most? Marlene Dietrich in a scene, you think? . . . Perhaps . . . but, after your curiosity is satisfied with the glamor and surprise of film making, you will look around and marvel at the modern city itself.

"Once inside a studio you will see what few outside the walls ever realized . . . that, given a week to prepare, 1,500 workers at Paramount could withstand a siege of long duration.

"A quick flight through the Paramount lot will convince you of this . . . here is a modern dormitory . . . it's the dressing room building, three stories high. Farther on is an up-to-date cafe . . . it feeds two thousand or more hungry workers every day.

"This city within a city contains other things . . . there's the barber shop . . . a hairdressing establishment . . . a bootblack stand . . . a nursery in which flowers and shrubs are grown . . . a wardrobe building where thousands may be clothed and where gowns are in constant making . . . a hospital . . . a fire department . . . a foundry . . . a huge garage . . . a wood mill, where sets are cut . . . a carpenter shop where they are put together . . . a paint shop where they are decorated . . . **and** a police force.

"For recreation, here's a fully-equipped gymnasium . . . and film entertainment can be supplied in three theatres and twenty projection rooms.

"The studio makes its own ice, distills its own drinking water . . . casts its own statuary . . . generates its own electricity . . . has a library with thousands of volumes . . . and has laboratories galore.

"But it is useless to continue. . . . In short, name something this little city hasn't. . . . Where, you ask, is the dairy and the chicken ranch? . . . Those, by dears, are two of the things to be provided for when preparing for a siege.

"How, we have been asked repeatedly, are some of these screen names correctly pronounced? Let's pause a minute for a little lesson in some of the hard ones. For instance, it's: Maw-reece Shev-ahl'-yay (Maurice Chevalier), Mar-leen' Dee'trick (Marlene Deitrich), Sha-ree Mah'ritsuh (Sari Maritza) George M. Ko-han' (George M. Cohan—last syllable as though you are about to say "hand"), Jimmy Doo-ran'-tee (Jimmy Durante).

"Next week we'll pronounce five more for you. Now watch me carefully if I mispronounce any from now on.

"We've been having a little fashion section for the ladies—and we will have yet tonight—but now let's please the men. Do you sports fans remember Tommy Ryan, three times ring champion thirty-five years ago? You know who Jack Johnson is, of course. And do you remember that great little jockey, Tod Sloane; that famous Giant out-fielder, Mike Donlin; great Tom Sharkey, of the ring; Billy Papke, middleweight champ a quarter century back, and Stanislaus Zbyszko, who wrestled many a match? Have you seen any of Jack Kearns' matches or watched Lou Magnolia referee a fight? Have you seen Mushy Callahan flash through a scrap? And do you follow the sport writing of Damon Runyon, Grantland Rice, Jack Lait, Westbrook Pegler, Paul Gallico and Ed. W. Smith? If you are a real sports addict, you know all these names. And now Paramount has them all in 'Madison Square Garden' with Jack Oakie, Warren Hymer, Marion Nixon, Thomas Meighan, Zasu Pitts and William Collier, Sr.

"Incidentally, a lot of you are often confused as to whether it is Zasu or Sazu Pitts, that little gal with the clever hands and the pathetic voice. We were confused until Zasu told us a way to keep it straight. She was named after two aunts. One was Liza and the other Susan. So, if you always remember Liza and Susan in thinking of her, you'll never call her anything else but Zasu. O. K.?

"And what can I tell you about your favorites? Let's see.

"A Detroit fan just sent Sylvia Sidney a Doberman-Pinscher dog. It arrived in time for her twenty-second birthday. She calls him 'Zim'—the real name is 'Zimena of Rhinegold.' We'll stick to 'Zim.'

"Miriam Hopkins once turned down an offer to be a screen bathing beauty because she wanted to be dramatic on the stage.

'Warren Hymer attended seventeen prep schools before he got to Yale—remember, I said, Yale!

"Your own Kate Smith always twists a hanky into a cone-shaped affair while singing before the microphone.

"And our favorite Vincent Lopez trained to be a priest.

"While to be shouted at by Tallulah Bankhead is a sign she likes you.

"If little Willie, whose mother makes him practice hard on the piano so that he'll be a great musician some day, is listening, I'll give him a break. Mama might choke me, but here goes.

"Being a great musician isn't always necessary to get famous in music. Why, Maurice Chevalier never had a singing lesson.

"And Bing Crosby and Kate Smith can't read a note of music.

"While neither George M. Cohan, who wrote 5,000 songs, nor Irving Berlin, one of the greatest, can play the piano.

"And that funny Harpo Marx, who plays so beautifully on a harp, doesn't know one note from another, and when he tunes his harp no other musician on earth can play it.

"And now the chatterer will chatter and the gossiper will gossip. Here are some little things about your favorite:

"Miriam Hopkins' hair has been classified by photographers. They claim it is white gold. . . . Kate Smith is only twenty-three, but she weighs 214. . . . Bing Crosby is back from that fishing trip—and, girls, he has a mustache! . . . Tallulah Bankhead is wearing bangs. . . . Jimmy Durante had May McAvoy to lunch yesterday. The shiek!"

"You have just listened to the Paramount Chatterbox, and I want to remind you to send in your questions at the first possible moment. These questions may be any and everything pertaining to the motion picture. Don't forget to sign your name and address plainly, because we want to identify these questions and answers over the air. Address them to the Paramount Chatterbox, care W. K. B. N. station, Youngstown, Ohio."

BEER AND PRETZELS WENT OVER BIG FOR MANAGER McDOWELL

Cast your eyes on the entrancing scene depicted in the accompanying illustration, which was Walter McDowell's way of tell ing the good citizens of his town that "Speak Easily" was on its way to Loew's Theatre, Louisville, Ky.

In return for advertising received through the stunt a local brewery supplied free beer and a bar from which to dispense the beverage. A local branch of a nationally known



cheese company donated cheese and crackers and another firm helped create thirst by having on hand a big supply of old-fashioned pretzels. This lobby stunt proved so popular that it was held over during run of picture. The only cost to theatre was a small salary paid the bartender.

McDowell's display was particularly appropriate for this picture and he's passing along the suggestion to his fellow Club members who go in for this style of advance publicity. It went over big in his town and should go over big in any other town where a manager will take the trouble to put it over the same as did McDowell. Shoot along some more, "Mac"; your stuff is always well worth the space it requires.

personalities

THEODORE LEHMEIER, assistant manager of the Albee Theatre, Cincinnatti, has been named for a similar post at the Paramount, RKO second run suburban house in that city, succeeding Erwin Bock, who was recently appointed manager of the State Theatre, Dayton. Jack Pressler, of New York, replaces Lehmeier at the Albee.

▽

CHARLES B. McDAVITT, manager of the Newsreel Theatre (Embassy), New York City, and Miss Madeline Glozier were married Sept. 29th.

▽

FRED S. MEYER, president of the M. P. T. O. of Wis. and Upper Michigan, and S. W. Miller, who are the heads of M. & M. Enterprises, have taken over the State and Majestic Theatres, Rhinelander, Wis.

▽

HARRY BAILEY, formerly manager of the Riverside Theatre, RKO Milwaukee vaude-film house and recently transferred to the Hill Street Theatre, Los Angeles, has been re-assigned his Milwaukee post as the result of the change to combination policy.

▽

J. LOUIS ROME, well-known Baltimore exhibitor, recently opened the Harlem, new 1,800 seat neighborhood house for colored people in Baltimore.

▽

F. A. ROGERS has opened the Tiger Theatre, Auburn, Ala.

▽

JACK HALLETT, manager of the Society Theatre, Seattle, recently suffered an accident which made necessary postponement of opening of his house.

▽

CHARLES PERRY has been appointed manager of the Missouri and St. Louis Theatres, St. Louis.

▽

LOU GOLDEN, formerly manager of the St. Louis Theatre, St. Louis, has been called to New York for a new assignment.

▽

JOHN HAMRICK, well-known Seattle exhibitor, is in New York City on a two weeks' visit.

▽

ART ABELSON, manager of the World Theatre, Omaha, Neb., was recently transferred to the Publix booking department, Des Moines. His successor at the World is not named at this writing.

▽

JOE MILLER, formerly manager of the RKO Capitol Theatre, Dallas, Texas, has been transferred to take charge of the company's de luxe Majestic Theatre, San Antonio. Al Reynolds, former usher, has been promoted to fill Miller's former post, with Charlie Webb as assistant.

▽

PAUL SHORT is again on the job as manager of the Publix-Melba Theatre, Dallas.

▽

JIM LANDERS, former manager of the Old Mill Theatre (dark), Dallas, is at the helm of the Jefferson Theatre in Beaumont, Texas, following Paul Short's transfer.

BEN SERKOWICH, exploiteer, has been assigned to the B & K group of houses under supervision of John Balaban.

▽

L. A. RICE has been named manager of the People's Theatre, recently reopened after a new sound installation.

▽

A. J. LUKER has purchased the Rivoli Theatre, Talledega, Ala., from Harry E. Pierce and changed the name of the house to Fox.

▽

B. W. McGEE is the new manager of the reopened Century Theatre, Petersburg, Va.

▽

CHARLES AND HARRY KOMER have reopened the Whittier Theatre, Detroit.

▽

MILTON SILVER, former advertising manager for Universal Pictures Corp., and lately with Van Buren Pictures, has succeeded George Tyson as advertising manager for Warner Bros. in Pittsburgh.

▽

ROBERT LEWIS, formerly manager of the Fox Theatre, Marinette, Wis., has been placed in charge of the Fox Theatre in Merrill, recently reopened after being closed since last spring. H. Bardeau succeeds Lewis at Marinette.

▽

EUGENE SPENCER has been named manager of the Trent Theatre, RKO second run which recently reopened in Trenton, N. J.

▽

CHARLES JOHNSON, assistant manager and treasurer of the Paramount Theatre, Cincinnati, has been assigned a similar post at the State Theatre, Dayton, Ohio.

▽

LEONARD B. SANG has been appointed manager of the Strand Theatre, RKO house in Syracuse, N. Y.

▽

FRED CUNEO is now in charge of Proctor's Grand Theatre, Albany, N. Y.

▽

EDWARD DOLAN, who recently succeeded James Conroy as manager of the Globe Theatre, Bridgeport, Conn., was tendered a testimonial dinner last week.

▽

A. L. LASHWAY is in charge of the Publix-Strand Theatre, Stamford, Conn., recently reopened after a summer shut-down.

Items for publication on this page should be confined to theatre items only. Address them to "Chick" Lewis and they will be published the week following receipt. Promotions, transfers, changes of address, acquiring of theatres, etc., etc., are the type of material we want.

WILLIAM G. LAU, formerly associated with the Mainstreet Theatre, Kansas City, has been appointed assistant manager of the Orpheum Theatre, Omaha. He will share duties with Dick Schiffbauer, who has been acting as assistant manager and treasurer. Dick will continue as treasurer and as secretary to Manager Marvin Park, who is doing his own publicity since George Tucker was transferred to the Orpheum, Des Moines.

▽

PAUL BINSTOCK, who has been at the helm of the Fortway Theatre, Brooklyn, N. Y., for the past year or so, is now in charge of the Republic, another Randforce house in Brooklyn.

▽

EDWARD STOFFER, formerly in charge of Marcy Theatre, Brooklyn, N. Y., has replaced Paul Binstock at the Fortway.

▽

JOSEPH RINZLER, former assistant manager at the Culver Theatre, Brooklyn, has been promoted to the post of manager of the Marcy Theatre.

▽

HERMAN GOLD, who is backing the new Belle Glade Theatre, Belle Glade, Fla., will soon have his house ready for opening.

▽

ELMER C. RHODEN, Fox Midwest division manager, who has been confined to a Kansas City hospital with a leg infection, is reported on the way to a speedy recovery.

▽

HARRY N. FURST is the new manager of the Palace Theatre, Lawrence, Mass.

▽

MARK GATES is now in charge of the Warner Theatre, Lawrence, Mass.

▽

C. W. McHALE, formerly assistant manager of the Palace Thaetre, Lawrence, Mass., has been promoted to the post of manager of the Strand Theatre, Clinton, Mass.

▽

WILLIAM J. DEUBACH has been appointed manager of the Warner Theatre, Worcester, Mass.

▽

DICK OLDER, former manager of the Orpheum Theatre, Twin Falls, Idaho, has been given the assignment to manage the Victory Theatre, Salt Lake City. The house recently reopened.

▽

H. H. HEDSTROM has been chosen by Division Manager Harry David to replace Dick Older as manager of the Orpheum Theatre, Twin Falls, Idaho.

▽

IRWIN N. SOLOMON has been appointed manager of Shea's Century Theatre, Buffalo, N. Y. He was formerly associated with Publix in the cities of Brooklyn, Rochester and Kansas City. The Century has reverted to straight pictures after trying out vaude, revues and a M. C.

▽

L. M. GARMAN, former manager of the Pantages Theatre, Kansas City, has been appointed manager of the Fox-Plaza, Kansas City's new first run house. Breck Fagin will carry on as house manager and manager of publicity.

▽

BEN M. COHEN, for some time identified with Publix in Hazleton, Pa., after a summer's leave of absence, recently opened the Broadway, Publix house in Springfield, Mass., with five acts of vaude on a split week, seven day policy.

FILL IN BLANK AND MAIL—THAT'S ALL!

W. HORACE REESE was recently promoted by Harry Hirsh, general manager of the Hirsh Amusement Co., Philadelphia, Pa., from an assistant managership at the Spruce Theatre to full charge of that house. We first received Reese's application for membership in this Club a few weeks ago, when he was still an assistant; now he's a full-fledged manager and a likewise Round Tabler. Horace has been hanging around theatres ever since he was a kid and, although he holds a projectionist's license, prefers to deal with the public. With both his boss, Harry Hirsh, and Horace to keep us informed on happenings down their way, the Hirsh houses ought to be well represented in this department.

———*Wear Your Club Pin! ! !*———

DICK PARSON manages the Grand Theatre down South in Frankfort, Ky., and he's another one of the Sam Lee-John Elliott boys to become a member of this great organization of showmen—and still another Kentuckian to help bring his state up to fast approaching 100 per cent Club membership. We're glad to have you with us, Dick, and sincerely hope you intend to do your full share toward keeping this department the livest one of its kind in existence. Tell us what you're doing down in Frankfort in the show-selling line, so we can pass word along to your fellow Club members.

———*Wear Your Club Pin! ! !*———

A. P. SITTON is in charge of the Muse-U Theatre, Tularora, N. Mex., and since his application card does not mention his official capacity, we'll assume that he is both owner and manager. He's another new Round Tabler, fellows, so step up and give him the glad hand. He likes the idea of our Club and we have his word for it that he'll do his level best to send along some show-selling tips which will aid his fellow members. We'll be on the lookout for his next communication.

———*Wear Your Club Pin! ! !*———

HARRY GREENMAN has been managing director of the Fox Theatre, St. Louis, for the past three years, which almost amounts to a record for permanency these days. In fact, Harry went to the Fox when the house was opened, through appointment by Major John Zanft. Prior to this connection he held other important posts, among which were Loew's State, under Louis K. Sidney; the Aldine, Philadelphia; the Fox Theatre, Philadelphia; the Fox, Washington, D. C., and at one time was manager of the old Academy of Music, New York City. He started his career in showbusiness as an usher in a Buffalo, N. Y., house, under the guidance of Harold B. Franklin. Well, all we can state is that if this department doesn't carry some information on Greenman's activities, it will not be our fault. How about this, Harry?

———*Wear Your Club Pin! ! !*———

J. L. SLATER is another assistant manager to join the ranks of this large army of showmen and he has the job of helping M. T. Nayor manager the Washington St. Olympia Theatre, Boston, Mass. Prior to spending the past year at the Olympic, Slater held the assistant's job at the Scollay Square, another Boston house. His boss tells us he's a mighty likeable chap and knows showbusiness, so it probably won't be long before he'll be receiving one of the regular Club certificates. What's doing to the Washington Street, fellows? When George Laby was there we used to hear regularly. Let's go!

WALTER S. LONGFELLOW assists C. V. Wilson with management of the Ritz Theatre, Tipton, Ind., and according to the fine recommendation given him by his boss, this new recruit will prove a valuable asset to our organization. Walter is 28 years old and has been with the Ritz for the past five years. Prior to that he was with the Sells-Floto Circus. We're glad to have the opportunity to post his name up with the many other assistants already registered in this Club and will watch his career with interest. Tell your boss, Walter, to let us hear what's going on in show business at the Ritz. If he's too busy, why not take a shot at it yourself?

———*Wear Your Club Pin! ! !*———

SAM SCHENKEL is the assistant manager of the Troy Theatre, Troy, N. Y., and his application for Club membership has been okayed by his boss, Vernon Reaver, who needs no introduction to many of our readers. Before going to the Troy, Sam held down the job of assistant at the Lincoln, another Troy house, and his present post is the result of a transfer. With a dyed-in-the-wool showman like Reaver to coach him in the art of show-selling, we predict a bright future for Sam'l. Between these two we should be able to get some news from Troy. What say, Vernon?

———*Wear Your Club Pin! ! !*———

ORVILLE DEFFENBAUGH is the head art man for RKO Theatres out in Sid Dannenberg's Cleveland territory and he can rest assured that it's a great pleasure to include his name among new applicants for Club membership. Now we know whom to credit for all the fine art work that has been done for the RKO houses in his city and we'll hope to be able to present some examples of it in future issues of this section. We're indebted to Bert Henson for sending along Deffenbaugh's application and will hope to hear further from both.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

GEORGE RODIS manages the Playhouse Theatre up in Canandaigua, N. Y., and we're taking this opportunity to introduce this new Round Tabler to his fellow Club members. It's been quite a long time since we've heard directly from his section of the state and many of his showman friends in this organization will be glad to hear what's going on up there. Shoot in some news, George, and we'll pass it along the line.

———*Wear Your Club Pin! ! !*———

C. W. McHALE is another new recruit for the great Round Table army and he hails from Clinton, Mass., where he manages the Strand Theatre. We are again indebted to Max Melincoff for sponsoring McHale's application for membership and hope the latter will prove as worthy a Round Tabler as the former. Anyway, he likes our outfit and proposes to help the good work along. Shoot in your ideas on show-selling, Mack, and we'll do the rest.

———*Wear Your Club Pin! ! !*———

EDWIN PETTETT is the hard-working, go-getting assistant manager who helps H. T. Lashley, skipper of the Carolina Theatre, Greenville, S. C. When he isn't working at the Carolina, Pettett pursues his studies at Furman University, which he re-enters this fall as sophomore. He likes our department, thinks his boss is one of the best managers in the South and some day hopes to become as good a showman himself. We'll be shoutin' for you, Ed, so keep up the good work and you'll certainly make the grade. Tell Mr. Lashley hello for us and remind him that another one of those good show-selling stunts of his is due.

———*Wear Your Club Pin! ! !*———

MARK M. GATES is located over in Lawrence, Mass., Round Tabler Max Melincoff's old hangout, and it was none other than Max who proposed Gates for membership in this Club. Welcome to this ever-increasing gang of showmen, Mark, and let's hear all about what you are doing to keep the Warner going at the fast pace set by District Manager Max. We were mighty glad to hear of his recent and well deserved promotion. Please tender him our very best wishes for continued success when you meet.

———*Wear Your Club Pin! ! !*———

WILLIAM J. DEUBACH manages the Warner Theatre over in Worcester, Mass., and his application for Club membership is sponsored by Max Melincoff, well known Round Tabler who was recently promoted to a district managership in Mass. It's a pleasure to include Deubach's name on the Club roster and we're going to count upon him to help the good work along by sending in his share of show-selling ideas. Welcome to the gang, Bill, and tell Max hello for us when you see him again.

———*Wear Your Club Pin! ! !*———

MRS. C. R. MITCHELL is the manager of the National Theatre down South in Barbourville, Ky., and she's another showwoman to become a member of this organization. Our Club already has a number of live-wire lady-managers enrolled and it is our hope that Mrs. Mitchell will do her full share toward keeping this department full of interesting ideas on the art of show-selling. We will look forward toward hearing from her again.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

Johnny Perkins (3)
Jersey City Loew's

"The Ton of Fun," "The Blues Chaser," "The Boy Who Makes You Forget Your Troubles,"—that's Johnny Perkins (and having seen him in many theatres throughout the country, this reviewer can safely say that this rotund comedian, who wears sweaters with X on the "spot where the body lies," is a show-stopper for any audience). Perkins works hard, not only in his own specialties but throughout the entire bill, introducing acts and "selling" them to the audience. He does a lot of clowning, kidding himself and his fatness, telling gags; he recites and sings comedy numbers, all of which go over well with the patrons.

Miss Ruth Petty, a beauteous brunette (with a voice that would make a big name for her in radio) sings "What Is It?" with Perkins the target of her question. Following this with "After I'm Gone," Ruth encores with "Say It Isn't So." Her delivery is unusual and the applause she received was enough to earn two encores. The young colored boy, Richard Montgomery, also in the act, does well with his singing of "Roses of Picardy," and "Two Hearts in Waltz Time," sung in German, to a great reception.

Johnny Perkins' act is excellent and is diversified enough to be surefire for any audience.

John & Mary Mason (3)
New York Palace

Opening with a thrilling acrobatic stunt bit on roller skates, John and Mary Mason prove an effective pair of entertainers. Later, with a clown who provides laughs, John offers to take anyone in the audience "for a ride," and his efforts with a fat woman prove highly amusing.

Four Warners
New Orleans State

This act, consisting of the father and mother and two very clever youngsters, was well liked. It opens with the father and mother doing a comedy number "On a Bicycle Built for Two," the children then doing it as the father and mother say they did it years ago. From then on the act is shared by the four, but the young ones get much the better hand, with the boy showing great talent in his dance work and the girl displaying showmanship.

Sylvia Clark
Buffalo Century

Strong applause greeted Miss Clark's comedy character mimicry, and her brief bits of song and dance also got applause. Bobby Kuhn, baritone and banjoist, proved an effective foil.

Ben Bernie's Mother Dead

Mrs. Anna Ancel, mother of Ben Bernie, orchestra leader, died early Tuesday morning at her home in New York. Hope for recovery had been abandoned last Friday, and all of her 12 children were at the bedside when she died. Ben Bernie flew to New York from Chicago last week to be with her.

RKO Bids for Business With Acts in Southwest

RKO is making a strong bid for increased patronage in the Southwest under the supervision of Charles W. Koerner, division director, with a new policy of "name" acts. Five acts of vaudeville have opened at the RKO Majestic in Dallas.

The shows will continue to San Antonio, Houston, New Orleans, Memphis. Variety will be the keynote of the programs with outstanding names featured. The shows at the Majestic form the only vaudeville in Dallas, the Publix Palace reporting no anticipated change in policy.

NOVELTY

Donatella Bros. & Carmen
New York Palace

The three brothers open as an instrumental trio using two accordions and a clarinet followed by a tap dance offered by two of them accompanied by Carmen, their sweet-looking sister. Carmen scores with an acrobatic dance and a contortion bit and the boys do an acrobatic tap dance. Carmen then introduces her father and mother, who play the shepherd's horn and hot tambourine respectively. An entertaining act for everybody.

Ryan and Noblette
Denver Orpheum

This couple pull some of the oldest of jokes for an opener and they are also old to the audience. The girl sings a couple of doleful songs, and is just the type that can do them properly. Some of their jokes are prolonged unduly.

Smith, Strong and Lee
Baltimore Hippodrome

These two men and women offer a "country" hokum comedy act, with music, songs and chatter, that registers well. The comedy costumes got laughs from the start.

Stanley and White
Detroit Hollywood

This looks like a Burns and Allen steal. Other appearances of this group show that they have some fair share of ability. What they lack here is material.

Boyce Coombs
San Francisco Golden Gate

This engaging chap, sometimes called the "American Prince of Wales," has a lot of funny English songs on tap and speedily gets into the good graces of his audience.

Miss Althoff with Shilling

Hattie Althoff, sister of the Althoff Sisters, vaudeville team, is now associated with the William Shilling office. Miss Althoff has 45 acts on her books.

COMEDY

The Weaver Brothers and Elviry with Home Folks (25)
Dallas Majestic

A headline act which does not get old, and this was the reason that the SRO sign was appropriate. Beginning with the introductions of the string sextet followed by the irrepressible Cicero, the "hand-spanked and farm-raised" son with all of his trick props, there were laughs aplenty for all. Whistling imitations, Cicero's trap-drumming, Elviry's chorus arrayed in their high shoes and house dresses and Elviry in her own inimitable way, all contributed high points to the act. Elviry's boy friend and his brother very smooth in their tapping, tumbling and acrobatics. With Elviry at the organ playing "In the Good Old Summer Time," five couples swung consecutively into a dance routine of a sort and in the midst of the homecoming the square dance was cut loose.

Harry Howard
New Orleans State

Coming in a barrage of noise, Harry Howard leaves in a gale of laughs from an audience which did not wish to let him go despite the running time of his act. Occasionally doing a single, often heckled by a stooge, introducing a dwarf who clowns with him and a beautiful young woman, he keeps his act running at top speed. Even the old one of the trick dog which won't do tricks seems funny under his direction, the dog actually achieving a yawn, which may have been accidental, but which, none the less, was funny. A fast moving comedy act, well worth seeing.

Al Bayes and Harvey Speck
Cincinnati Albee

These two boys have a routine of clever gags and a smooth method of salesmanship, without resorting to high pressure tactics. In fact, they work slowly and deliberately, and, although their act is framed along purely nonsensical lines, it is sure-fire material, and the audience is kept in a state of constant laughter. The boys also contribute a couple of soft shoe dances.

Barney Grant and Family (4)
Dallas Majestic

Barney, Ma, Pa and Cousin Clarence give a rural comedy act of much merit in which comic tumbling and acrobatics, music and rustic wit and actions combine to please the audience.

Sid Marion and Marie Duval
Detroit Michigan

The best part of this turn is Marie Duval's singing of "Kiss Me Again." Sid Marion's business is hazy hedging on Jack Pearl, dressed with questionable material not at all covered by cleverness.

Kirk and Lawrence
San Francisco Golden Gate

This pair offers an act of dummy horsemanship and keeps the audience in near-hysterics for fifteen minutes. It's tomfoolery, pure and simple, mostly simple, but is enjoyed.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

DANCERS

Merriel Abbott Dancers (16)

Brooklyn Paramount

After being held over for two weeks at the New York Paramount, this world-famous troupe of dancers are featured in four spots on the current bill. Unquestionably this group is just about the best set of line-girls to play in Paramount's ace houses, and if audience reaction means anything, they should be permanently in these theatres. Their routines consist of an exceedingly well done acrobatic dance for an opener. Novelty is injected into the routine by individual numbers by the girls, each receiving good applause.

Their second appearance is with Dick Liebert, at the stage console, who accompanies four of them in a gracefully done high-kick and turn-over routine, followed by the remaining twelve who do a snappy rhythm dance that is brought to a climax by one of the first group doing an acrobatic turn-over for closing. Each turn received applause that exceeded that given to previous troupes of this kind.—E. D.

Bryant, Raines and Young

Detroit Fisher

This is an adagio act unusual in one respect: there are two girls and but one man in it. Their work is characterized by grace that is almost classic. A safe number for any audience.

Hal Le Roy

Philadelphia Fox

Tap dancer extraordinary of Ziegfeld's Follies, Hal LeRoy is rewarded with a burst of applause for 10 minutes' fast footwork. He responds with an encore that is even more of a success.

Dave Jones and Peggy Lee

Omaha Orpheum

Two girl assistants appear early in the act in a hop-skip number. Dave does a stair tap dance that goes over. Jones and Miss Lee then introduce what they call their ballroom-tap dance. The concluding chorus dance is weak.

The Three Bees

San Francisco Golden Gate

This trio of dancers displays six feet of rhythm and has mastered the art of coaxing applause with trick steps introduced at just the right time. They please and that's what counts.

Gates, Claire and Haines

Buffalo Century

Two men and a girl, they do a variation of the stair dance, with tap specialty solos and unison stepping.

Sophie Tucker at Grill

Sophie Tucker opened a two-weeks' engagement at the Paramount Grill, New York, last week. Miss Tucker recently appeared on the Loew's circuit.

Jolson to Broadcast

Al Jolson arrived in New York this week and signed an NBC broadcast series contract starting November 18, and another with theatrical interests for personal appearances in the east, both to commence after he has completed work on "Happy Go Lucky" for United Artists.

SLICES OF MELLIN

by BOBBY MELLIN

Art Kassell and his orchestra return to the Bismarck Hotel for the winter season. . . . Hal Kemp has been booked for the Blackhawk Cafe. . . . Bernie Cummins and band are at the Trianon for the season, with Wayne King returning to the Aragon Ballroom. . . . Ben Bernie again is officiating as master of ceremonies at his celebrated Celebrity Nights and master of the College Inn orchestra at the Sherman Hotel. . . . Mark Fisher and orchestra are succeeding Charlie Agnew at the Edgewater Beach Hotel starting October 15. . . . Earl Hines and his Dark Clouds are returning to the Southside palace of mirth, the Grand Terrace. . . . Frankie Masters continues to please both his radio audience and diners of the Terrace Garden. . . .

Clyde McCoy of "Sugar Blues" fame is doing a great business at the summer gardens of the Drake Hotel and from all reports will continue there for some time. . . . The Congress Hotel is opening a new room with Vincent Lopez and orchestra doing the honors. . . . Ted Weems is on a road trip for a few weeks, then will be at the theatres Forest Club, New Orleans, and very likely the Winter Gardens for the coming holiday season. . . . Deli Coon is at the Beachview Gardens. . . . Smiling Al Handler, at the Via Lago Cafe, is doing a very nice business. . . .

Jack Miles is conductor of one of the finest orchestras in the country, at the Granada Cafe. . . . Jack Russell is at the new Vanity Fair. . . . Jimmy Garrigan is returning to the Oriental Gardens. . . . Earl Smith and orchestra are doing marvelously well at the Canton Tea Garden. . . . Leo Terry, one of the foremost theatre organists, is now officiating at the console of radio station WIBO and, believe me when I tell you that his programs are the very best and give yourself an honest-to-goodness treat and listen in daily. . . .

Irene Taylor, featured soloist with Charlie Agnew's orchestra at the Edgewater Beach Hotel, has signed with Paul Whiteman and opens in New York October 18. Irene is a great performer and should take the big city by storm. Lots of luck, Irene. . . . Harry Sosnik, conductor of the Pennsoil program, one of the best radio programs on the ether, will start a new series of programs within a week.

ACROBATICS

Gaudsmith Bros.

New York Palace

These two clowns offer a routine of acrobatics, assisted by two well-trained dogs who help in performance of the clowns, and gain laughs. A rousing finale, in which the men and dogs pyramid themselves, closes a well-received act.—H. P.

Arthur LeFleur & Co.

New Orleans State

This is an acrobatic act which is relieved by a girl doing some conventional and not too well executed dance steps. The man, however, is a first-class ring man and he does a twirling act, hanging by the teeth, that is remarkable. The house gave him a heavy hand.

SINGERS

Tastyeast Jesters (3)

New York Palace

The Tastyeast Jesters, Vim, Vigor and Pep of radio fame, offer a very pleasing twelve minutes of harmony including hillbilly, comedy and hot songs. Their individual abilities in imitating musical instruments, is well appreciated by the audience while their bits of comedy, often injected into their routine, click.—H. P.

Frank Prince

Detroit Michigan

Prince has a good voice of the crooning order, but for one so obviously created to attract feminine eyes, he is dangerously free with emotional display. The men of his audience met his rendition of "The Night When Love Was Born" with an attitude bordering on laughter.

Rae Samuels (3)

Baltimore Century

Miss Samuels has a swiftly moving act with a cycle of songs, comedy chatter and mannerisms with "B" Walker doing piano accompaniment and Eleanor Whitney some speedy stepping. Miss Samuels' songs include "Give Me a Man Like That," and one about old and new married life with a monologue about real estate agents selling suburban lots.

Jones Prebble

Buffalo Century

A shy, juvenile appearance builds up audience appeal for this youthful baritone, who got a big hand with "Lullaby of My Dreams" and "Dancing Together Again."

SONG AND DANCE

Upham and Sidare (5)

Brooklyn Gates

A youthful group of versatile performers offer a miniature musical turn and feature singing and dancing. The act opens with a typical musical number, sung by Jack Lenny, who, at the finish, goes into a well done eccentric rhythm dance. A smiling, bedimpled blonde, one of the O'Connor Sisters, offers a piano accompaniment throughout the act, and for her share offers harmony singing with her sister, right after the opening and in the finale. Miss Jean Upham presents a toe and rhythm routine that earns good applause, as does Hal Sidare for his "drunk" characterization and his eccentric acrobatic dance.

Closing with a "hot" song by the O'Connor Sisters and spectacular dancing by the rest of the company, the act gained a noteworthy reception.—E. D.

Mastbaum Reopens

The Mastbaum theatre, Philadelphia, leading house in the Stanley-Warner Circuit, reopened last week. The house has been closed since June 30. Headliners were Harry Richman, Benny Davis and his gang, and Dorothy Jordan.

"Panther Woman" in Person

Kathleen Burke, who won the featured role in "Island of Lost Souls" as the "Panther Woman," will leave Hollywood for a tour of important cities upon the completion, some time in November, of her current assignment.

STAGE ATTRACTIONS

ORGAN SOLOS

ROSA RIO and BOB HAMILTON (Brooklyn Fox), have started things off well at the twin consoles with an organ concert that amply proved their versatility. Their program opened with Miss Rio playing her own theme song, "Rosetta," followed by Bob Hamilton's original fanfare. The title of the concert is "Moments Musicale," and as their first number (together) they offer "Pomp and Circumstance," followed by Hamilton's solo of "Sweet Mystery of Life," played first in regular tempo and then in a fast, rhythmic time. Miss Rio with spot on her for her solo spot, clicked with that hot number, "Tiger Rag." Both artists were well received. The next bit on their program was "Something in the Night," with Hamilton playing the melody and Miss Rio a specially arranged accompaniment. The stirring strains of "William Tell Overture" was played by the team for an effective finale.

HERBIE KOCH (Shea's Buffalo, Buffalo), responding to popular demand for a songfest and to requests for oldtime favorites, called his console session this week "Long Long Ago" and, exhorting the audience through the microphone to do their best, had them singing lustily "Let Me Call You Sweetheart," "Let the Rest of the World Go By," "Shine On, Harvest Moon," "In the Shade of the Old Apple Tree" and "Put on Your Old Gray Bonnet." Suitable screen backgrounds were used, those for "The Old Apple Tree" being especially effective in their reminiscence of the old "illustrated song." Original and strictly modern words for "Let the Rest of the World Go By" brought the act to a rousing climax.

DURAND SAULS (Miami Capitol). This 22-year-old chap has gained himself a lot of popularity since he started here, both for his theatre work and his "slumber hour" programs every night at 11:30. One of his recent and typical programs opened with two favorite song hits from Broadway shows, "Of Thee I Sing" and "Let's Have Another Cup of Coffee." Next came song slides of "Somebody Loves You," for community singing, the theme song, "The Old Refrain," used in the "Slumber Hour." This number won applause in the middle of the program. More audience songs were "Good Night Sweetheart," a picture puzzle group of slides of "By the Old Mill Stream" and "Night Love Was Born," which completed the community singing section. The surprise feature of the program was his own arrangement of "Chloe," played in concert style and built up to a big finale. As a rule his "hand" runs into the feature picture which follows. The foregoing program was no exception.

UP AND DOWN THE ALLEY

Harold Ramsey, who was loaned by Publix to **Mr. Sidney Bernstein,** of Bernstein Theatres, England, last year, is back and says that business was good in the New Granada, London, where he was featured organist. . . .

Often Ramsey flew to Paris on a Sunday morning and played an organ concert at the Gaumont Palace, for Radio-Paris. Ramsay is now in Los Angeles renewing acquaintance with his wife (who is in motion pictures) and it is rumored will direct an orchestra for Paramount in one of its houses on the West Coast. . . .

▽

Milton Kae, director of the destinies of **Kae Studios,** formerly of 125 W. 45th Street, is now in his new studios at 112 West 44th, where he will continue the manufacture of organ novelties, slides and photographs. . . . **Verne Buck,** popular Chicago music director and master of ceremonies, is back at the Sheridan with a 16-piece band. . . . Verne was responsible for the success of the Sheridan four years ago and every one is looking to him to bring it back. . . .

▽

Milton Slosser has just signed another year's contract to remain at the console at the Ambassador, St. Louis. . . . This makes thirteen years in the city of "Blues" for Milt. . . . Eight of them at the Missouri and five at the Ambassador. . . . Milt tells me that he has decided to stay in St. Louis until Kate Smith gets that moon over the mountain. . . . This go-getting young fellow also plays over KMOX, "The Voice of St. Louis," every Wednesday night from 11:45 until 12:15. . . .

ED. DAWSON.

Ted Mack Organizes Band

Ted Mack, formerly master of ceremonies at the Denver theatre, Denver, and at the New York Paramount and other Publix houses in the East and South, has organized a fourteen-piece band and is playing at the Casanova roo in the Brown Palace hotel in Denver. On the opening night all records were broken for a new orchestra, over 400 being turned away. The group is broadcasting over the NBC network weekly and over KOA several times a week. Fan mail indicate it one of the popular programs on the air.

Theatre Stages Song Contest

More than 150 songs were written by San Diego composers in a recent song contest staged by the Fox theatre and a local newspaper. The audience judged the winners of the best ballad and waltz. Ron and Don, organist team, played the various compositions as part of their act.

WJW to Akron, O.

Radio station WJW, which has been operating at Mansfield, O., for the past several years, has been moved to Akron, O.

Added to CBS Network

Station WICC, Bridgeport, Conn., has been added to the 90-station network of the Columbia Broadcasting System. The station was established in 1926.

OVERTURES

LOU BREESE (New Orleans Saenger) and the pit orchestra return together to this theatre, and the reception given both indicates the public's delight. Breese reveals himself once more as a finished musician, a banjo virtuoso and a showman, and his work has added polish. The overture opened with an arrangement of "Black Eyes," treating the melody in different styles, winding up with one of those quasi-dramatic endings, in which were threaded the 1812 overture, "Marche Slav," and the opening chords of Rachmaninoff's C sharp minor piano prelude. The second number reintroduced Breese as a banjoist. It was an imitation of a music box playing "I Want to Be Happy" and scored applause which Breese interrupted by going into his banjo version of an abridged second "Hungarian Rhapsody." Breese's ease in strumming the difficult Liszt figures probably made the audience think this was simple, but it is doubtful whether there are many banjoists who can play it. He cuts the applause short once more by leading off into the band novelty, "Shout, Sister, Shout," in which the old favorites are introduced. William Bolman, trumpeter, received a cordial welcome with his hot chorus; M. Allesandra's Italian bit went over; Godfrey Hirsch and Et Montana's also were well received.

LOU FORBES (Detroit Michigan), with the overture to the opera "Martha," brings out the quality of the string section of the orchestra. His second effort is "Tom Thumb's Drum," featuring the drummer in novel bits and Lee Mason with vocal interpolations. The various sections of the orchestra are brought out in momentary spots to contrast with the drummer's hectic activities. Forbes turned up the usual blast of applause.

WALT ROESNER (San Francisco Fox) and the Fox Grand Orchestra return to the realm of the classics, following a flirtation with jazz. This week they offer selections from the works of Saint Saens, including excerpts from "The Swan," "Danse Macabre" and "Samson and Delila." The offering is so well done that the soloists are called upon to take bows. Fox theatre audiences show a decided preference for music of the finer type and there have been many requests for a return to the classics.

Lowry at St. Louis

Eddie Lowry, master of ceremonies, has returned to the Ambassador theatre, St. Louis, under a week to week contract.





THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster		70	July 23
File 113	Lew Cody-Mary Nolan	Feb. 19	63	Mar. 5
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Spirit of the West	Hoot Gibson-Doris Hill	Mar.		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25
Unholy Love	H. B. Warner-Lila Lee		78	July 9
Vanity Fair	Myrna Loy-Conway Tearle	Mar.	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina			
Beyond the Law			
Boots of Destiny	Hoot Gibson		
Cowboy Counsellor	Hoot Gibson-Sheila Manners	63	Oct. 8
Davy Jones' Locker			
Intruder, The	Monte Blue-Lila Lee		
Iron Master, The	Lila Lee-Reginald Denney		
Midnight Alarm			
Nestors, The	Monte Blue		
Officer 13			
Red Kisses			
Slightly Used			
Three Castles			
Valley of Adventure, The	Monte Blue		

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4	65	
Night Rider, The	Harry Carey	June	63	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Across the Line	Harry Carey		
Double Sixes	Harry Carey		
Horsehoofs	Harry Carey		
Hurricane Rider, The	Harry Carey		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21	68	June 4
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10	74	Mar. 26
Blonde Captive, The		Feb. 26	58	Mar. 5
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
High Speed	Buck Jones-Loretta Sayers	Apr. 2	62	May 14
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25	69	Aug. 20
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17	68	May 7
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19		
No Greater Love	Alexander Carr-Dickey Moore	June 4	60	May 21
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4	68	
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25	78	Apr. 9
South of the Rio Grande	Buck Jones	Mar. 5	60	
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
War Correspondent	Jack Holt-Ralph Graves-Lita Lee	July 25	77	Aug. 20
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Air Hostess				
Bitter Tea of General Yen	B. Stanwyck-Nils Asther			
Brief Moment	Barbara Stanwyck			
Child of Manhattan				
Cornered	Tim McCoy			
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Oct. 28		
Destroyer, The				
Fighting for Justice	Tim McCoy-Joyce Compton			
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
In the Jungle	Bert Wheeler-Robt. Woolsey			
Mike				
No More Orchids	Carole Lombard-Lyle Talbot			
Plainclothes Man	Jack Holt-Lillian Miles			
Reckless Romance	Buck Jones			
Red Man	Tim McCoy			
Speed Demon	Wm. Collier, Jr.-Joan Marsh			
Sundown Rider, The	Buck Jones-Barbara Weeks			
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh			
Vanity Street	C. Bickford-Helen Chandler	Oct. 15		
Virtue	Carole Lombard-Pat O'Brien	Oct. 25		
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
Wild Horse Stampede	Wm. Janney-Dorothy Appleby			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dark Horse, The	Warren William-Bette Davis	July 2	75	June 18
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Famous Ferguson Case, The	Joan Blondell	May 14	74	Apr. 30
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2	79	Apr. 16
Life Begins	Loretta Young, Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Dougas Fairbanks, Jr.	June 25	72	June 18
Miss Pinkerton	Joan Bondell-George Brent	July 30	66	July 16
Rich Are Always With Us	Ruth Chatterton	May 21	71	May 21
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28	74	May 14
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Central Park	Joan Blondell	Dec. 17		
Common Ground	Ruth Chatterton			
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young			
Grand Slam	Paul Lukas-Loretta Young			
Lawyer Man	Wm. Powell-Joan Blondell			
Miracle, The	Loretta Young			
Silver Dollar	Edward G. Robinson	Dec. 3		
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Bondell-William-Dvorak-Davis	Oct. 29		Oct. 1
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24		
Wax Museum	Lionell Atwill-Fay Wray			
You Said a Mouthful	Joe E. Brown	Nov. 26		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marion Nixon	Mar. 13	79	Mar. 5
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkand	July 17	51	
Amateur Daddy	Warner Baxter-Marion Nixon	Apr. 10	74	Apr. 30
Bachelor's Affairs	Adolphe Menjou-Minna Gombell Joan Marsh-I. Purcell	June 26	76	June 18
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27	74	Apr. 9
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20	82	Apr. 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
First Year, The	aynor-Farrell	July 31	80	July 23
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Man About Town	Warner Baxter-Karen Morley	May 22	76	June 4
Mystery Ranch	Geo. O'Brien-C. Parker	June 12	55	June 25
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rebecca of Sunnybrook Farm	Marion Nixon-R. Bellamy	July 3	80	July 16
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29	74	June 18
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1	56	May 7
Week Ends Only	Joan Bennett-Ben Lyon	June 19	70	June 11
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15	69	May 28
While Paris Sleeps	McLagen-Helen Mack	May 8	67	
Young America	Tracy-Kenyon-Bellamy	Apr. 17	70	May 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Onslow Stevens-Janet Chandler			
Call Her Savage	Bow-Kirkland-Todd-Rowland	Nov. 13		
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory			
Pier 13	Joan Bennett-Spencer Tracy	Dec. 4		
Rackety Rax	Victor McLagen-Gretta Nissen-Nell O'Day	Oct. 23		
Robber's Roost	George O'Brien-Maureen O'Sullivan			
Sherlock Holmes	Clive Brook-Miriam Jordan	Jan. 1,'33		
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16		
State Fair	Janet Gaynor-Will Roers			
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 6		
Too Busy To Work	Will Rogers-Marian Nixon	Dec. 20		
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	Nov. 27		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 24		
Gambling Sex, The	Ruth Hall-Grant Withers	Nov. 1		
Penal Code, The		Dec. 1		
Roar of the Jungle		Nov. 21		

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Comeback, The	Benny Rubin			
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Oct. 30		
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Pony Express, The	Jack Hoxie-Marceline Day	Nov. 15		
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 1		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July 15		
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May 27		
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June 11	66	Aug. 27
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr. 15	63	May 14
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	
Honor of the Press	Edw. J. Nugent-Rita La Roy	May 15	64	Aug. 6
Love in High Gear	Alberta Vaughn-H. Ford	May 1	65	May 7
Midnight Morals	Beryl Mercer - Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr. 1		
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Temptation's Workshop	Helen Foster-Tyrell Davis	June 20		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		
Widow in Scarlet	D. Revier-Kenneth Harlan	July 1	58	July 23

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Heart Punch	Marion Shilling-L. Hughes	Oct. 15		
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar. 26	76	Mar. 5
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May 28	71	June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr. 9	82	Apr. 23
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug. 27	78	Aug. 20
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Freaks	Wallace Ford-Leila Hyams	Feb. 20	64	July 23
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Huddle	Ramon Navarro-M. Evans	May 14	104	June 25
Letty Lynton	Joan Crawford-Montgomery	May 7	86	May 7
New Morals for Old	Robert Young-M. Perry	June 4	76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June 4	95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Polly of the Circus	Marian Davies-C. Gable	Feb. 27	70	Mar. 26
Red Headed Woman	Harlow-Chester Morris	June 25	75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Shearer-Gable		112	Sept. 3
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr. 2	101	Feb. 20
Unashamed	Helen Twelvetrees	July 2	77	July 23
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July 9	74	July 2
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Apr. 16	122	Apr. 30
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr. 30	76	May 21

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Seas	Clark Gable			
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Flesh	Wallace Beery			
Kongo	Walter Huston-Lupe Velez	Oct. 1		
Let's Go	William Haines			
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro	Oct. 29		
Mask of Fu Manchu, The	Boris Karloff	Oct. 23		
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 5		
Rasputin	Ethel, John and Lionel Barrymore			
Red Dust	Clark Gable-Jean Harlow	Oct. 22		
Reunion in Vienna	John and Lionel Barrymore			
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept. 24	100	
Son Daughter	Helen Hayes-Ramon Novarro			
Turn To the Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr. 20	68	
County Fair	Ralph Ince-Hobart Bosworth	Apr. 1	71	Apr. 30
Flames	Johnny Mack Brown	May 30	70	June 18
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Honor of the Mounted	Tom Tyler	June 20	60	
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Law of the North	Bill Cody-Andy Shuford	May 30	55	
Man from New Mexico	Tom Tyler	Apr. 1	60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May 15	58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr. 10	60	Apr. 9
Texas Pioneers	Bill Cody-Andy Shuford	Feb. 15	58	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
Vanishing Men	Tom Tyler	Apr. 15	62	
Western Limited, The	Estelle Taylor	Aug. 5		

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Guilty or Not Guilty	Betty Compson-Tom Douglass	Nov. 5	7 reels	
Hidden Valley	Bob Steele	Oct. 1	6 reels	
Man from Arizona, The	Rex Bell	Oct. 31	6 reels	
Rangers Ride Again	Rex Bell	Dec. 3		
Strange Adventure	Regis Toomey-June Clyde	Oct. 24	7 reels	
Trail's End	Bob Steele	Nov. 12		
West of Singapore		Dec. 31		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar. 25	74	Apr. 2
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Forgotten Commandments	Sari Maritza-Gene Raymond	May 27	65	June 11
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Lady and Gent	Geo. Bancroft-Wynne Gibson	July 15	80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July 22	72	July 30
Make Me a Star	Joan Blondell-Stuart Irwin	July 1	68	June 18
Man from Yesterday	C. Colbert-C. Brook	June 25	70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June 10	78	June 18
Million Dollar Legs	Jack Oakie	July 8	64	July 2
Miracle Man, The	S. Sidney-C. Morris	Apr. 1	87	Apr. 30
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr. 15	74	Apr. 16
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar. 25	80	Apr. 2
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
Reserved for Ladies	Leslie Howard-Benita Hume	May 20	71	May 28
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
Sinners in the Sun	Carole Lombard-C. Morris	May 13	70	May 21
Sky Bride	Richard Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr. 29	78	Apr. 30
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May 6	78	May 14
This Is the Night	Lily Damita-Chas. Ruggles	Apr. 8	82	Apr. 23
Thunder Below	T. Bankhead - C. Bickford-P. Lukas	June 17	69	June 25
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July 29	70	July 23
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr. 22	74	May 14

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	80	Oct. 8
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 4		
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct. 28		
He Learned About Women	Stuart Erwin-A. Skinworth	Nov. 11		
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28		
If I Had a Million	Frederic March-Sylvia Sidney-Gary Cooper-Wynne Gibson-Geo. Raft	Nov.		
Island of Lost Souls	Chas. Laughlin-Richard Arlen-Irving Pichel			
Lives of a Bengal Lancer, The	Fredric March - Gary Cooper-Richard Arlen			
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
No Man of Her Own	Clark Gable-Miriam Hopkins	Nov. 25		
Sign of the Cross	Fredric March - Elissa Landi-Claudette Colbert	Nov.		
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21		
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May 15	70	Jan. 16
Fascination	Madeleine Carroll	Apr. 1	68	
Gables Mystery, The	Lester Matthews-Anne Grey	June 15	71	May 7
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
My Wife's Family	Gene Gerrard	Apr. 15	62	Mar. 26
Skin Game	Edmund Gwenn - Phyllis Konstam	June 1	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Rockies	Tom Keene-Rochelle Hudson	July 8		
Ghost Valley	Tom Keene-Myrna Kennedy	May 13	54	
Saddle Buster, The	Tom Keene	Mar. 19	60	
Westward Passage	Ann Harding	May 27	73	June 11
What Price Hollywood	Constance Bennett	June 24	88	June 18
Young Bride	Helen Twelvetrees (Reviewed under the title "Love Starved")	Apr. 8	76	Apr. 23

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 19	80	July 30
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Girl Crazy	E. Quillan - D. Lee - Wheeler-Woolsey	Mar. 25	75	Apr. 2
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler-Woolsey-Roscoe Ates	Sept. 16	74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June 17	66	June 11
Office Girl	Renate Muller-J. Hulbert	Apr. 8	83	July 2
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May 6	73	May 7
Roar of the Dragon	Richard Dix-Gwili Andre	July 8	76	July 9
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May 29	79	May 14
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr. 29	94	May 28
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 2	73	Sept. 3

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace, The	Richard Dix			
Animal Kingdom	Leslie Howard-Ann Harding			
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix			
End of the World				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goldie Gets Along	Lily Damita-Chas. Morton			
Hell Bent for Election	Edna May Oliver			
Just a Woman	Irene Dunne-Chas. Bickford			
King Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden			
Little Women	Lois Wilson			
Lucky Devils	William Boyd			
Men Are Such Fools	Leo Carrillo-V. Osborne			
Men of America	Bill Boyd			
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov. 15	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
Penguin Pool Murder	Edna May Oliver			
Phantom Fame	Lee Tracy-Lupe Velez			
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene			
Rockabye	Constance Bennett-Joel McCrea	Oct. 7		
Secrets of the French Police	Gwili Andre-Frank Morgan			
Strange Justice	Marian Marsh-R. Denny	Sept. 16	74	Aug. 27
They Call It Sport	Joel McCrea-Marian Marsh			
Three Came Unarmed	Joel McCrea-K. Hepburn			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Condemned to Death	Arthur Wontner	First Division	Sept. 15	65	July 23
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Down Our Street	Elizabeth Allan	Para.-British		87	July 2
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
Fires of Fate	Lester Matthews	British Int'l.		72	Oct. 15
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Galpar	apital		91	Oct. 15
Goona Goona		First Division	Oct.	66	Aug. 27
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
Impassive Footman, The	Owen Nares	Asso. Radio-British		69	Aug. 13
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Insult	Elizabeth Allan	Para.-British		80	Aug. 27
Isle of Paradise		Invincible	Aug. 15	61	Sept. 24
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16
Josser on the River	Ernest Lotinga	British Int'n'l.		71	Sept. 17
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Peerless	Mar. 1	61	
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love Is Love	Kathe von Nagy	Ufa			June 11
Love on Wheels	Jack Hulpert	Gaumont-Gainsborough		87	Aug. 13
Love's Command	Dolly Haas	Tobis	Apr. 26	90	May 7
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
Money Means Nothing	John Loder	Para.-British		67	Oct. 1
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15	66	June 11
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
1914		Capital	Sept. 3	73	Sept. 24
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Out of Singapore	Noah Beery	Goldsmith Pics		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Ralph Ince	Oct. 10	70	Oct. 8
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1	70	Apr. 23
Ringer, The	Franklyn Dyall	First Division	Sept. 15	65	June 11
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13	82	Apr. 23
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Scarlet Brand, The	Bob Custer		May 7		
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19	71	May 7
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Sniper, The		Amkino	Aug. 25	68	Sept. 3
South Sea Adventures		Principal Distr. Corp.	Mar. 31	50	Apr. 9
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Tangled Fortunes	Buzz Barton		Mar. 22		
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27	92	Apr. 9
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Trapeze	Anna Sten	Protex	May 2	80	May 14
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26
Water Gypsies	Sari Maritza	Stanley		79	May 21
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11
Women Who Play	Mary Newcomb-Benita Hume	Para-British		79	Apr. 16

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Tarzan	Ken Maynard	Sept. 25	61	
Dynamite Ranch	Ken Maynard	July 31	59	
Hell Fire Austin	Ken Maynard	Mar. 7	71	Feb. 6
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	74	July 30
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28	57	May 28
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15	70	June 11
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	68	Sept. 17
Whistlin' Dan	Ken Maynard	Mar. 20	64	Mar. 26

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Death Kiss, The		Dec. 4		
False Faces	Lila Lee-Lowell Sherman	Oct. 13		
Fargo Express	Ken Maynard	Nov. 20		
Tombstone Canyon	Ken Maynard	Dec. 25		
Uptown New York	Jack Oakie-Shirley Grey	Nov. 13		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Mr. Robinson Crusoe	Douglas Fairbanks	Sept. 17	72	Oct. 1
Rain	Joan Crawford		85	Sept. 17
Scarface	Paul Muni	Mar. 26	95	May 28
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Title	Star
Happy Ending	Mary Pickford
Happy Go Lucky	Al Jolson
I Cover the Waterfront	
I Have Been Faithful	Ronald Colman
Jade	(Made in Tibet and India)
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan
Masquerader, The	Ronald Colman
Perfect Understanding	Gloria Swanson

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American, The	Richard Arlen-Ralph Graves	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28	75	Mar. 19
Destry Rides Again	Tom Mix	Apr. 24	55	
Doomed Battalion, The	Tala Birell-Victor Carconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Night World	Lew Ayres-Mae Clarke	May 5	58	June 4
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2	68	July 23
Rider of Death Valley	Tom Mix-Lois Wilson	May 26	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10	75	Apr. 16
Stowaway	Fay Wray-Leon Waycoff	Apr. 11	50	Mar. 19
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Imhotep	Boris Karloff-Zita Johann			
Laughing Boy	Zita Johann			
Laughter in Hell	Pat O'Brien-M. Kennedy			
Nagana	Tala Birell-Melvyn Douglas			
Oh Promise Me	Tom Mix			
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Expert, The	Charles "Chic" Sale	Mar. 5	69	Mar. 5
Heart of New York, The	Smith & Dale	Mar. 26	74	Mar. 12
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
Man Wanted	Kay Francis	Apr. 23	63	Mar. 25
Mouthpiece, The	Sidney Fox-Warren William	May 7	86	Mar. 26
Purchase Price, The	B. Stanwyck	July 23	68	July 16
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Stranger in Town (Reviewed under the title "Without Consent")	Ann Dvorak-David Manners	Aug. 6	66	June 18
Street of Women	Kay Francis	June 11	60	June 4
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Title	Star
Adopted Father, The	George Arliss
Bad Boy	James Cagney
Big Stampede, The	John Wayne
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent
Haunted Gold	John Wayne-Sheila Terry
Illegal	Ivor Barnard
I Am a Fugitive from a Chain Gang	Paul Muni
Match King, The	Warren William-Lili Damita
One Way Passage	Wm. Powell-Kay Francis
Parachute Jumper	Douglas Fairbanks, Jr.
Radio Girl	Bebe Daniels
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll
Telegraph Trail, The	John Wayne
Women in Prison	Barbara Stanwyck

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 18	76	Aug. 20
Law of the West	Bob Steele	Mar. 20	58	Mar. 26
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 5	78	
Riders of the Desert	Bob Steele	Apr. 24	59	May 28
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	69	
Hypnotized	Moran and Mack	Nov. 6		
Tarnished Youth	Jetta Goudal	Dec. 18		
Trailing the Killer	(Special)	Oct. 16	63	Oct. 15

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Love, Honor and He Pays	Jan. 14	9	Apr. 23
Wolf in Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13		
Hic-Cups, the Champ	May 28	7	Sept. 24
Hollywood Goes Krazy	Feb. 13		
Lighthouse Keeping	Aug. 15		
Love Krazy	Jan. 25	6	Apr. 9
Paperhanger	June 21		
Piano Mover	Jan. 4		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars			
Soldier Old Man	Apr. 2		
What a Knight	Mar. 14		
LAMBS GAMBOLS			
No Ladies Allowed			
Shave It With Music			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2	10	Apr. 30
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18	7	May 21
Duck Hunt	Jan. 28	7	Apr. 23
Grocery Boy, The	Feb. 3	1 reel	
Mad Dog, The	Mar. 5	7	May 21
Mickey Cuts Up	Dec. 2,'31	1 reel	
Mickey in Arabia	July 30		
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Battle of the Barn	May 31		
Black Sheep			
Camping Out	Aug. 10		
Chinatown Mystery	Jan. 4	1 reel	
Fair Play	July 2		
Pet Shop, The	Apr. 28		
Railroad Wretch	Mar. 23		
Scrappy Minds the Baby	Nov. 16,'31.	7	Aug. 20
Stepping Stones	May 17		
Showing Off	Nov. 16,'31.	1 reel	
SILLY SYMPHONIES			
Bird Store, The	Jan. 16	7	May 21
Busy Beavers, The		7	
SUNRISE COMEDIES			
His Vacation	Sept. 8		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July 24	19	
Giddy Age, The	Sept. 25	21½	June 4
Boudoir Butler, The	May 28	22	
Heavens! My Husband!	Mar. 6	30	Mar. 12
His Royal Shyness	Aug. 28	21	July 23
Speed in the Gay Nineties	Apr. 3	18	Mar. 26
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kid's Last Fight, The			
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2		
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	
CAMEO COMEDIES			
Anybody's Goat	Jan. 24	10	
Mother's Holiday	Mar. 20	11	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6		
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Man Eating Sharks	Apr. 10	8½	June 11
Playground of the Mammals	Jan. 10	9	Mar. 26
Sea Going Birds	July 3	7	
COLUMNIST NEWSREEL			
Broadway Gossip		11	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27		
Old New York	Sept. 11	10	
GLEASON'S SPORT FEATURETTES			
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13		
HODGE-PODGE			
All Around the Town	Feb. 21	9	
Bubble Blowers	Sept. 11	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23		
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20		
IDEAL COMEDIES			
Hollywood Lights	May 8	20	Apr. 30
Hollywood Luck	Mar. 13	21	Mar. 5
Brooks-Flynn-Dean			

Title	Rel. Date	Running Time Minutes	Reviewed
MACK SENNETT COMEDIES			
Alaska Love	July 17	20	
Candid Camera, The	June 19	19	Aug. 13
Divorce A La Mode	May 22	22	May 21
Flirty Sleepwalker Stone-Granger	Mar. 27	19	Apr. 9
Girl in the Tonneau	Jan. 31	20	
Line's Busy, The Arthur Stone-D. Granger	Apr. 24	19	
Neighbor Trouble	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Billboard Girl Bing Crosby	Mar. 20	21	Mar. 26
Hatta Marri Harry Gribbon	July 10	20	July 2
Spot on the Rug, The	June 19	19	May 21
MERMAID COMEDIES			
Big Flash, The	Nov. 6	22	Oct. 15
It's a Cinch Collins-Crane	Mar. 27	20	Apr. 9
OPERALOGUES			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30		
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13		
Mediterranean Blues	Apr. 17		
Treasure Isles	Feb. 14	9	
SPIRIT OF THE CAMPUS			
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Bull-ero	Apr. 3	6	
Cocky Cock Roach	July 10	6	July 16
College Snirit	Oct. 16		
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	
Mad King, The	June 26	6	July 23
Play Ball	Mar. 6	6	
Radio Girl	Apr. 17	6	Apr. 9
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spider Talks, The	Feb. 7	6	
Spring Is Here	July 24	6	Aug. 13
Villain's Curse, The	Jan. 10	6	
Woodland	May 1	6	
Ye Olde Songs	Mar. 20	6	Mar. 12
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept. 11	12	
TORCHY			
Torchy's Busy Day	Oct. 2	20	
Torchy's Night Cap	Apr. 3	20	Mar. 26
Torchy Raises the Auntie	May 1	19	Apr. 30
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
He's a Honey Harry Barris	Apr. 17	21	Apr. 9
Honeymoon Beach	Oct. 23	21	
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	
That Rascal	Feb. 21	21	Mar. 12

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	9	
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4		
56 Sicilian Sunshine			
57 Boardwalks of New York			
58 When In Rome			
59 Gorges of the Giants			
60 Railroad Rhapsody			
61 Mississippi Showboats			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Love Pains	Feb. 13	21	Apr. 23
Too Many Women	May 14	19	
You're Telling Me	Apr. 16	19	
Wild Babies		17	
CHARLEY CHASE			
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	

Title	Rel. Date	Running Time Minutes	Reviewed
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19		
Young Ironsides	Sept. 3		
FISHERMAN'S PARADISE			
Color Scales		9	May 14
Fisherman's Paradise	Aug. 15,'31.	10	
Piscatorial Pleasures	Nov. 28,'31.	9	
Sharks and Swordfish	Oct. 24,'31.	10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Cradles of Creed	Feb. 6	10	
Home Sweet Home	Jan. 9		
London, City of Tradition	Feb. 6	10	
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully		7	
Fire, Fire		6	Mar. 5
Milkman, The	Feb. 20	7	
Puppy Love		7	
School Days		7	
What A Life	Mar. 26	7	Apr. 23
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10	21	Oct. 15
ODDITIES			
Chili and Chills	Sept. 10		
Sea Spiders	Aug. 13	9	
OUR GANG			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
Spanky	Mar. 26	20	Apr. 9
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Old Bull	June 4	20	May 7
Red Noses	Mar. 19	21	Mar. 26
Seal Skins	Feb. 6	21	
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26	10	June 11
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Lesson in Golf, A	Jan. 16	10	
Old Spanish Custom	Oct. 15	10	
Olympic Events	Mar. 5	10	May 28
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	
Timber Toppers	May 7	9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18		
ONE REEL ACTS			
Babbling Book, The Burns and Allen	Mar. 11	10	May 7
Backyard Follies Haig Trio	Dec. 12,'31		
Beyond the Blue Horizon Vincent Lopez	Apr. 1		
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Cheaper to Rent Willie West & McGinty	Sept. 19,'31.	10	Apr. 23
Close Harmony Boswell Sisters	Jan. 9		
Coffee and Aspirin Solly Ward	Apr. 8		
Hollywood Beauty Hints	July 15		
Ireno Ethel Merman	July 1		
Jazz Reporters Charlie Davis & Gang	Nov. 21,'31		
Knowmore College Rudy Vallee	Apr. 15		
Meet the Winner Tom Howard	May 6		
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Naughty Cal Lillian Roth	Feb. 19		
Oh My Operation Burns and Allen	Jan. 16		
Old Man Blues Ethel Merman	Mar. 18		
Old Songs for New Technicolor	Mar. 4	10	Feb. 20
Out of Tune Herb Williams	Feb. 12		
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Quit Your Kickin'	Jan. 23		
Red Donahue			
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Roaming Ethel Merman	Nov. 28,'31		
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Singapore Sue	June 10	10	Aug. 13
Anna Chang			
Switzerland	Apr. 29		
Lester Allen			
Taxi Tangle	Dec. 19,'31	10	Mar. 19
Jack Benny			
Ten Dollars or Ten Days	July 22		
Eddie Younger and His Mountaineers			
Those Blues	May 27		
Vincent Lopez			
Your Hat	Nov. 25		
Burns & Allen			
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr. 29	1 reel	
No. 10—Chasing Rainbows — Footnotes of 1932 — Rubinoff and His Violin	May 27	1 reel	
No. 11—Threads from the Past — An Ancient English Water Trail — Nuts in Your Loud Speaker	June 24	1 reel	
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July 29	1 reel	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug. 12	1 reel	
No. 2	Sept. 9	1 reel	
No. 3	Oct. 7	1 reel	
No. 4	Nov. 4	1 reel	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June 17		
Down Among the Sugar Cane	Aug. 26		
Lillian Roth			
Just a Gigolo	Sept. 9		
Irene Bordoni			
Just One More Chance	Apr. 1		
Let Me Call You Sweetheart	May 20	1 reel	
Ethel Merman			
My Baby Just Cares for Me	Dec. 5,'31	1 reel	
Oh, How I Hate to Get Up in the Morning	Apr. 22	7	May 7
Romantic Melodies	Oct. 21	1 reel	
The Street Singer			
Rudy Vallee Melodies	Aug. 5	1 reel	
Rudy Vallee			
Russian Lullaby	Dec. 26,'31	1 reel	
School Days	Sept. 30		
Gus Edwards			
Shine On Harvest Moon	May 6	1 reel	
Alice Joy			
Show Me the Way to Go Home	Jan. 30	1 reel	
Sweet Jenny Lee	Jan. 9	1 reel	
When It's Sleep Time Down South	Nov. 11	1 reel	
Boswell Sisters			
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb. 19	1 reel	
Wait Till the Sun Shines Nellie	Mar. 4	1 reel	
You Try Somebody Else	July 29	10	June 25
Ethel Merman			
SCREEN SOUVENIRS			
No. 6—Old Time Novelty	Jan. 2	1 reel	
No. 7—Old Time Novelty	Jan. 30	1 reel	
No. 8—Old Time Novelty	Feb. 26	1 reel	
No. 9—Old Time Novelty	Mar. 25	10	Apr. 9
No. 10—Old Time Novelty	Apr. 22	1 reel	
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19	1 reel	
Fighting Fins	Sept. 16	10	Oct. 15
Stuff on the Ball	Nov. 11		
Water Jamboree	Oct. 14	1 reel	
TALKARTOONS			
Admission Free	June 10		
A Hunting We Did Go	Apr. 29	1 reel	
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Blowout	Nov. 25	1 reel	
Betty Boop for President	Nov. 14	7	Oct. 1
Betty Boop Limited	July 1		
Betty Boop, M.D.	Sept. 2		
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Boop-Oop-A-Doop	Jan. 23	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Chess Nuts	May 13		
Crazy Town	Mar. 25	1 reel	
Dancing Fool	Apr. 8	1 reel	
Hide and Seek	May 27	7	Apr. 16
In the Shade of the Old Apple Sauce	Oct. 17,'31	1 reel	
Jack and the Beanstalk	Nov. 21,'31	1 reel	
Kidnapping (Tent.)	July 1	1 reel	
Mask-a-Raid	Nov. 7,'31	1 reel	
Minnie the Moocher	Feb. 26	1 reel	
Cab Calloway			
Minding the Baby	Sept. 26	1 reel	
Robot, The	Feb. 5	1 reel	
Stopping the Show	Aug. 12		
Swim or Sink	Mar. 11	7	Apr. 16
TWO REEL COMEDIES			
All Sealed Up	Mar. 18		
Al St. John			
Arabian Shrieks, The	Mar. 4	22	Feb. 13
Smith & Dale			
Auto Intoxication	Oct. 17,'31		
Ford Sterling			
Big Splash, The	Jan. 17		
Weismuller-Kruger			
Blue of the Night			Sept. 10
Bing Crosby			
Bridge It Is	May 13		
The Musketeers			
Courting Trouble	Oct. 28	2 reels	
Sennett Star			
Door Knocker, The	May 27		
Al St. John			
Dunker, The	Apr. 1	19	May 7
Billy House			
Harem Scarem	June 10		
Al St. John			
Hawkins and Watkins, Inc	July 8	22	Sept. 3
His Week End	May 13		
Johnny Burke			
Jimmy's New Yacht	June 3		
Light House Love	May 6		
Ma's Pride and Joy	Oct. 14	18	Aug. 27
Donald Novis			
Mlle. Irene The Great	Nov. 7,'31		
Al St. John			
Meet the Senator	May 20		
Mysterious Mystery, The	Feb. 12		
Johnny Burke			
Pretty Puppies	Jan. 2		
Ford Sterling			
Prosperity Pays (Tent.)			
Put Up Job, A	Jan. 23		
Dane & Arthur			
Rookie, The	Apr. 29		
Tom Howard			
Shove Off	Oct. 31,'31		
Dane & Arthur			
Singing Plumber	Sept. 23		
Donald Novis			
Summer Daze	Apr. 15	20	May 14
Dane & Arthur			
Twenty Horses	Apr. 29		
Ford Sterling			
Unemployed Ghost, The	Dec. 19,'31		
Tom Howard			
Up Popped The Ghost	July 22		
What Price Air	June 24	20	June 18
Tom Howard			
Where East Meets Vest	Nov. 28,'31		
Smith & Dale			

POWERS PICTURES, INC.

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control	Sept. 1	12	
(Capt. James A. Mollison-Amy Johnson)			
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 9
Light of Love	Oct. 15	9	
Mystery of Marriage, The		18	Apr. 9
Special Messengers		9	Mar. 26

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July 30	5½	Sept. 3
Cat's Canary, The	Mar. 26	7	
Chinese Jinks	July 23	7	
Circus Romance	June 25	7	
Farmerette	June 11	6	
Fly Frolic	Mar. 5	7	
Happy Pole	May 14		
Last Dance, The	Nov. 23'31	8	
Magic Art	Apr. 25	7	
Nursery Scandal	Aug. 26	7	
Romeo Monk, A	Feb. 20	7	
Spring Antics	May 21	7	May 21
Stone Age Error	July 9	7½	
Wild Goose Chase, The	Aug. 12	7	Aug. 6
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar. 21	19	
CHARLIE CHAPLIN			
Cure, The	Aug. 19		
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov. 16,'31	19	
Extra, Extra	Apr. 4	20	May 7
News Hound, The	Jan. 25	20	
Pete Burke, Reporter	June 13	20	
Promoter, The	May 30	17	June 4
GAY GIRL COMEDIES			
Gigolettes	May 23	18	
Only Men Wanted	Feb. 8	20	
Riders of Riley	Oct. 26,'31		
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar. 12	9	
Ducks and Drakes	Dec. 14,'31	10	
Flying Leather	Feb. 27	8	
Pack and Saddle	Oct. 19,'31	11	
Slim Figuring	Feb. 6	10	
Uncrowned Champion	Nov. 30,'31	10	
MASQUERS COMEDIES			
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Wide Open Spaces	Dec. 28,'31	20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Mother-in-Law's Day	Apr. 25	20	
Parlor, Bedroom and Wrath			
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb. 29	18	
Doomed to Win	Dec. 21,'31	10	
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr. 11	17	July 2
Perfect 36	June 20	17	
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June 18	9	
Empire of the Sun	Apr. 25		
Fallen Empire	July 27,'31	10	
Second Paradise	Mar. 19	9	
Shanghai	May 23		
Singapore	Aug. 5	9	
Wild New Guinea	July 23	9	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
Hurry Call, A	Mar. 12	16	
Many a Slip	Dec. 19,'31	19	
Slip at the Switch, A	Apr. 16	18	May 7
HARRY SWEET COMEDIES			
Iceman's Ball, The	Aug. 12	20	Aug. 13
HEADLINER SERIES			
House Dick, The	Oct. 17,'31	18	
Jimmy Savo			
Jitters, the Butler		22	Aug. 20
Clark and McCullough			
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr. 16	11	Apr. 30
Double Decoy	Dec. 16,'31	11	
Endurance Flight	Feb. 13	20	
Ether Talks	Dec. 12,'31	11	
Secretary Preferred	Mar. 26	11	May 14
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May 16,'31	21	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Golden Rule	June 4	19	
Mickey's Helping Hand	Dec. 19,'31	18	
Mickey's Holiday	Mar. 5	19	
Mickey's Sideline	Dec. 26,'31	19	
Mickey's Thrill Hunters	Sept. 19,'31	18	
Mickey's Travels	Feb. 20	20	
Mickey's Wildcats	Sept. 12,'31	18	
NED SPARKS SERIES			
When Summons Comes	Feb. 20	18	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept. 26,'31	21	
Mystery of Compartment C	Oct. 31,'31	21	
Swift Justice	Jan. 2	21	
Self Condemned	Feb. 27	20	Apr. 9
ROSCOE ATES SERIES			
Never the Twins Shall Meet	Feb. 13	20	
Use Your Noodle	Oct. 31,'31	20	
TOM AND JERRY SERIES			
In the Bag	Mar. 26	7	
Joint Wipers	Apr. 23		
Jolly Fish	Aug. 19		
Jungle Jam	Nov. 14,'31	8	
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Rabid Hunters	Feb. 27	7	
Redskin Blues	July 23	7	
Rocketeers	Jan. 30	7	
Swiss Trick, A	Dec. 19,'31	7	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30
CAPITAL			
Japanese Rome		10	Mar. 5
Isle of Isolation		10	July 30
CENTRAL FILM			
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19
MARY WARNER			
The Mozelle		9	Oct. 15
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Killing the Killer		11	July 30
Mexico		43	June 11
Isle of Peril		32	July 16
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11
German Students on a Ramble Through Greece		11	Mar. 26
Last Pelicans in Europe		10	May 7
Secrets of an Eggshell		13	Mar. 26
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
Mickey's Nightmare	Aug. 5	7½	Oct. 8
Mickey's Revue		7	Oct. 1
Trader Mickey	Aug. 26	7	
SILLY SYMPHONIES			
Bears and Bees	July 15	6½	
Bugs in Love	Oct. 7	7	
Flowers and Trees	Sept. 9	8	Oct. 15
Just Dogs	Aug. 12	7	
King Neptune		7	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28	7	Apr. 23
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7	June 25
Clown, The	Dec. 21,'31	6	Jan. 16
Day Nurse	Aug. 1	1 reel	
Fisherman, The	Dec. 7,'31	7	Jan. 9
Foiled	Apr. 25		
Grandma's Pet	Jan. 18	8	June 4
Great Guns	Feb. 29	1 reel	
Jungle Jumble, A	July 4	1 reel	
Let's Eat	Apr. 25	7	Apr. 30

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Making Good	Apr. 11	7	July 23
Mechanical Cow	Jan.	4	Jan. 30
Mechanical Man	Feb. 15	1 reel	
Oh, Teacher	Feb.	1 reel	
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
Winged Horse	May 9	1 reel	
Wins Out	Mar. 14		
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Crowd Snores, The	Oct. 24	1 reel	
Underdog, The	Nov. 7	1 reel	
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec. 16,'31	16	Jan. 2
No. 5—The Red Shadow	Jan. 20	2 reels	
No. 6—Circus Showup	Feb. 17	18	Feb. 6
SPORT REELS			
Basket Ball Reel No. 2 — Doc Meanwell	Dec. 28,'31	1 reel	
Basket Ball Reel No. 3 — Doc Meanwell	Jan. 4	1 reel	
Notre Dame Football			
Developing a Football Team — Pop Warner Football	Nov. 2,31	10	
Fancy Curves — Babe Ruth No. 4	Mar. 7	1 reel	
Just Pals — Babe Ruth No. 2	Feb. 22	1 reel	
Over the Fence — Babe Ruth No. 5	Mar. 14	1 reel	
Perfect Control — Babe Ruth No. 3	Feb. 29	9	May 14
Running with Paddock — Chas. Paddock	Apr. 11	10	Apr. 23
Slide, Babe, Slide — Babe Ruth No. 1	Feb. 15	1 reel	
Victory Plays — Tilden Tennis Reel	May 2	9	May 7
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb. 22	9	Mar. 26
No. 18—Novelty	Apr. 18	9	May 14
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
UNIVERSAL BREVITIES			
Dr. Jeykll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Runt Page, The	Apr. 11	1 reel	
Unshod Maiden, The	Apr. 18	1 reel	
UNIVERSAL COMEDIES			
(1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies — E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hesitating Love	Nov. 26	2 reels	
Finishing Touch — Skeets Gallagher June Clyde	Oct. 19	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Eyes Have It, The — Slim Summerville	Mar. 9	2 reels	
Marriage Wow, The — Bert Roach	Apr. 20	16	Mar. 26
Meet the Princess — Slim Summerville	May 4	17	Apr. 16
Monkeyshines — Daphne Pollard	Mar. 23	2 reels	
Officer, Save My Child — Slim Summerville	Nov. 2	2 reels	
Robinson Crusoe & Son — Lloyd Hamilton	Feb. 24	2 reels	
Sea Soldiers' Sweeties	Feb. 10	2 reels	
Sold at Auction — Daphne Pollard	Jan. 13	18	Jan. 9
(1932-33 SEASON)			
Kid Glove Kisses — Slim Summerville	Sept. 21		
Union Wages — Louise Fazenda	Aug. 31	20	Sept. 17
Who, Me — Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! — James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg — Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor — Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong — Richy Craig, Jr.		18	May 28
No. 9—The Toreador — Joe Penner		17	May 7
No. 10—On Edge — Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest — Thelma White and Fanny Watson		2 reels	
No. 12—In the Family — Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home — Jack Haley			
No. 2—Here, Prince — Joe Penner			
No. 3—You Call It Madness — Richy Craig, Jr.			
No. 4—Hey, Pop — Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn — Jack Haley			
No. 6—The Run Around — William Demarest			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive — Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up — Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed — Billy Hayes-Dave Gorcey		9	
No. 4—Detectives — Billy Hayes-Dave Gorcey		9	Mar. 5
No. 6—His Honor, Penrod — Billy Hayes-Dave Gorcey		9	Mar. 19
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen — Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 3—Footlights		19	Jan. 16
No. 4—Hello, Good Times! — Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover — Jack Haley		19	Feb. 13
No. 6—Subway Symphony		18	Mar. 26
No. 7—Sea Legs		19	Apr. 23
No. 8—Absentminded Abner — Jack Haley		2 reels	
No. 9—A Regular Trouper — Ruth Etting		19	July 23
No. 10—A Mail Bride — Ruth Etting		18	June 4
No. 11—Artistic Temper — Ruth Etting			
No. 12—What an Idea — Harriet Hilliard		18	June 25
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Moonbeams			
No. 6—Bad Boy			
HOW TO PLAY GOLF— BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
No. 2—Rambling Round Radio Row			
No. 3—Rambling Round Radio Row			
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
MELODY MASTERS			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic — Benny Meroff and His Band		8	
No. 6—Up on the Farm — Henry Santrey and His Band		1 reel	
No. 7—Pie, Pie, Blackbird — Eubie Blake and Band-Nina Mae McKinney		9	Apr. 23
No. 8—Music to My Ears		9	June 25
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears — Jack Denney and Band			
No. 2—Municipal Band Wagon			
No. 3—Small's Paradise Band			
No. 4—The Lease Breakers — Aunt Jemima			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 9
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was In the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They Are, The — Primo Canera		2 reels	
Gypsy Caravan — Martinelli		1 reel	
Handy Guy, The — Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The — Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital — Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face — Victor More			
Bitter Half, The — Ann Codde		9	Feb. 13
Military Post, The — Roberto Guzman			
No-Account, The — Hardie-Hutchison			
No Questions Asked — Little Billy			
Second Childhood		7	Dec. 26,'31
Strong Arm, The — Harrington-O'Neill			
Travel Hogs — Hugh Cameron-Dave Chasen		9	Nov. 28,'31
ORGAN SONG-NATAS			
For You — Organ-Vocal		1 reel	
Say a Little Prayer for Me — Organ-Vocal		1 reel	
When Your Lover Has Gone — Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It — Edgar Bergen		10	Dec. 12,'31
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie — Marjorie Beebe			
No. 4—High School Hoofer — Hal Le Roy		10	Jan. 9
No. 5—Free and Easy — Edgar Bergen			
No. 6—Cigars, Cigarettes — Marjorie Beebe		10	Mar. 26
No. 7—The Movie Album		10	Mar. 26
No. 8—The Wise Quacker — Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7
No. 10—Campus Spirit, The — Douglas Stanbury and N. Y. U. Glee Club		9	May 21
No. 11—Napoleon's Bust — Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Love Thy Neighbor			
No. 2—Nickelette			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—You're Killing Me			
No. 6—Around the World in 8 Minutes		8	Aug. 20
No. 7—Contact			
No. 8—If I'm Elected			
No. 9—King Salmon			
No. 10—Babe O'Mine			
SPORTSLANT SERIES— TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING			
No. 1		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two			
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The — Frank McGlynn, Jr.-Mary Murray			
For Two Cents — De Wolf Hopper			June 6,'31
Freshman Love — Ruth Etting			
Old Lace — Ruth Etting			
Politics — George Jessel		18	Jan. 30
Regular Trouper, A — Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		1 reel	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportation of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Streets of the World		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier — Creighton Chaney	Sept. 2		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery — Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 16
Detective Lloyd — Jack Lloyd	Jan. 4		Jan. 16
Heroes of the West — Noah Berry, Jr.	June 20	18 (each)	June 18
Jungle Mystery	Sept. 12		
Lost Special — Tom Tyler	Dec. 5		
Frank Albertson			

WABASH AVENUE

CHICAGO

Frank Young of United Artists claims, among other distinctions, the one of having on file the oldest—or earliest—copy of the HERALD. As we had heard similar claims by a number of other folk along the Row we invited Frank to produce the copy for inspection. After much searching among the family souvenirs Frank pleaded that the particular copy he had in mind had been temporarily mislaid. He was sure to find it and just recalled a spot in the bookcase that he had forgotten to dig into. In the meantime—and until he makes further search for the missing copy—and until some one produces an older issue—Mr. Young enters a copy of *Exhibitors Herald & Motography* dated May 3, 1919, as the oldest copy of this publication held by any Film Row person.

▽

Emma Abplanalp, film board secretary, left last week on a business trip which will take her to Albany, Buffalo and New York. Miss Kay Ferris is acting for Miss Abplanalp in her absence.

▽

This city is to be the scene on November 28 of the first of two big exhibitor mass meetings sponsored jointly by Allied and the MPTOA. Joint executive committees of the two organiations met here last Thursday and Friday at which time plans for the meeting were formulated.

▽

Ben Judell is negotiating for the lease of a loop house at which his product and the product of other independent distributors will hold sway. It is reported Ben is eying the Garrick.

▽

Local exchanges were awarded a 100 per cent rating for fire prevention in a recent inspection tour conducted by Frank Prindville, attorney for the Fire Prevention Bureau, Lieut. Bradbury of the same office and Emma Abplanalp, film board secretary.

▽

Nate Blumberg is in the city as the new western division manager of RKO theatres.

▽

Felix Mendelssohn, Metro branch manager, and Alec B. Francis, who was appearing in persons on the State-Lake stage, addressed several hundred women here at a regional meeting of the Illinois Federation of Women's Clubs.

HOLQUIST

Warner to Make Jones Series

Robert T. "Bobby" Jones, retired international golf champion, has signed with Warner for a short subject series on the game under the general title, "How to Break Ninety." Six subjects will comprise the series. The contract also covers the exclusive service of Jones in motion pictures for five years.

London Dinner for Bader

David Bader, Universal executive in London, was tendered a testimonial dinner in Film Row recently on the first anniversary of his connection with the film business in London.

Erpi Chicago Office Moves

The Chicago office of Electrical Research Products has moved from the Standard Oil Building to the Morton Building on West Washington street.

Erpi Tennis Team Captures Film League Championship

The team representing Electrical Research Products recently won the championship of the Film Tennis League, defeating Paramount's team in a play-off match by a score of three matches to two. The Erpi team included F. C. Gilbert, Captain; L. W. Conrow, M. J. Scott, S. H. Anderson and J. C. Crowley.

Liebeskind to Far East

Nat Liebeskind, formerly Warner representative in Cuba and Panama, has been assigned to the Far East, where he will study the situation with a view to expansion of the company's activities. His headquarters will be in Singapore.

Richardson's Handbooks on Projection

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NEWS PICTURES

FOX MOVIETONE NEWS—No. 7—Football stars campaign for Hoover—"Rex" welcomed to New York—U. S. girls at Salzburg, Austria, visited by Ex-Crown Prince of Germany—Traffic problem ended in London—Jimmy Walker returns to New York—Lord Robert Cecil answers criticisms on peace—Columbia beats Princeton.

FOX MOVIETONE NEWS—No. 8—Calvin Coolidge campaigns for Hoover—Mountain climbers hold outing on Cascade Range glacier in Oregon—Rajah Raboid shows tricks—Franz Lehar directs his latest Vienna operetta—New York yachtsmen wind up season—Hindenburg hailed on 85th birthday.

HEARST METROTONE NEWS—No. 206—Coolidge speaks for Hoover—Cattle trek begins as winter nears—Russian workers get Czar's palace—Indiana University sends "medical bone crusher" to New York—Dry candidate for president takes bow—Germans celebrate Hindenburg's birthday—Rajah Raboid gives flying knife exhibition.

HEARST METROTONE NEWS—No. 207—Earthquake razes villages in Chalcidice Peninsula on Aegean Sea—Hoover speaks in Cleveland—Rodeo thrills New Yorkers—$52,000 Irish Sweep Stake prize won by woman of Glenville, Conn.—Penn beats Dartmouth and Purdue downs Wisconsin—King Carol takes son from mother—Simian jockeys ride canine mounts at Culver City.

PARAMOUNT NEWS—No. 21—Prince George and Princess Ingrid betrothed—New York police destroy slot machines—Rome holds grape festival—Einstein accepts United States post—Oklahoma City girl powders nose on airplane—Coolidge speaks for president.

PARAMOUNT NEWS—No. 22—New York greets rodeo riders—Supreme Court building in Washington nearing completion—200 dead as quakes rock Greece—Monkeys ride greyhounds at Culver City—President talks at Newcastle, Pa. and Cleveland—Penn wins over Dartmouth.

PATHE NEWS—No. 22—"Rex" arrives in New York—Rainstorm wrecks train in California—News flashes—Coolidge and Smith to aid railroads—Columbia thrashes Princeton.

PATHE NEWS—No. 23—Coolidge makes plea for Hoover—How are you going to vote—News flashes—Party brings back body of scientist lost on Mt. McKinley—Navy Day to honor our fleet.

UNIVERSAL NEWSPAPER NEWSREEL—No. 84—Hoover lays corner stone for Supreme Court building in Washington—Veterans hold anti-red meeting in Budapest, Hungary—United States takes action in collapse of Insull empire—Man at Olympia, Washington, builds ark to prepare for world's end—Fire-fighters in annual exhibition at Corvallis, Oregon—Earthquake wrecks Wairoa in New Zeland.

UNIVERSAL NEWSPAPER NEWSREEL—No. 85—Man killed in mine riot at Taylorville, Ill.—Plowing meet held at Ottawa—"Give-and-take" revised in Suffern, N. Y.—Brooklyn College holds annual frosh-soph meet at Ebbetts Field—National horse show held in Rome.

ON BROADWAY

Week of October 15

MAYFAIR
Hook and Ladder No. 1 . . Educational
Easy Street . . . . . RKO-Van Beuren

PARAMOUNT
Scenic Chicago . . . . . Principal

RIALTO
Your Hat . . . . . Paramount
Screen Souvenirs—No. 3 . . Paramount
Betty Boop's Ups and Downs . . . . . Paramount

RIVOLI
Touchdown (Mickey Mouse) United Artists
Moscow . . . . . MGM

ROXY
College Spirit . . . . . Educational

STRAND
Northern Exposure . . . . . Vitaphone
Seeing Samoa . . . . . Vitaphone
The Yacht Party . . . . . Vitaphone

WINTER GARDEN
Hey, Hey, Westerner . . . . Vitaphone
You're Too Careless With Your Kisses . . . . . Vitaphone

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 147.—(A) In examining a diagrammatic illustration of the action of alternating current (as per page 16, vol. 1, of your Bluebook) what do the various lines represent? (B) Explain the action of the generation of one cycle of alternating current. By that it is meant, tell us at what voltage it starts, how the voltage rises, how long it takes for the voltage to reach maximum, what is happening to the amperage at the same time, and what happens after voltage has reached its peak. (C) Explain why alternating current reverses its direction each cycle.

Answer to Question No. 139

Bluebook School Question No. 139 *was: (A) Tell us your idea of what basic knowledge is necessary to an understanding of electrical action. (B) Just why is it essential that the projectionist have a good basic knowledge of electrical action; also what will certainly be the result if he has not such basic knowledge?*

I am gratified at the number of excellent replies to these queries. It has been difficult to decide which of them best suits the needs of publication, but I believe the one finally decided upon best serves the purpose of this school, everything considered. The following had answers that were excellent:

G. E. Doe, T. Van Vaulkenburg, C. Rau and S. Evans, Lester Borst, S. G. Williams, R. J. Arntson, D. Goldberg, A. Zerach and Nic Granby, Bill Doe, J. Wentworth, O. L. Darls, J. Hendershot and R. D. Konley, and T. L. Jansen, B. D. Danielson, M. Mooney, H. L. Tomlinson and R. Spaulding (the last three answering as a unit).

The following made acceptable answers: R. J. Arnston, S. Carroll, A. Breston, B. Diglah and P. Jackson, L. M. Goodrah, D. Holmes, G. L. Gann and H. M. Jackson, L. D. Simmons, L. Mason, B. V. Donaldson, F. Harrlor and N. F. Kindom, S. True and L. M. Norris, J. Ahrenson, T. R. Peters, S. D. Love and W. Love, R. Singleton, S. Howard and L. D. Kurts, A. Bailey, L. V. Kobbe and F. Davis, J. Daniels, L. Michaelson and R. T. Thompson, D. Holler and P. H. Howe, B. Wheeler, M. L. Crakley and T. G. Henderson, T. McGruder, H. D. Palmer and B. L. Palmer, G. Tinlin, P. L. Davis, A. Johnson, L. Averson, P. K. Daniels, L. B. Bryant and D. L. Monehan, J. L. and F. Hanson, D. K. Ormie and J. B. Buckley, M. H. Lonberger, D. Lambert and T. Davis, D. Emmerson, D. Anderson, F. D. Tomlinson and G. L. Priner, C. Peters, L. Ross, N. McGuire, J. Billings, M. R. Garvin and L. D. Raffray, A. L. DeMar, D. Little and J. Rathburn, G. Farmann and H. Kuri, C. Ray and T. Taylor, F. B. Ronder, O. L. Deverney, R. Lobe and L. B. Heitner, D. R. Kleinberg, F. Ferguson, T. Murphy, A. Geibto and T. Larson, F. F. Franks, D. V. Peterson and L. H. Grimes, P. L. Jensen, J. Williams, D. Andrews, B. Walker, S. G. Williams, T. H. Bergher, F. Ferguson and G. Loit, P. T. Levin and D. Tuttle, P. O'Brien and J. R. Jameson, and B. L. Richards.

As to Section A, on the whole I believe Brother S. G. Williams has put matters most acceptably for publication. He says, "The basic knowlegde necessary to a competent understanding of electrical action would be in our opinion, first, an understanding of what is called 'polarity' and the fact that a wire attached to a battery or dynamo has an affinity for electricl conductors attached to the opposite pole of the same battery or dynamo, and for nothing else. This means that electric current seeks to return to the opposite polarity of its source. In so doing it will of course seek the path of least resistance, and because of this latter fact, unless the two polarities be well and completely insulated from each other, it (the current) may seek some other path to opposite polarity than the one it is designed it shall take, such as, for example, the earth, metal pipes, etc.

"With the foregoing as a basis, we believe the next most important bit of fundamental knowledge is a thorough understanding of Ohm's law, to the end that electrical calculations may be made, which are necessary to intelligent work.

"The third item of necessary fundamental knowledge is the electric generator, the functioning of each part of which should be understood. In studying the electric generator (dynamo, not battery) it is essential that the projectionist learn the basic fact that the machine depends for its action upon the fact that when an electric conductor is moved in a magnetic field in such manner that the lines of magnetic force will be cut, a current will be generated in the conductor so moved, provided of course it be connected to an electric circuit. Such understanding will of course include an understanding of magnetic action and the function of each part of the generator, as well as the various methods of increasing the output and the controlling of the current, which involves a study of the various wire systems and current using and controlling devices. It is also essential that the student understand the various currents and how they are produced, such as a.c., d.c., single-, two- and three-phase current.

"It is also necessary in these days of sound apparatus, that (I refer now directly to the projectionist) there be a thorough understanding of batteries, both as generators and as storage reservoirs, of transformers, choke coils, resistance and its various effects, induction, electrical condensers and motors and their action, a.c. and d.c.

I think I shall have to print the answers of both S. G. Williams and Rau and Evans on Section D. Williams says, "The projectionist of today must have a good basic knowledge of electricity if he expects to be able to understand all the complex electrical devices under his immediate care and control. Motors, generators, arc lamps, storage batteries, dry batteries, charging panels, rectifiers, transformers, rheostats, potentiometers, condensers, vacuum tubes, photoelectric cell and disc record sound pickups are some of them, not forgetting voltmeters and ammeters and the complicated wiring system under his care.

"An understanding of the theory of molecules, atoms and electrons is necessary to the understanding of the action of vacuum tubes and photo-electric cells. If the projectionist hasn't a good understanding of all these various things, the excellence of the functioning of the equiment will not be what it should be."

Rau and Evans say, "It is essential that the projectionist have a good basic knowledge of electrical action, because if he does not he will be unable to cope with the various problems which arise suddenly in the course of his work. Also, some of the various troubles met with in the electrical equipment may be prevented if the projectionist knows that undesired results are bound to occur if faults are allowed to remain uncorrected. However, when a fault almost impossible to detect beforehand occurs, if the projectionist is well grounded in the fundamentals of electricity he will most certainly be in a position to find the cause in a much shorter time than if he had to depend on trial and error to get to the root of the trouble."

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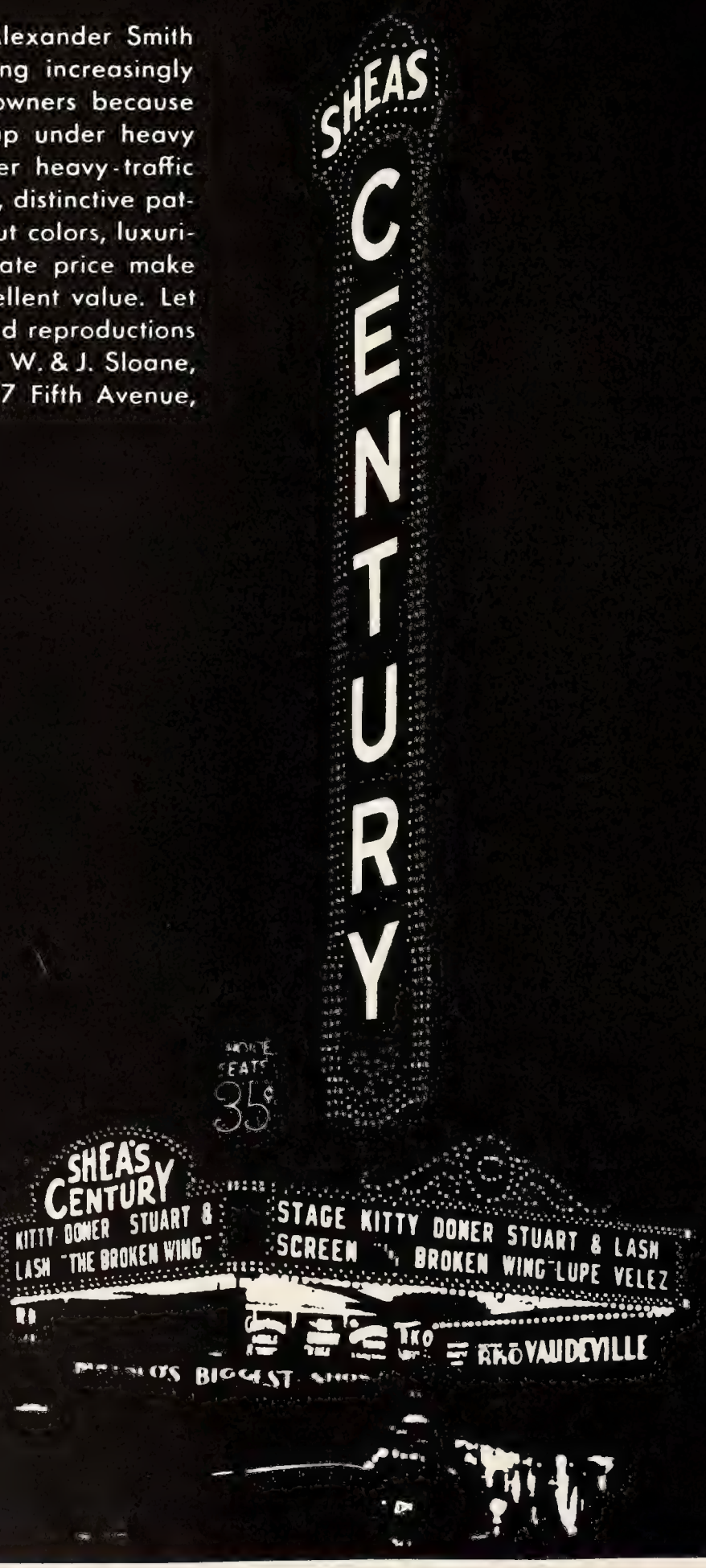
THEY'RE building theatres in England, and doing it radically as well as conservatively, according to Mr. Charman in this issue. . . . And rather in connection with the talk about the renaissance of the organ, Mr. Ted Crawford offers some ideas. . . . But unexpected was the controversy that Mr. Schlanger made out of Mr. Aimer's discussion of his own type of Reversed Floor.

In 2 Sections—Section 2 Vol. 109, No. 4 Issue of October 22, 1932

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Better Theatres

October 22, 1932
Vol. 109, No. 4

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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THEATRES AS BUSINESS—FIGURATIVELY SPEAKING

an editorial

¶ Right at the outset—in considering the stature and status of the motion picture theatre business—one ponders the significance of 80 million patrons a week. Then in the United States alone there are operating something like 15,000 theatres of the better type, equipped to present modern audible screen entertainment. Thus before one gets started to measure the motion picture theatre business, one is confronted with some figures that are fairly ruinous to ordinary powers of perspective. And yet, in the final summation, this is a business of relatively small figures, of factors as simple as those confronting the corner groceryman.

It is a business of the individual retailer knowing his community, keying his shop and his service to it, and putting on sale the goods it wants in a manner that suggests that those goods are wanted. Immense superstructures of organization can be erected upon this relatively simple procedure, but after all the super-superintendents have filed their reports, and after the char woman has cleaned up the glasses, the ash trays and the scribblings on bits of paper, the real business of the motion picture business has been transacted by those who can think in terms of the individual theatre in a specific community.

¶ Having been stimulated in the first place by figures, we still seem to be fascinated by them. Perhaps because we find them so timely. Reflecting on the first figure, we are directed to remark that 80 million people can't be wrong. When a business has 80 million customers a week in a single country, it must be a pretty good business.

Three or four score million customers each week for 15,000 theatres gives us at least some idea of what the motion picture theatre business means to the economic (as well as the sociological) structure of this nation. More than 225,000 persons are employed in this business directly; indirectly, who knows how many? There are, for example, more than 300 kinds of equipment and supplies manufactured for the motion picture theatre. These are made in factories with an aggregate payroll of staggering stature.

A theatre of from 1,000 to 2,000 seats expends more than $1,500 a year merely for supplies and general routine maintenance, not including replacements. A theatre of some pretentions pays to equipment and supply manufacturers and dealers around $20,000 a year for supplies alone, while replacements boost this amount to around $35,000. And recalling that there are 16,000 modern, wired theatres in just the United States and Canada, our interest in figures is well repaid, for now we are dealing in totals of tens of millions.

And the figure mounts as one reflects upon the increase in the number of the more modern, finer theatres, with their extended requirements. Even in 1931, a year in which theatre building was summarily brought to a comparative halt for the time being, over 600 new houses were erected. The coming year and its successor—unless the present signs of the upturn are incredibly deceiving—should not present a construction figure so low as that.

¶ But even were not another theatre to be added, the yearly maintenance and replacement bill of the theatres in North America alone would continue to amount to tens of millions of dollars. The normal total has probably been markedly reduced during the last year, but the reduction represents merely emergency measures and not normal, necessary maintenance policy. Although no composite rate is feasible with respect to such property, motion picture theatre equipment has an average depreciation rate of from 15% to 20% annually, in some cases (as with carpets, rugs, etc.) as high as 33 1/3%.

All this contributes to a picture of impressive magnitude. Happily, this impressiveness is not based on mere size, satisfying nothing more than a megalomania. Its significance lies in what the motion picture theatre business offers to the thousands who have chosen it as their life's work, and to the scores of companies and their workers who fabricate the things the motion picture theatre uses.



The starkly plain auditorium of the Regent at Paignton.

TWO EXTREMES IN BRITISH DESIGN

A pair of new theatres in Provincial England, the one severely modern in its simplicity, the other hyper-elegant

By
BERNARD
CHARMAN

A MAN'S FIRST creative job of work is a matter of deep interest not only to himself, but also to his professional colleagues. And it so happens that the new little cinema at Paignton, in England, is also otherwise worth placing on record. The Regent is the first complete theatre designed by Leslie H. Kemp, a young architect who was at one time in the drawing office of the Gaumont British circuit, and who has supervised a great deal of reconstruction work. In significant contrast to the Regent is the lavish Broadway at Eccles.

The modern design of the Regent, both inside and out, suggests that Mr. Kemp is an acquisition to the ranks of British cinema designers. Both auditorium and external facade are rendered striking by the simple manner of their treatment, and are a creditable development of the modern Continental manner to a hall of modest proportions.

Paignton is one of many small seaside resorts along the South Coast of England, and is a town whose demands in the direction of motion picture entertainment are naturally moderate. Its growing popularity, however, has led to the expansion of the town, and the demand was created for a theatre of the calibre of the Regent.

There are 800 seats in the theatre, which represents a considerable constructional feat, in that it was erected in 18 weeks—two weeks under contract time. The whole scheme of design has been carried out on modern lines, and unnecessary fenestration has been avoided.

Wall treatment throughout the vestibule, staircase and auditorium is in plastic paint of various designs. The general color scheme is cream and gold, which also includes the theatre furnishings and fittings, carpets and rubber flooring. Carpets are laid throughout the auditorium and circle.

The proscenium opening is 28 feet wide, with a stage 12 feet deep. Neither safety curtain nor dressing rooms, however, have been provided.

A decidedly novel form of internal lighting has been adopted, comprising two fittings, 42 feet long by 2½ feet wide, of continuous unbreakable glass, these extending longitudinally along the ceiling. The



The exterior of the Regent—typically Continental in its modernism.

whole interior lighting is controlled by dimmers, and includes the usual four-color foot lights, side wall features and the main ceiling fittings.

Ventilation is by the plenum system, by which means treated air is blown into the auditorium at six different positions, and the whole atmosphere internally is changed six times every hour.

The projection room is equipped with Ernemann III machines on Western Electric sound bases, with Zeiss 75 high intensity lamps, automatic changeover, switchboard and resistances. Secondary lighting for the house is by Keepalite equipment.

The external walls of the Regent are treated in white concrete toned cream, in order to obtain good reflection from floodlights installed over the marquee. The under side of this canopy is illuminated by three neon tubes, which are fixed to a stepped soffit and finished in gold cellulose. On the angle of the facade the name "Regent" is spelled out in letters 2½ feet high, all outlined in green neon.

THE BROADWAY theatre at Eccles, which is an off-shoot of Manchester, may be pointedly introduced by the architect's remark, "The people want the glamor and the glitter of the cinema theatres—and so they get them." The author of this apology is Joseph Gomersall, a prominent British theatre architect who holds the distinction of having designed five big motion picture theatres before reaching the age of 30. The Broadway represents the latest achievement in theatre construction in the north of England, and is an excellent example of the sumptuousness provided as a contrast to the drabness of the ordinary life of the worker in this dense industrial area. Over £55,000 (call it $250,000) has been spent on its construction and equipment, which, according to British standards, is *plenty*.

Eccles is a prosperous borough some five miles from the center of Manchester, and the Broadway has been built in the market place toward which all the main roads converge. In order that some uniformity in design and materials could be obtained, the main elevation has been surfaced with sand-faced bricks and terra cotta. The terra cotta is indistinguishable from Portland stone at a distance, and although finished a full glaze, it has a rough surface.

The new adjoining buildings are all faced with brick and Portland stone. The design of the elevation is modern in character, but has been restrained so as not to clash with the Georgian character of the adjoining buildings. At night the whole of the elevation is floodlighted. The marquee has a chromium steel soffit arranged in coffered panels. From the center of each is suspended a lighting unit of opaque glass and chromium-plated metal. The fascia is of opal glass and interchangeable cast metal lettering.

The vestibule is panelled in oak and finished in polished art green. A new feature has been introduced in the use of gold powder, which is worked into the grain of the wood prior to the final rubbing down.

The foyer is commanding in its size and appointments, the decorations, furnishings and lighting being worthy of a London West End theatre. The pay-boxes are situated in the foyer.

Over the vestibule and foyer is a restaurant having accommodation for 300 people. On one side is a large orchestra platform overlooking the main staircase. The background is of plate glass, thus enabling theatre patrons to have an extensive view of the café on entering and leaving the theatre.

The auditorium is arranged in two tiers —stalls and circle. The seating capacity is 2,100. All the seats are 20 inches wide. Carpet has been laid throughout the whole of the auditorium—in fact, everywhere in the theatre, with the exception of the entrance vestibule.

A stage large enough to accommodate any touring company has been provided, the policy of the theatre being a composite





Upper view: The main lobby, or entrance hall, of the Broadway theatre at Eccles. According to a common British practice, the ticket booth is located here, near the center of the floor.

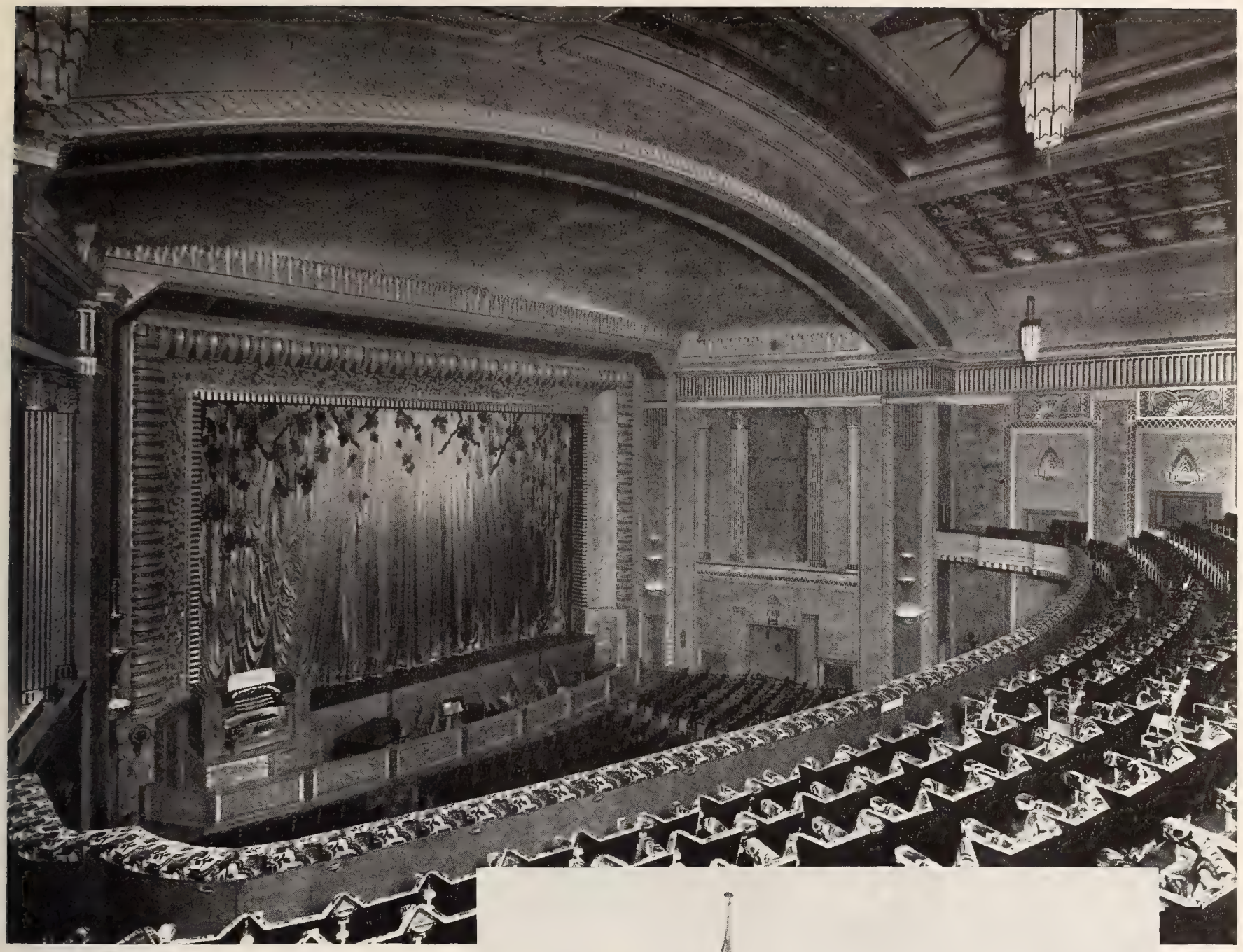
Lower view: Promenade on the mezzanine level, richly appointed and furnished for the purpose of providing additional lounge area. Plastic paint and stencil work are employed here.

show of organ and orchestra music, variety and films. The orchestra and organ are arranged on separate electrically operated lifts, which are raised to stage level during interludes.

The fibrous plaster and decorations throughout are modern in character. In the decorations a new departure has been made, the general treatment being a combination of textured plastic paint, finished with metallic etching in silver, gold and bronze on a background of striking but restful colors and stencil ornament. (The combination of plastic paint and stencil work is a particularly pleasing and new treatment that certainly seems worthy of development.)

A striking feature of the Broadway is the lighting, which is designed on entirely new lines and forms part of the architectural lay-out of the building. Generally speaking, four-color lighting is used, and by means of special troughs and control apparatus, the proscenium architrave and the coved ceiling above can be covered with light of any intensity and color, the illumination being particularly even over the whole of the area.

The auditorium center ceiling is illuminated by two large grilles floodlighted in



pale blue to give the illusion of peering through the openwork of the grilles to a blue sky above. Over the circle and under the balcony cornices have been constructed to accommodate a new form of trough, which projects deep amber lighting on to a gold-textured surface, giving the effect of a glowing sunset. On the side walls lighting is provided from a niche which has been so designed and decorated as to give an illusion of infinite depth.

The Broadway's electrical control equipment of the stage consists of four-color circuits arranged for control of a central switchboard, which contains 28 separate dimming circuits. The equipment has been designed to give the public something new in the form of color lighting on draperies.

The unit organ is situated in two specially constructed organ chambers, one above the other, on the right-hand side of the proscenium. The sound passes into the auditorium through louvres electrically controlling the volume.

Alongside the theatre free parking facilities are provided for patrons coming in motor cars. The car park attendant is a fully qualified motor mechanic and is available for minor repairs should the necessity for them ever arise.



Upper view: The auditorium of the Broadway, looking toward the proscenium from the balcony. The pattern is semi-classical, worked out in modern plastic paint and metallic etchings.

Lower view: The facade of the Broadway, faced with brick and Portland stone. The marquee has a soffit of chromium steel coffered panels, while the fascia is composed of opal glass.

THE ORGAN SOLO AS AN INTERLUDE

By TED CRAWFORD

As a featured performer sees the new function of the organ solo in the motion picture theatre, and the technique that serves it

SHORTLY AFTER talking pictures were inaugurated at Loew's theatre in Richmond, Va., where I was the organist playing accompaniments to the screen program, a new manager was installed. And I was fired.

Was the cause talking pictures? Or the new manager? Or me?

Without a dime, and sufficiently sour on my profession to kick all the pretty ornament off the console, I was in what you might call at least a predicament. Ultimately I landed in San Francisco, my home town. And there I learned that the loss of my job in Richmond was to be blamed principally on *me*.

Getting relief work at the Paramount in San Francisco, I was given the opportunity of associating professionally with Harold Ramsay. A long paragraph of praise is due this fine artist, but it would not be appropriate here. I learned from him that it was possible to fit organ music into any theatre program with definite benefit to the whole bill. It became my conviction then that *it all depends on how it is done,* and I can observe now, after the last two or three years of intensive concentration on the sound screen in the building of programs, that the truth of this is more generally recognized.

As the technique of the organ solo has developed (because it has had to in order to reassert the value of the organ to the theatre), motion picture programs have been given a more sustained appeal. By this I mean, organ solos have shown their ability to give the program warmth, color, flourish and intimacy—all essential theatrical things—while the screen, thoroughly effective though it is as a medium of dramatic representation, tends to be rather cold and distant. These qualities are probably of no importance if they are not permitted to characterize the general atmosphere of the theatre, and the organ solo should be designed to have the necessary counter-effect.

I should not regard it as necessary, perhaps, to preface what I am about to say with a reminder that my ideas may not work for other organists in their specific situations. But I have reason to believe that the things I have learned are basically sound, and therefore they have, within certain limitations, a rather general application. In Albuquerque, New Mexico (where I am located at present), routine is one thing; in New York or Des Moines it is something else. But I think there are only a few special situations in which one should not invariably apply the rule: *Play to their hearts!* Difficult music may appeal to some heads. The merely spectacular solo may rouse all hands to mighty applause. But neither type may deeply satisfy. Playing to their hearts is bound to do so.

The organist should never forget that the design of the solo is intimately dependent for proper effect upon the character of the screen program. Is there to be a Laurel and Hardy comedy? Is the feature to be ultra-sophisticated? In other words, what kind of people are going to be in the audience, and what will be their mood, as represented by the appeal that brought them to the theatre? In some measure, of course, one can attempt a contrast, using a comic community sing with a tragic feature. But this method must be applied with care. Your audience may not be equal to the emotional demands your parodies impose upon it.

But perhaps it would be in the interests of clarity to refer to actual practices, and to this end allow me to describe recent selections of mine. The first four days of the week the screen feature was Laurel and Hardy in "Pack Up Your Troubles." The organ solo was a community sing entitled "Local Boy Makes Good," consisting in poking fun at local celebrities who started from the bottom, with lots of tongue-twisters and plenty of new tunes. Then on the last three days the feature was "Divorce in the Family." For the organ solo I used "Liebestraume"—nothing else—played in a blue spot.

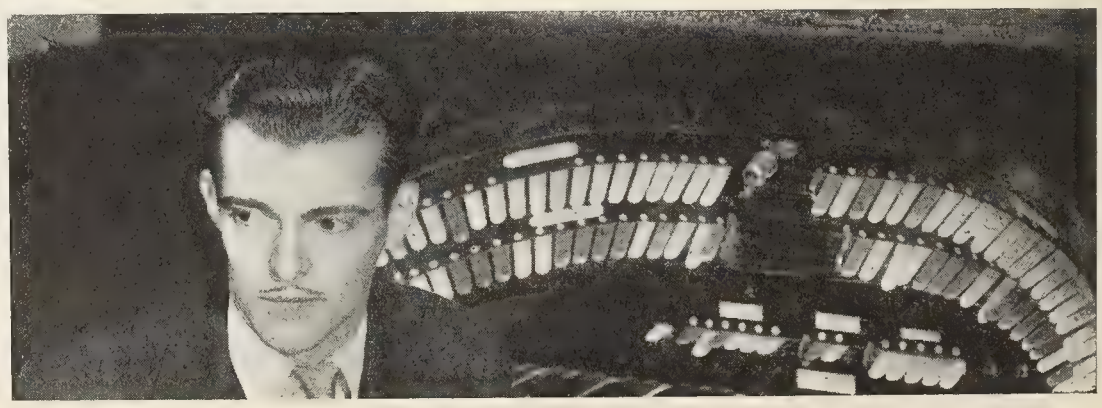
It is important to note that the community sing got the bigger hand of that week. Was it therefore more effective than the other? By no means! The organist should remember that boisterous applause does not necessarily follow the enjoyment of music which makes people sit restfully back, perhaps with eyes closed, listening quietly, being deeply satisfied. I didn't expect clattering applause from the "Liebestraume." But I did expect letters. And I got 'em!

MANAGERS might well watch their organists to see if they are dressing properly for their work. Is the theatre located down by the gas works? Or is it in a fashionable suburb? I, myself, wear sport clothes usually, because the location permits them and I look best in this type of apparel. However, when I do an overture with the band, then on goes the tuxedo. Ignoring any exceptions, I should say that for an exclusive district, a tuxedo is the more proper, while for an ordinary section, a dark business suit is indicated. And when selecting colors, remember the effect of the spot! As for the idea that the organist should always wear a tuxedo, especially in a deluxe house, it is sheer rubbish. Tuxedos can easily work against the whole effect of warmth and intimacy desired. The organist should dress primarily to make people want to like him the minute the spot hits him. The right clothes are the ones that will do just that.

If you are an organist, did you ever stop to think how short is the time allotted you before your audience? The pictures get nearly two hours. You get from ten to 15 minutes. During that time you have to sell everything you've got on that organ. Even if that is only a flute, vox, tuba and string—show it to those people out front! Thus if you're doing a community sing for the solo, give them a light classic on the trailers. And don't play a community sing all in one combination. Color it! Even kinuras get tired and wear out. And those

(*Continued on page* 28)

"Was the cause talking pictures? Or the new manager? Or me?"





THE JEWEL BOX: A FINE THEATRE IN MINIATURE

ONE OF the most unusual theatres in America has been opened on Seattle's Film Row. It is called the Jewel Box Preview theatre, and was created by the B. F. Shearer Company for use by film distributors, exhibitors, private clubs and commercial organizations desiring to screen pictures. (The B. F. Shearer Company is a Pacific Coast theatre equipment company.) The Jewel Box theatre, in point of equipment and refinement features, is really a fine theatre in miniature. Despite the fact that it has a seating capacity of only 70, the auditorium is acoustically treated to insure the finest sound reproduction, while draperies, carpets and stage curtains are similar to those in the great theatres of our large cities.

The auditorium is 18 feet in width, and 58 feet from the rear wall to the screen. The seating problem has been taken care of in a very "salesmanlike" manner, the B. F. Shearer Company being a distributor for Heywood-Wakefield. With the exception of the loge seats, which are all of the same type, the seating in the Jewel Box is composed of various models so that an audience of exhibitors may experience the comfort of new type seats.

A 9x12 Chromolite screen has been installed. The sound apparatus is by Universal. Projection is handled on two Kaplan projectors. Brenkert reflector lamps are used. Rewind tables, cabinets and other apparatus of a theatre projection room have been installed.

The construction of the projection room, which is of good size, is such that absosultely no sound from the machines reaches the audience, despite the small size of the theatre. Curtains and lighting effects are all controlled from a main switchboard in the booth.

The Jewel Box is air conditioned, equipment being by Kooler-Aire. The theatre is available daily from 8:30 a.m. until midnight, including Sundays, at a fee. Located in the B. F. Shearer Building, on Film Row, it is convenient to the exchanges.

Entrance to the theatre is through a little ante-room that has all the essential character of a lobby in a regular theatre. It is furnished with considerable elegance, having deeply upholstered chairs, soft carpetings, tables, and so on.

There is, in this tiny Jewel Box theatre, many a suggestion for the imaginative person contemplating the building of a small theatre of the 150- to 300-seat type opened during the past year.

The view shows the Jewel Box auditorium, looking toward the screen platform. The room is 18 feet wide and 58 feet long, and there are about 70 chairs. Equipment is quite complete, with the projection apparatus entirely that of a regular theatre.

TWO VERSIONS OF THE REVERSED FLOOR

One of them from New Zealand. The other the Schlanger plan of recent domestic origin, here developed more fully in a direct reply to the sponsor of the former. And if the general effect be that of a good argument, the talk is enlighteningly of ideas and methods.

Says Kenneth W. Aimer, Architect:

AMERICAN INTEREST in the reversed floor, as devised by Ben Schlanger, has just recently come to my attention through copies placed in my hands by a subscriber, and it prompts some description of our use of this scheme in New Zealand.

In 1923, my firm designed the Majestic theatre in Auckland, with a seating capacity of about 2,000, in which the reversed floor slope was used in the lowest tier or orchestra stalls. (I recall that one of the articles on the American method referred to the Thalia theatre opened this year in New York as the first theatre to use the reversed floor slope.) This lower tier contained 400 seats. The next tier, which started approximately level and was given a parabolic slope up to the back, accommodated about 1,000 seats. The top tier, with stepped galleries, had about 600 seats. After some delays due to financial troubles, this theatre was opened in 1925.

We have always used the principle of the parabolic curve in arranging our theatre seating, and it was most interesting to me to learn that this method is such a recent development in America. Many of the theatres designed by us have been for small country towns, where the only theatrical entertainment they can hope for is the motion picture, and in designing these theatres we have never been fettered by the old standardized practices of the ordinary auditorium.

I must confess that when we first attacked the problem of designing a theatre, the Theatre Royal Hamilton, in 1914, we had very little data available to guide us in arranging seating, sight lines, etc., and we we were forced to rely on an analysis of seating comfort, and the mathematics and geometry of sight lines and projection lines.

Since that time we have planned and supervised the erection of very many theatres in Auckland and surrounding country towns, and experience has shown us that the methods adopted from the first were sound and gave the most efficient results.

BRIEFLY, the principles on which we have worked and which produced the parabolic form of floor slope, resulting under certain circumstances in a reversed slope, are these:

Some form of stage or platform is usually called for, and where possible we arranged for the screen to be well back on this stage, so that the seating could be close to the proscenium, yet at least 20 feet from the screen. This distance of 20 feet we have regarded as the minimum to ensure a satisfactory view from the front seats.

Unless there is a possibility of the stage being used for dancing or similar performance, it is not necessary that the audience should see the floor of the stage, and then the only determining factor to govern the position of the screen in relation to the front row of seats is the angle to which the head must be raised to view the screen.

We found by experiment that the angle to the horizontal plane formed by a line from the front seat spectator's eye to the center of the picture, must not exceed 30° to ensure the comfort of these spectators. Or alternatively, if this angle must needs be greater than 30°, the seats must be tilted back proportionately, and the screen if possible tilted forward.

With the type of seats in general use in the smaller theatres, we secured satisfactory results by spacing the rows from 2 feet, 8 inches to 2 feet, 10 inches back-to-back, on level or sloping floors, and from 3 feet to 3 feet, 2 inches on stepped floors.

With the center of the screen fixed, and the position of the front seat determined in relation thereto, it is a matter of plane geometrical drawing to arrive at the slope which will give a satisfactory view to the seats behind the front row.

For example:

Spacing—2 feet, 10 inches.

Average height from floor to eye—3 feet, 10 inches.

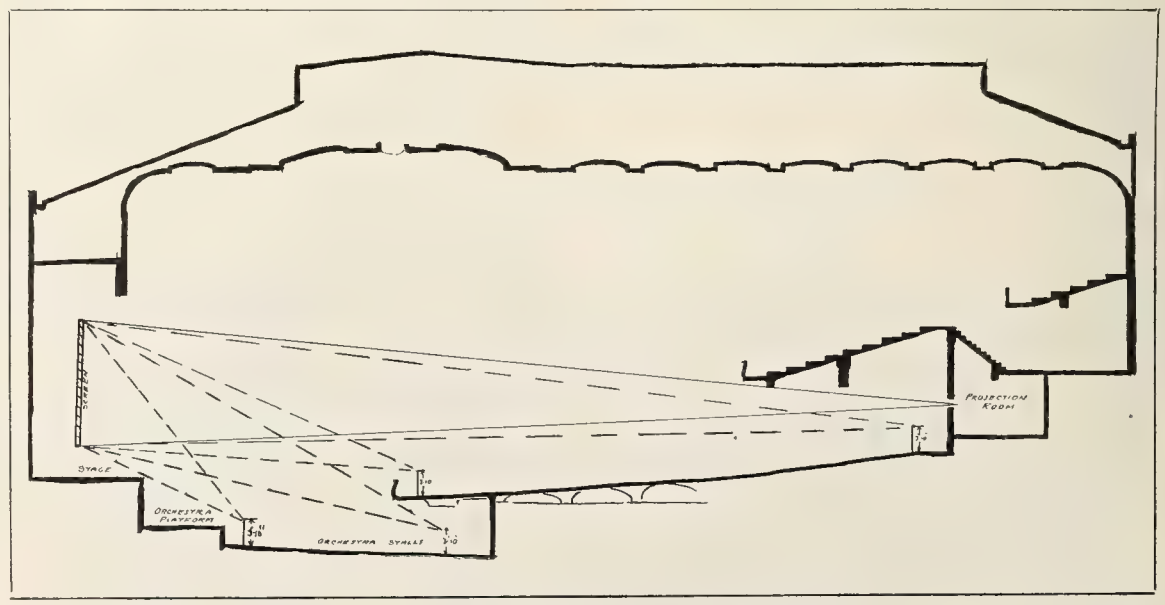
Average height floor to top of head—4 feet, 2 inches.

A line drawn from a point 3 feet, 10 inches above the floor in any row of seats, passing through a point 4 feet, 2 inches above floor in the row next in front, should strike at least 8 feet below the center of the screen to give a picture 15 feet high and allow a small margin.

The line of floor produced by the above setting out follows a parabolic curve, and since the sight lines thus secured form a system of lines that could be rotated round the screen center without altering their relation to each other, it follows that the same system can be adapted to a variety of theatre shapes, and that in certain circumstances it might suit very well to so arrange this system that the floor line, or parabolic curve, starts away from the screen with a downward or reverse slope.

The above is the process by which after some years of experience we arrived at the reverse slope used in the Majestic theatre in Auckland.

It should be mentioned that in setting out the seats and consequent floor line by the method described above, it is necessary that the rows of seats should be curved,



The floor scheme Mr. Aimer used in the Majestic, Auckland, N. Z.

otherwise those at the sides of a wide theatre will have a different line of sight from those in the center. This curving of the seats produces a floor shaped like the section of a shallow bowl or saucer. The correct curve is secured by taking as the center, the point on the main axis of the theatre not more than the width of the picture behind the screen.

In discussing these sight lines and floor curves, I have, of course, neglected such considerations as orchestra space, gallery steps, height of upper tiers, amount of overhang, etc. It is really a matter of careful trial and adjustment to secure the sectional outline that will best conform to, yet make possible, an entirely satisfactory system of sight lines.

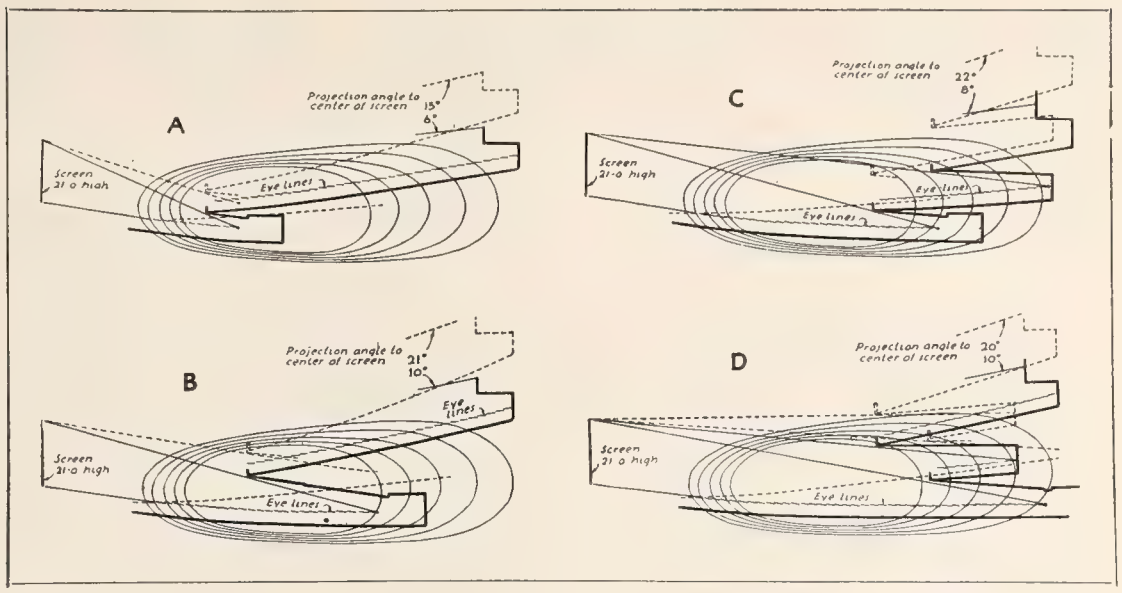


Figure 2, as referred to by Mr. Schlanger.

Says Ben Schlanger, Architect:

I WAS very glad to learn from reading the discussion of the reversed floor by Kenneth W. Aimer, that another architect also realizes that motion picture theatres should not be patterned after the ordinary auditorium that has for so long housed the stage performance. Mr. Aimer, however, might give the impression that the theatre designs of his firm have incorporated the use of basic principles of theatre floor design, as I have developed them. If this is the impression, I should like to correct it, and also to clarify the differences in results arrived at by Mr. Aimer's office, and those arrived at through my research work and used in my theatre designs.

Whereas some form of a reversed floor slope was used in the design of the Majestic theatre in Auckland, N. Z., I must point out that this particular floor does not serve the same purposes, nor does it assume the same physical appearance as in my theatre forms. The reversed floor design I have developed functions to increase the physical comfort and to relieve all eye-strain of the patron. To achieve this, I have been able to establish a definite mathematical relationship of the factors of optics and physical comfort in seating. From a careful reading of Mr. Aimer's discussion, and a careful scrutiny of the diagram section of the Majestic theatre, I find that there are no such relationships established in his design. I also find that he has made certain assumptions as to the placing of the screeen, the position of the eye level of the first row of seats, the pitches of chair backs, and the angle of the screen, which show a lack of recognition of the basic needs of physical comfort and optics.

For example, the assumption that there may be an angle of 30° formed by taking the eye level of the first row of seats and joining it with the center line of the height of the screen in relation to a horizontal plane, must be corrected. In being guided by such an assumption, which is wrong in itself, the architect is handicapped in his efforts to arrive at a successful theatre floor arrangement. It is impossible comfortably to view a screen that is placed according to the assumption that Mr. Aimer makes. Accompanying these remarks is a diagram which shows how the various factors governing the screen position are correlated, according to my findings. (See Figure 1.)

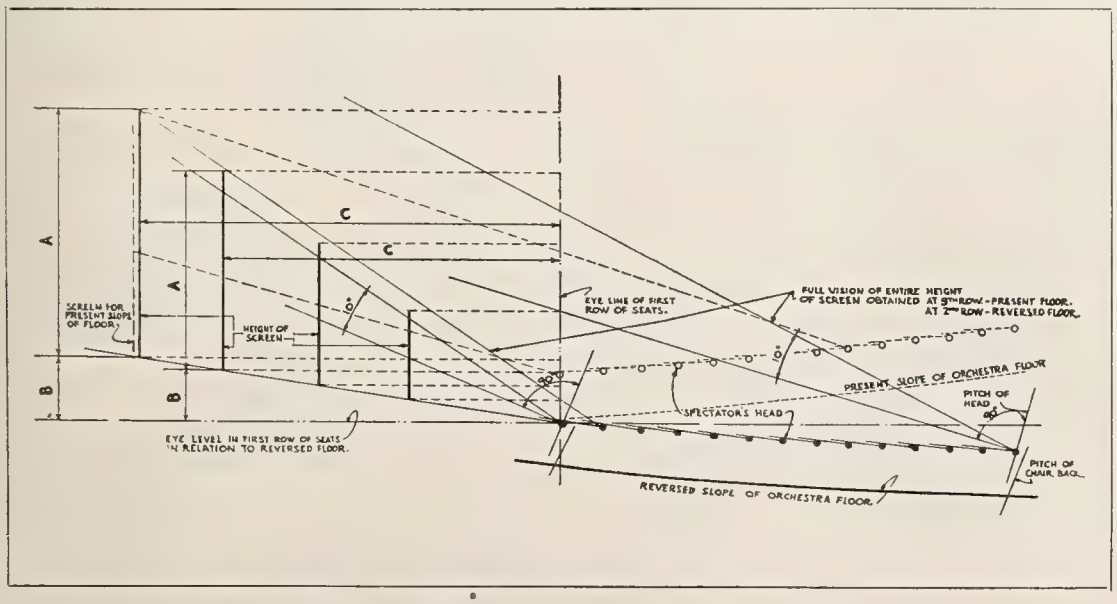


Figure 1 in Mr. Schlanger's discussion.

THE FORM of the Majestic reversed floor lower level certainly cannot, as developed, give the patron a comfortable view of the screen. A comparative study of my theatre forms with that of Mr. Aimer's will show that the physical outline of the reversed floor in the Majestic theatre is an optional form assumed by the designer, whereas the reversed floor, as I have developed it has a physical outline which is entirely developed by projecting a system of sight lines based upon physical posture in seating, and horizontal and vertical ranges of vision. This is necessary.

The parabolic floor which rises upward as it goes away from the screen is an old and common form in the United States. The *reversed parabolic* form, which is an entirely new development, is in no way a development of the common parabolic floor. Its development is based upon the recognition of the factor of gain in the vertical range of vision due to increased distance from the screen. This factor makes it *a development of the flat level floor,* rather than that of the common parabolic floor. Full vision of a screen can be obtained from the rear half of a flat level auditorium if the screen is raised a certain amount, while an unobstructed but uncomfortable view of the screen can be obtained from the front half under such conditions.

The reversed floor in the Majestic theatre has only about nine rows of depth; and also the downward pitch away from the screen is so slight that it is really difficult to regard it as a reversed floor. The reversed floor should be extremely flexible in its application. The number of rows should be limited only by practical bounds.

The position of the projection room in the Majestic theatre, while it affords good projection, forces the top level of seating higher than it need necessarily be. Accompanying diagrams of theatre forms using the reversed floor, show that the projection booth may be placed at a level above all other levels of seating, yet provide a highly suitable angle of projection. (*See Figure* 2.)

RECENT VERDICTS AFFECTING THEATRES

By LEO T. PARKER

The latest decisions of the higher courts in cases involving questions of law pertinent to theatre operation, analyzed expressly for the exhibitor

A REASONABLE state taxation law is valid which is effective with respect to theatre box office receipts. For illustration, in Apollo Theatre v. Anderson, (55 F. [2d] 66), it was disclosed that a state law provides as follows:

"A tax equivalent to 50 per centum of the amount for which the proprietors, managers, or employes of any * * * theatre, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor. * * *"

A certain theatre owner contested the validity of the law. However, the higher United States court held the law valid:

"It is not any more a violation of the powers reserved to the state to impose a tax upon the excess price of tickets sold at the box office than to impose a tax on the excess price of tickets sold away from the box office. * * * The tax upon the act of selling a ticket at the box office at an amount in excess of the established price printed upon the face of the ticket is a transaction sufficient upon which to base the imposition of an excise tax."

Liability for Defective Street

THE COURTS have consistently held that the duty of a municipal corporation to maintain its sidewalks and streets in a reasonably safe condition for use by the public is to use reasonable care. The theatre owner, also, must exercise care to keep a sidewalk in safe condition. However, a city is bound to keep all parts of the street in safe condition. In other words, it is the duty of the municipal corporation to protect the public from dangers near or in close proximity to the sidewalks.

Another important point of the law is that it is not necessary that a city have actual notice of the defective condition of a street in order for it to become liable for an injury. It is sufficient if the defective condition has existed for such a period of time that the city, *by the use of ordinary care,* should have discovered the same. These points of the law were discussed by the higher court in the recent case of Oklahoma City v. Stewart (8 P. [2d] 30).

The facts of this case are that a city installed and maintained, in connection with its water system, a water meter box in the grass adjoining a theatre building. The lid covering this water meter box was made of concrete and was an inch too small to properly cover the box.

One night, while alighting from an automobile, a prson stepped on the covering which, because of the loose fitting of the lid, turned and caused him to fall, thereby sustaining severe injuries.

The injured person filed suit to recover damages. It was contended that no liability existed for two reasons, first, because the city officials were not informed that the box was defective; second, because the box was in a location not intended for pedestrians to walk.

However, notwithstanding these contentions, the higher court held the city solely liable. The building owner was not liable because the meter box was the property of the city and the former was not obligated to maintain it in a safe condition. This court said:

"It is not necessary that a city have actual notice of the condition of its streets and sidewalks. It is sufficient that the defective condition of the street or sidewalk had existed for such a period of time that the city, by the use of ordinary care, could have discovered the same. * * * The duty of a municipal corporation to maintain its sidewalks and streets in a reasonably safe condition for use by the public, and to exercise ordinary care in its inspection of its sidewalks for places of danger is *not* confined within the exact lines followed by the public in passing over the sidewalks. It is the duty of the municipal corporation to protect the public in the use of its sidewalks from dangers near, or within close proximity to, the sidewalk."

City Authorizes Use of Sidewalk

GENERALLY SPEAKING, the city council has the power to supervise and control the streets and sidewalks of a city with authority to cause to be removed any structure which encroaches upon the same, nor is this power lost because of inaction of the city governing body for a long period of time. On the other hand, the municipal authorities cannot legally authorize a use inconsistent with the right of the public to the reasonable use and enjoyment of these public ways. The latest higher court case involving this point of the law is State v. City of Marianna (39 S. W. [2d] 301).

The facts of this case are that a property owner obtained permission of the city council to tear down the buildings then located on his property and to erect a building on the site of the old one. In order to remove the debris, it was necessary to use a part of the street and all of the sidewalk and he asked permission to make this obstruction. The council voted "to grant all of Mr. McClintock's requests, and he was informed that he was at liberty to proceed according to his own plans." Pursuant to the permission the property owner proceeded with the demolition of the old building and caused to be erected on its site a modern two-story brick building with a basement. As a means for gaining entrance to the basement he appropriated one-half of the eight-foot sidewalk abutting on the building and caused to be cut through the same an aperture of sufficient width to permit private passage.

Certain citizens filed suit to prevent use by the property owner of the sidewalk for the purpose of gaining entrance to the basement. It was contended that the above mentioned permission related exclusively to the *necessary* use of the sidwalk and street during the construction work. Notwithstanding this argument the higher court held the property owner entitled to maintain the stairway in the sidewalk, and said:

"We conclude that the correct rule is that the governing body of municipalities may, within its discretion, permit an encroachment upon the streets or sidewalks where such encroachment is not of such nature as to necessarily prevent the reasonable and proper use by the public, and which does not of itself constitute a common nuisance. The facts as presented by the petition in this case do not show a complete obstruction of the sidewalk, but only a partial obstruction, nor does it show any special damages suffered. * * * We are of the opinion that the allegations sufficiently to show the obstruction was made with the assent of the city council, and its refusal to abate such obstruction is a proper exercise of its discretion."

Liability for Employe's Injury

A PERSON whose employe is negligent and causes an injury is liable, although the injured person is employed by another. This is particularly true if it is shown that the employer of the injured employe was not negligent.

For instance, in McComas v. Al G. Barnes Shows Company (12 P. [2d] 630), it was disclosed that an actress of the William Fox Studio sued to recover damages for injuries sustained when she fell off an elephant which she was riding while making a scene. She filed suit against the pro-

(*Continued on page* 28)

Announcing the Fall Buyers Number of BETTER THEATRES: NOV. 19

Quigley Publications is pleased to announce that the November 19th issue of Better Theatres will be the annual Fall Buyers Number. In design, this special issue will be of the same comprehensive, authoritative character that has established the Buyers Numbers of Better Theatres as the standard reference books of the motion picture theatre business. Published at a time when the motion picture industry has begun its 1932-33 season, the Fall Buyers Number will bring to its 12,000 exhibitor readers an editorial content built to be of practical aid in the industry's efforts toward a resumption of its normal pace.

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MODERN PROJECTION

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THE MOTION PICTURE MOVES ON

By GEORGE SCHUTZ

Some of the significant things the technicians are doing in projection, sound and other fields

CONSISTENT technological progress has been made during that period in 1932 covered by the committee reports of the Society of Motion Picture Engineers, just recently turned in. In spite of the depression, which of course exerted considerable restraint upon the technical and purely scientific activities of the motion picture industry, important advances can be reported, some of them, indeed, suggested by the economic conditions, being aimed at lower costs of production.

The faster emulsions that were introduced, not so long ago, are now used for both exteriors and interiors, and have been adopted even by amateurs. Film laboratories have mastered the problems introduced by these emulsions, and handle them now in a routine fashion. The industry still awaits a suitable emulsion for sound recording, and in the meantime, must utilize to the best advantage the emulsions at hand.

High-grade portable sound recording equipment, and silent, or nearly silent, cameras are being developed; improvements are being made in methods of synchronizing and prescoring, and in the technique and equipment used for dubbing or re-recording.

A most notable technological development of the past few months was the establishment of dimensional standards for the apertures of sound cameras and projectors. Color processes have not been used to any great extent by the industry during the past year, although consistent progress is reported by the color industry. Considerable activity is reported in amateur color cinematography, and a wellknown firm has announced that its high sensitivity emulsions are now available in this field.

Improvements in acoustics, especially in theatres, continues as the public becomes more and more conscious of what constitutes good reproduction of sound. Great improvements have been made in recording, extending the ranges of volume and frequency to limits hitherto unattainable, adding remarkably to the brilliancy and naturalness of dialog and music.

In the laboratory, the sensitometric method of control, so long followed in sound track processing, is now beginning to find application in picture processing. In general, scientific methods are continuing to improve their foothold upon the industry and are paying dividends, not only in the form of an improved product, but also in developing a more sane and economical production technique.

Prominent among the activities of technologists during the past year has been the work devoted to studying the causes of the mutilation of film and of vitiating these causes. The Projection Practice Committee of the S.M.P.E. began serious work on this subject some time ago. The ramifications of the study, however, extend into the exchange, so that recently the Committee on Exchange Practices has taken up that phase of the work.

THE PROBLEM involves, first the satisfactory "processing" or treatment of prints before being sent to the exchanges; next, the handling of the prints by the exchanges while under their control; and finally, the handling of the print in the projection room by the projectionist. Intimately related to the condition of the print is the condition of the projection machine. Each defect of the machine produces its own characteristic mark on the film. The work of the Projection Practice Committee, therefore, is concerned particularly with the clearances, tolerances and tensions, as they do and ought to exist in projectors, and the work of the Committee on Exchange Practices will follow up this work with an attempt to correlate the kind of damage suffered by the film with the agency causing the damage. This is an extremely important matter—the ability to diagnose the condition of the projector by studying the markings of the film—and one that ought eventually to save the industry thousands of dollars.

Efforts are now under way to devise a method of testing the output level of several projectors while in use for the purpose of maintaining an equality of performance of all the projectors. Determination of a method of checking the continuity of the speech circuits of loud speaker units while in use, and for equalizing the sound volume before each performance, is another important object of present activities. A study of theatre problems of the release print, dealing with processing of film, buckling of film, density of positive prints, cutting film for change-overs, uniformity of volume level, and use of the present standard release print, is being made by the S. M. P. E., while a study of various operating problems of projection, including the relationship between supervision of projection and the maintenance of superior performance and the costs of operation, is in the hands of an S. M. P. E. committee.

Among the problems facing the Projection Screens Committee of the S. M. P. E. during the past six months were those of determining the nature and characteristics of new screens placed upon the market, and of devising new and simple means of measuring the illumination and reflection factors. One of the most interesting subjects of inquiry was that of determining the reasons why the color of screens becomes yellow as the screens age. Although much is not known about the causes of discoloration, it is believed that the fault may be ascribed, not to the pigment employed on the screen, but to the vehicle used to carry the pigment. In other words, it seems that the prevention of discoloration of screens is concerned more with the selection of the vehicle than of the pigment, a fact that one would not be led to suspect.

EMPHASIS is being laid on the fact that although much valuable use has been made of the existing formula developed by the late Prof. W. E. Sabine,

for calculating the acoustical characteristics of auditoriums, this formula has been found to be inadequate under certain conditions, and a real need exists for an extension to this formula. More attention than ever is being paid by architects and theatre owners to the importance of adjusting the auditoriums acoustically so as to realize the highest possible quality of reproduction of sound.

Further study is being made of reverberation, the importance of establishing for each theatre, or each *kind* of theatre, what is known as the "maximum time of reverberation." This is a measure of the greatest amount of reverberation permissible in a given theatre without permitting interference. The recognition of the need of such a maximum amount of reverberation implies, of course, the equally urgent need of preventing an auditorium from becoming too "dead," or not sufficiently reverberant.

The problem of preventing the transmission of noises from the exterior into the auditorium is also one of great importance, in addition to that of damping the noises arising from vibrating equipment within the theatre building, such as ventilating equipment, and the like. Mechanics as well as acoustics are involved.

And there is also, finally, that very important question of relating the acoustical characteristics found in the motion picture studio to those found in the theatre. This is a question that has been entirely neglected in the past, despite the importance of its bearing on the satisfaction of the customer.

In recording studios there can not be said to exist any consistent practice as regards acoustical conditions which range from the extreme deadness of cloth-walled sets to the hardness of painted plywood flats. The optimum relation of studio acoustics to theatre acoustics can not be simply expressed; as a first important step, review rooms and preview theatres should be adjusted to have the acoustical characteristics now considered optimum for auditoriums of their size. Reproducing equipment in the review room should also be as free from distortion as possible, so as not to impart to the reproduced sound its own idiosyncrasies. With present methods, previews are heard under such varying conditions that a concerted opinion of a picture is difficult.

Incidentally, to gain an appreciation of what has been going on in the development of the motion picture, in its manufacture and its mechanisms of reproduction, and what researches in its art and science are under way at the present time, and the direction in which these researches point, one has not only an adequate but a comprehensively organized source in the reports of the committees of the Society of Motion Picture Engineers. The activities of these committees are always sufficiently adjusted to the current practical needs of the industry technologically to be timely, and therefore newsy. In great measure the reports of them plot the technical advance of the motion picture while it is actually in movement.

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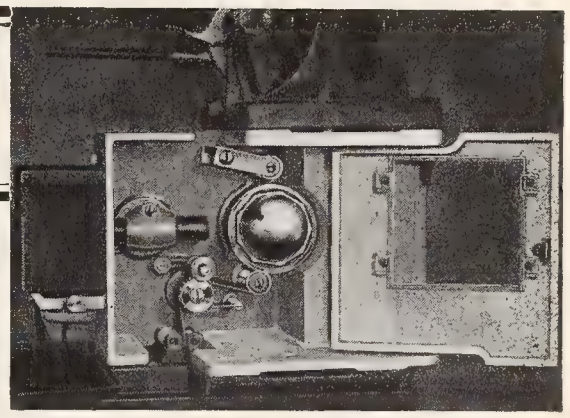
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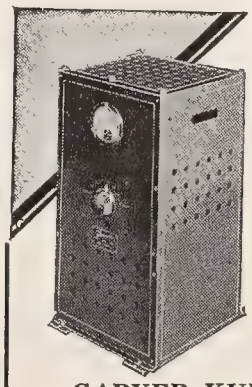


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PROJECTION MART

Equipment News and Comment

PHOTOELECTRIC CELLS

● A full line of photoelectric cells for theatre sound reproduction and industrial application, has been announced by the Continental Electric Company of St. Charles, Ill.

The manufacturer describes his process as based on the McIlvaine patents covering a method of cathode coating, and on a number of other technical devices. The cells are available in all standard types, while special types can be supplied.

PORTABLE EQUIPMENT

● Portable sound-on-film projectors have been placed on the market by the Kolograph Company of Indianapolis. Illustrations and specifications show it to be extremely compact. The entire operating mechanism is mounted in a metal case 18 inches high.

Operation is on a.c. current at from 100 to 120 volts, either 50 or 60 cycles. The photoelectric cell amplifiers are incorporated in the main amplifier.

THE INDIAN MARKET

● Very specific market data have been issued by the U. S. Department of Commerce on India. It is stated that the trade in that country could use at least 150 reproducing sets if low-priced equipment could be had on convenient terms.

Practically all theatres in the larger towns have been wired, these numbering, according to the latest figures, about 180.

It is stated that equipment should be easy to install and operate. Credit terms vary, but it is believed that 25% with the order, 15% against inland railway receipts, and the balance in 12 monthly payments, would be acceptable.

BY WAY OF NEWS

● Hermany A. DeVry, Inc., has purchased the Q. R. S. DeVry Corporation of Chicago, manufacturers of motion picture cameras, portable, projection and sound equipment. New quarters have been acquired, and the plant will be reorganized for extension of its range of product and service.

The Simpson Instrument and Lens Corporation of Chicago, has purchased the lens business of the Brinner Optical Manufacturing Company. The Simpson concern, which was just recently formed, will specialize in the manufacture of lenses of most all commercial as well as scientific types. Ray Simpson is president.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



F. H. Richardson

OVERHAULING MECHANISMS IN THE PROJECTION ROOM

EVERY LITTLE while comes a letter similar to the following:

"The manager of this theatre is desirous of obtaining the necessary tools for the repairing of our machines. I told him I thought you would be good enough to suggest a list of tools we would need, also a place to buy same. He wishes to bring the machines up-to-date, or as nearly so as possible, and, since our business is no exception to the general rule, wants to do so as cheaply as possible. At present the tools supplied by the management consist of a screwdriver and a pair of pliers."

From that last I am allowed to suppose the correspondent is not operating the theatre, but is its projectionist. Then why not call things by their correct name? Just what is meant by "machines" is not certain, but presumably the projector mechanisms are what stand in need of repair.

While I sympathize with the desire of the manager to effect repairs as cheaply as may be, still he will do well to consider very seriously just what really is a cheap job. Theatre patrons of today are more critical than formerly. Projection faults which ten years ago would have passed wholly unnoticed, may today be sharply criticized and result in loss to the box office. If friend manager "saves" even so much as fifty dollars by doing a home-made repair job, and that job is sufficiently less excellent than a factory job to cost the box office one hundred dollars—well, the job just cannot be called really cheap. It is in fact very expensive. And, believe it or not, the thing is by no manner of means impossible.

Hard as are the times, the really best advice I can give the exhibitor is to obtain, except in the matter of minor repairs, two loan mechanisms from the factory (which will cost only express charges) and have the mechanism repaired at the factory.

In the case in question I assume the manager proposes to give the mechanisms a thorough overhauling. He proposes to "bring them up-to-date," and that is a job which I would not myself care to undertake. It is hardly to be presumed that the projectionist, or anyone else on a theatre staff could possibly do such a job in the best manner. Projector mechanisms are now made, in some of their more vital parts, so that the permissible clearance is only one ten-thousanth of an inch. All or nearly all parts are in a high state of accuracy. How is it possible for theatre men, projectionist or otherwise, to work in such measurements?

The projectionist, if skillful and experienced, might make a "fair" job of it, but "fair" jobs are not now desirable. Near-perfect jobs are what is required, and it is not conceivable that the projectionist in a small theatre in a small place, now supplied with a screwdriver and pair of pliers by the management, can possibly produce a near-perfect job, where such a high state of mechanical accuracy is essential to best results.

The projectionist should be supplied with a gas plier for handling hot carbons, a pair of about 8-inch cutting pliers, one large and one small screwdriver, one well magnetized long, narrow-bladed screwdriver for small screws (this to be well tempered at its blade point), one pair of pliers for notching film at broken sprocket holes, one small riveting hammer, one carpenter's claw hammer for general work, one hack saw, one large and one small cold chisel, a suitable assortment of files, a small gasoline torch for light soldering (such as wire joints), solder and solder flux, an assortment of punches, a suitable assortment of wrenches, a few sheets of Nos. 0 and ½ sandpaper and emery cloth.

That is all I think of at the moment. The assortment is intended for general service in the projection room.

THE S. M. P. E.'S "FALL MEETING"

IT IS NOT often I feel impelled to criticise any action of the Society of Motion Picture Engineers, but that does not mean never, and just now I feel a bit agitated because the board of governors of the S. M. P. E. made the decision that because of the present rather flinty times, the regular four-day fall session of the Society would not be held. Instead, it would meet at the Hotel Pennsylvania in New York, put itself outside a dinner, count the ballots and announce the names of the officers elected. There would be addresses by President Goldsmith and Terry Ramsaye and some motion pictures.

Well, the dinner was good. So was the address by Doctor Goldsmith, while the talk by Terry Ramsaye was a knockout. So far so good. But motion picture engineers do not assemble, let us hope, to look at the didoes of an animated cartoon, and a feature production of merely ordinary significance.

There were some colored pictures which were very interesting as illustrating how far one color process has advanced. That picture had a right place at the meeting, the others not. We can see pictures at theatres.

It is really too bad to abandon even one regular session, but if it must be done, then at least what little time is available at a one-evening session should be employed usefully. In the time utterly wasted by the picture display, at least one or two important committees might have reported, and considerable business of real worth accomplished.

The S. M. P. E. is fortunate in again having Doctor Goldsmith as its chief executive. J. H. Kurlander was re-elected secretary. J. I. Crabtree remains past president. William Kunzmann of the National Carbon Company, is now vice president. H. T. Cowling remains as watch dog of the treasury. W. C. Hubbard of the General Electric Vapor Lamp Company, is on the board of governors.

NON-INTERMITTENT PROJECTORS

B. H. SNYDER, manager of the Unique theatre in Gunnison, Colorado, writes: "It has been exactly two years since you paid us that wonderful compliment following your visit to our city. It certainly thrilled us to read from your own pen that our projection and sound was equal to any you had seen or heard in towns of our size and even larger. Many times I have wanted to write and thank

you, but think the chief reason I did not was that I could not express my appreciation adequately. Meanwhile we have kept up with your articles on sound and picture projection and have obtained a world of good from them.

"We have a new projectionist since you were here—a young chap who has been attending our local college for some while. He is taking a pro-engineering course—preparatory to electrical work, and has developed into an expert in sound, in consequence of which we have had to have no service on our equipment since he came. Here is a question he wants to ask: What, if any, are the developments in new projectors using synchronized light and thereby eliminating the intermittent movement?"

The reason I spoke as I did about your sound, Friend Snyder, was because your work deserved praise. It is always a real pleasure to be able to say nice things. If Friend Brand (the "new" projectionist's name is Fred Brand) is forging ahead in projection knowledge and has the will to apply his knowledge to his work, as it seems he has, I most sincerely hope that he will continue in the work of projection We need men of that kind.

There are no late developments in synchronized projection. If Mr. Brand asks this question with a view of tackling that problem himself, I advise him by all means to let it alone. Some very brilliant men have worked long and earnestly to solve that problem, and while it is not impossible that one man really has the answer, still if he has, he does not regard it as good policy to "spring" it yet.

If Mr. Brand merely wants to know if there is such a projector now available, I would say that, from the commercial viewpoint, there is not. He could secure such a projector in Germany, but the thing has a dozen or more lenses, weighs something like half a ton, and is very costly. (It was used for some time in a New York theatre, but was discarded.) So really there is nothing of interest at this time to tell you along these lines.

THE CAPACITY OF S. R. A. CARBONS

STANLEY SEABOLD writes from the city of Denver as follows:

"I have just had an argument with a projectionist of this city. I am not now a projectionist, but am studying and I aspire to be one some day. This man declared the S. R. A. carbons were no good. He said he could not hold a steady light with them. He said he was using 35 amperes and 12-mm. positive. I have been at pains to secure and study the various recommendations of carbon manufacturers. I told him he was overloading the 12-mm. carbons, whereupon he said, 'You've a lot of gall telling me how to use carbons! What in Hell do you know about it, anyhow?' Whereupon I removed myself from his august presence. What, Mr. Richardson, is your opinion?"

Well, Friend Seabold, I'm afraid if I set it forth fully in print, it might not look well. Let us rather consider the effect of such crimes. Almost everything now used in projection practice is designed to be used in some exact way, though usually there is a fairly close tolerance both ways from what is considered as the really best thing, since it is not always possible (for example, in current flow) to maintain a rigid exactitude.

Carbons are no exception. The projectionist who is using a 12-mm. S. R. A. positive at 35 amperes is guilty of serious overloading. He is disregarding the manufacturer's instructions and working wastefully and therefore inefficiently. He is wasting current, wasting carbons and getting poor results compared with what he might and should get.

The S. R. A. 12-mm. positive is designed to carry between 28 and 32 amperes of current. Twenty-eight is the least that can be used to get the best possible result; 32 is the highest for maximum results and efficiency. If 34 or more amperes be used, there will in all probability be more or less constant sputtering and unsteadiness of illumination.

It is the projectionist, not the carbons, that is to blame.

S. R. A. carbons of from 12 to 14 millimeters are given the following current ratings by the National Carbon Company: 12-mm., 21 to 24 amperes (sputtering starts at 25 amperes); 13-mm., 28 to 32 (above 34 sputtering may be expected); 13-mm., 32 to 42 (sputters at 44); 14-mm., 42 to 52 (sputters at 55).

It is cold fact that much inefficient and low quality work results from failure of projectionists to study and closely follow instructions sent out by manufacturers of various equipments or equipment parts. Manufacturers not infrequently complain bitterly to me regarding this failure. They are themselves vitally interested, of course, in the good performance of their product. They often conduct long, careful and not infrequently very costly experiments to determine exactly under what conditions their product, either as a whole or in its various parts, may be made to develop the very best possible performance. They carefully compile instructions for installation and operation, which are sent out with the equipment or with a part.

Presently, however, they often receive a vigorous howl to the effect that the device or the part is "no good." Investigation not infrequently develops the fact that the instructions for its installation and use have been either partially or wholly disregarded. Such procedure represents shamefully poor work. When a new equipment or part is received, accompanied by instructions from the manufacturer, it is only intelligent to assume that the men who designed and built the thing know decidedly more about it than do those who have never laid eyes upon it prior to its arrival in the projection room. It then most emphatically is up to them to install in strict accordance with the instructions, and to operate it, also in faithful compliance with them. If later, when the projectionist has become well acquainted with the device or part, and understands both its theory and practice thoroughly, he believes he can make changes which will result in either better results or more efficient operation, or both, it is permissible that he make very careful, reasonable experiments, first, however, being very certain before he starts that he will be able to restore the original condition in the event his ideas do not pan out as he expected.

I am sorry you did not give me the name of the projectionist, Friend Seabold A man using a 12-mm. S. R. A. carbon at 35 amperes, and who is abusive when the fault is pointed out to him, should be dealt with, and to my way of thinking the union itself should do the dealing, with instructions to study the ratings of carbons.

NEW MIRRORS LIKELY TO BE BETTER

FROM THE projection staff of the Colonial theatre in Southington, Conn., comes this request for information:

"We are using reflector type lamps for projector light sources. The mirrors have started to fade. We would like to know if it is practical to have them resilvered."

Just a bit vague, as is the case with so many, many requests for information. "Beginning to fade" is not definite. However, since the request concerns the practicability of resilvering, I am justified in assuming that the outer or concave surface is deemed perfect and that the silver backing is either coming off in spots or failing in some other way. (Projectionists asking for advice should be very careful to describe such things in minute detail.)

Yes, the mirror can be resilvered. You could write the Peerless lamp makers (that is the kind being used) and ask where. However, I would strongly advise you to install new mirrors, for the following reasons. In the first place, if you have the old mirror or mirrors resilvered, when it is all finished and done, if you include transportation charges, I think you will find you will have paid out almost if not quite as much as new mirrors would have cost—and you *won't have new mirrors.*

THE S. R. P. AND PERFORATED SCREENS

FROM E. E. Van Fradenburg, projectionist of the Valley theatre in Manassa, Colo., comes this interesting communication:

"Just read current BETTER THEATRES and would like to comment on one or two things. You have on several occasions printed complaints concerning the mutilation of the Standard Release Print. I presume there really are such things done, but with very rare exceptions I have never received a print in any other than good condition. Possibly the exchanges serving this territory are more efficient than elsewhere, though I see no reason why that should be.

"Often I get a laugh at the 'standard'—so called. By this I mean that the Academy told us exactly the way the leaders were to be numbered, the size of the letters, border, etc., yet not all follow this standard, though the results achieved by

other methods are the same. This seems notably true of Universal. Columbia does not use the same style signal mark the others do. However, the dots are there. The footage is correct and the whole thing works like the proverbial charm. I regard the S. R. P. as the greatest improvement in projection practice that has ever happened.

"Very seldom have I had a changeover dot so dim that I failed to see it. Even when that happened I have thought perhaps it was my fault, rather than fault in the signal. Light might have been momentarily dim at that point just then. Happens once in possibly 150 prints. Result was about five seconds of dark screen, and while not so good, it was nothing to call out the troops about. Had it been a white screen—well let us not go into that. We often have a dark screen for a few seconds due to the film, so one more added maybe once a month at changeover won't work very serious harm.

"However, the thing I want really to comment on is your article about perforated screens. I have for a long while held the perforated screen to be unnecessary, and that it makes adequate screen illumination very hard to obtain. With that in mind I have tried the following experiment. With the projector lamp not working, but with the sound on I have had regular patrons of the theatre stand at the rear and walk toward the screen, with the instruction to tell me just where the speakers were, or where some individual speaker was. Without exception they have located the speaker as being in the screen center vertically, and about 4 feet from the edge horizontally, when in fact the horns were at that time located at the sides of the screen. They would advance until quite close to the screen, say about 6 feet, at which point they would begin to be puzzled, finally locating the voice where it actually was.

"By way of explanation, I left the screen blank (projector lamp unlighted), for the simple reason that were the figures in action on the screen, the average person would locate the words as coming from the speaker's mouth, even though they came from the ceiling. I have tried the above described experiment with a dozen different people. The result was almost exactly identical in each case."

Well, Brother Van Fradenburg, I have pretty well made up my mind concerning the perforated versus the solid screen. I am of the opinion that the perforated screen detracts from both the sound and the picture sufficiently that its total effect is to do decidedly greater harm than it does good. Were I myself to become an exhibitor tomorrow, I would lose no time in installing a solid screen. I would then call in the sound engineers to work out the best possible effect in sound distribution. As to the theatre patrons, except possibly for a few seated in the very front rows, I would do absolutely no worrying at all. I would not advise them of the change and would be quite willing to place a wager at at least even money, that if the horns be rightly placed, and possibly treated as I shall later describe, not more than one in ten of the

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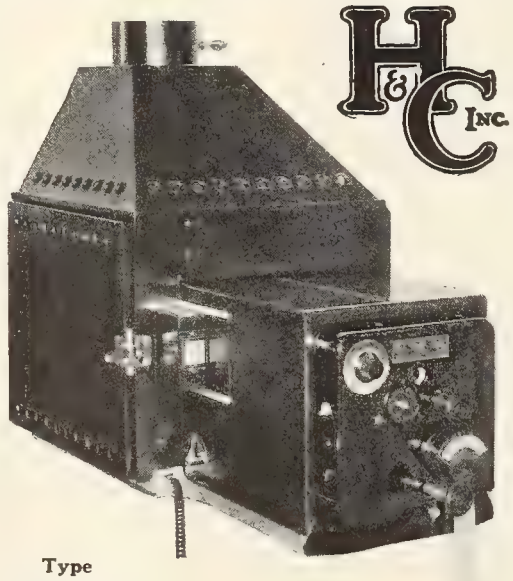
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theatre patrons would note the change, while the tenth would be unable to point out any really valid objection.

As against the perforated screen, we would have a large gain in light, or considerably reduced current bills, and much better chance of cleaning screen surfaces effectively. I myself believe there would be a distinct improvement in sound as well.

It seems reasonable to assume that the best location of the horns would not be at the sides of the screen, but at either the bottom or top, or both. The reason for this assumption is obvious. The screen image, save in cases of outrageous distortion set up by unapproved and rather silly near-the-ceiling projection room location, is much wider than it is high, therefore any ill effect set up by the proposed chance of horn location would be decidedly greater with them at the side or sides.

Another thing: It seems reasonable that placing horns behind the screen would have considerable effect upon sound distribution. (I wonder whether or not Erpi, RCA or anyone else has tried locating the horns at top or bottom of screen, their mouths covered with material something like tautly stretched cheese cloth, or possibly something heavier?) Possibly such baffle should, for best results, be placed at a distance from the edges of the horn mouth to be determined by experiment. Personally I am quite certain this experiment deserves very thorough test. Whether or not this is the proper method, I am for the solid screen, with the horns placed at top or bottom, or perhaps both, but *without any broadcasting of the change until it has been in use for at least a reasonable time,* say one month. Too late for Mr. Chronic Kicker to put up a protest then, if he has not already discovered the change!

NOTING EXCELLENCE IN PHOTOGRAPHY

LESTER BORST, projectionist of Two Rivers, Wis., writes, "The last week, projectionally speaking, has been a paradise for us, by reason of the fact that we have had three features which we consider as the very acme of excellence in photography; namely, MGM's 'Speak Easily,' photographed by Harold Wenstrom; Caddo's 'Sky Devils,' on which Tony Gaudio did the camera work; and lastly, Metro's 'Unashamed,' which had Norbert Brodine as the cinematographer. If you have seen these, or any of them, you may understand my enthusiastic praise."

I have as yet seen none of them, but am able to understand and appreciate the enthusiasm the real projectionist feels when he receives prints with which he may do himself credit on the theatre screen; also his chagrin when prints come which, do what he will, permit him to get only imperfect results.

However, let it be clearly understood that imperfect prints are by no manner of means always chargeable to carelessness or poor work on the part of the cinematographer. When the cinematographer has finished with his work and has handed over the negative, the finished result, insofar as individual prints be concerned, is dependent upon dozens of things. Even a slight error in two or three of them may have the effect of placing in your hands a decidedly unsatisfactory print, whereupon both the cinematographer and the projectionist automatically become the goat.

As a matter of fact, many inferior prints are sent out which were printed from perfect negatives. The fault may be due to some carelessness on the part of some individual in the printing room. It may be due to some carelessness in development of the print, or some fault in the developer itself, or even in the drying of the print.

I am glad to see the cinematographer get full credit for excellence in results, but don't want him to be blamed, by inference, for faults in prints. He has plenty of sins to do penance for, without being saddled with those many which have their seat in the development labs or in the printing or drying rooms.

AN INGENIOUS TESTING DEVICE

HERE IS a brand new one! John Sulman of Chicago, comes forward with the following:

"I have gained a great deal of benefit from your department in BETTER THEATRES. I am a projectionist in a suburban city and feel that I should, in my turn, help your good work along by contributing a scheme I am using and have found to have value much more than equal to the work entailed.

"My boss has a machine into which he dictates letters for his stenographer. When our present sound outfit was installed a while back and pronounced working perfectly by the installation engineers, I bought me a new wax record for the dictating machine at a cost of a few cents. I also obtained a 50-foot strip of new film.

"Getting friend boss' permission, I moved the dictating machine down into the auditorium, pulled the screen up out of the way and mounted it (the machine), with its receiver held facing the center of the center horn opening. In the mouth of the receiver I mounted a large paper cone to increase the area of its opening, and working by trial and error, trimmed it down until it picked up the correct amount of sound. Then I projected my strip of sound film and recorded the results in sound on the wax record, which, together with the film strip, was carefully wrapped and stored.

"Now whenever I think the outfit is not working right, or is not as good as it once was, I just exhume that film strip and make a new sound recording, whereupon by listening to them both in the dictating machine, I am able to form a pretty good idea as to just what fall-off there has been, if any, and exactly what the faults consist of. What do you think of the stunt, Friend Richardson?"

Well, Friend Sulman, I don't believe I would care to go on record with an opinion. In the first place, I think few projectionists would have access to such a machine. In the second place I really doubt that the

sound reproduction of such a machine would be such as would enable one to form a very accurate opinion. Perhaps I am wrong about that, but I don't believe I am unless it be possible to reproduce the recorded sound through the theatre horns, and I think that could hardly be done.

But what do the rest of you think of the idea?

TO VASELINE OR NOT TO VASELINE

DALE DANIELSON, chief projectionist of the Mainstreet theatre in Russel, Kans., takes issue with me as follows:

"Referring back to the March 12th issue of BETTER THEATRES, I take issue on two things; first, with projectionist John B. Meeker regarding the use of vaseline on fader contacts, and, secondly, with your commendation of his objection thereto.

"I have used a W. E. 12-point fader for fully three years and have kept its contacts lubricated with vaseline continuously. Today it is in A-1 condition. Not only does the vaseline keep the contacts from cutting, but also it makes for smoother action and an almost complete freedom from a scratchy changeover.

"As regards dust, every fader should be cleaned daily, or at most every other day, using Carbona or carbon tetrachloride. If this practice be rigidly followed, not enough dust can possibly reach and adhere to the contacts to cause harm. Surely, Friend Richardson, research departments, such as Erpi, for example, maintains, have studied this long enough to know what is best.

"And now I want to agree with projectionist Louis A. Goldman, same issue, of BETTER THEATRES, where he disagrees with projectionist Jeffres and says all changeover marks are not standard. I would like to add a bit to that. He (Goldman) found two Columbia prints different from standard in that they only had 10 feet between cues, whereas the standard calls for 11 feet.

"I find some Vitaphone comedies with only one cue, placed approximately 4 feet from the end. I feel sure no one had made a cutout, for the reels had not been doubled and the action and sound were unbroken. I also find some United Artists prints to have cue marks much smaller than the standard demands, though I will say they are plainly visible."

CONCERNING SOUND GATE TENSION

CHARLES N. DALBY of Montgomery, Mo., asks, "Will you be kind enough to tell me what the tension should be at the sound gate aperture?"

Up to date I know of no authoritative statement on this point, insofar as has to do with pull in ounces. The only rule I know of is that the sound gate tension must be sufficient to eliminate what is known as "gate flutter," resulting from lack of absolute uniformity of film motion over the sound aperture. If by reason of insufficient tension pressure the motion be not absolutely even over the sound aperture, then gate flutter, usually in the form of a harsh, sort of rasping noise, will appear.

It is highly important that the gate tension be not excessive, however, since that will wear the sound sprocket teeth unnecessarily, as well as work injury to the film sprocket holes, whereupon "sprocket flutter" will probably develop, since what is termed "flutter" may have its seat in the sound sprocket, usually by reason of worn teeth.

Should flutter appear and the sound sprocket teeth be worn, the first thing to do is install a new sprocket. In fact, as soon as wear visible under a magnifying glass is evident, the sprocket should be renewed. Don't wait for Old Man Trouble. Beat him to it! Dirt on the face of the sound sprocket will, of course, produce flutter, but surely by now there is no projectionist so shiftless that he would tolerate a dirty sound sprocket, save in the event something has adhered to its face during a run, which could not be removed until the reel was finished.

If any projectionist feels able to set forth information as to the adjustment of sound gate tension, let him stand forth and be heard.

PHOTOGRAPHING DIRT IN CAMERA APERTURE

HENRY MAITRE, member of local 293, New Orleans, hands us a new one, as follows:

"I have something that I ask you to publish, provided it meets your approval. I am using standard plates [meaning, presumably, the new standard aperture plates]. Enclosed find two film clippings, both marked, in which you will observe dirt on the edge of the frame line, the same being photographed thereon.

"Projectionists are blamed when such 'decorations' appear on the theatre screen. The manager, of course, believes the fault to be due to carelessness. Immediately he grabs the phone, calls up and bawls the living tar out of the light ray shooter. Perhaps, though, while friend manager is heating up the phone circuit with language, the scene changes, and lo and behold, there is no dirt on the frame line at all, whereupon we in our turn, warm up the phone wires as much as we dare, advising the manager to look—see and show us the dirt, which he can't do, and a flood of words meet the middle of the phone circuit. The fault friend manager got all het up about was, as an examination discloses when the reel is finished, caused by dirt in the camera aperture being photographed into the film."

Well, I don't know. It does not seem within the range of possibility that such a fault could get by. All negatives are projected in the studio screening room, and are there inspected by anywhere from two or three to a dozen persons. I think we may therefore say that such a thing could hardly be, insofar as concerns the negative. A negative containing such a glaring fault would automatically be discarded.

I have examined the clipping under a

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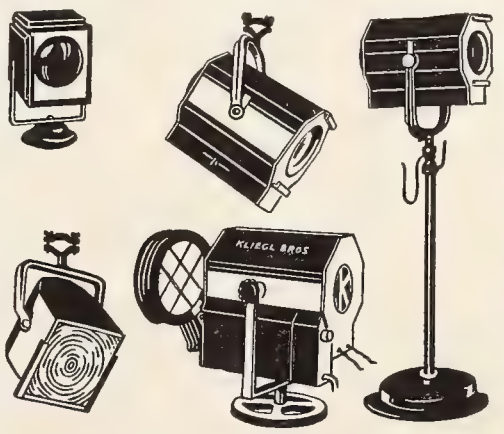
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powerful microscope. The fault certainly has every appearance of dirt adhering to the camera aperture being photographed into the print. I have sent the clipping to George Blaisdell, editor of *The International Photographer* (Hollywood), asking that he refer it to the cinematographers' organization for examination and opinion.

I, of course am no expert in such things, but on the face of it my guess is that the dirt adhered to a printer aperture and was there impressed upon the print. I don't even remember what sort of an aperture printers have, but anyhow that is my guess. I shall advise you further when (and if) I receive a report from Hollywood. If any other projectionists have observed similar faults, let them advise us, sending clippings showing the fault.

GLAD THE WRONG WAS SOON RIGHTED

JOHN ALLBRIGHT of Dennison, Tex., says, "Dear Mr. Richardson: We tried for a long, long while to have certain abuses in the form of poor exchange service corrected, without getting anywhere at all. Finally I got my manager to write you about it, and presto, the thing was made right. We want to thank you and also ask how in * * *you managed to do it."

I don't know exactly what happened, of course, but imagine the exchange manager received a letter from his superior.

A GOOD EXAMPLE OF BAD SERVICE

DON AXTELL, projectionist at the State theatre in Rapid City, S. Dak., member of local 503, says: "Dear Dad Richardson: I am located away out here, far from all supply houses, etc., and I must do my own repair work, either after the show at night or before the show next day. It surely does keep me busily busy. We run seven days a week, continuously from 1 p.m. to 11:30 p.m. I am alone in the projection room, without relief at all Saturday and Sunday.

"And now to business: I have Powers projectors with Perfex lamps, taking current from two Perfex rectifiers. Can you put me in touch with some dealer who handles 6⅝ reflectors for Perfex lamps? We have been unable to get in touch with anyone who handles that size.

"Enclosed find a piece of film cut from 'Sally of the Subway.' It was about 18 inches ahead of the first Standard Release Print changeover cue. There was another about the same distance ahead of the last warning. It is a sample of the service we get here.

"May I thank you for all your writings have done to help me make my position a better one, and to enable me to do first-class projection work."

The film sample is one of the worst I have yet encountered. Someone has scraped the emulsion off about four and a half full frames, for almost the full width of the film. But what must be said about the exchange inspection which failed to find it and remove it? Or if it was found and not removed, what should be said about the exchange which sends such film to a theatre?

The ruined frame should have been removed, and the offending theatre charged plenty; also, the exchange should enter a good, vigorous protest against the further employment of a *machine operator* who has so very little regard for the rights of others, and none at all for the property placed in his care. That is the way, and about the only way, to put a stop to such projection crimes.

ABOUT BUCKLED FILM AGAIN

FROM Paul W. Crick, projectionist at the Roxy theatre in Cleveland, Tenn., comes the following:

"While glancing through back numbers of BETTER THEATRES, I found the article titled, 'That Problem of Buckled Film,' in the February 13th issue. The correspondent was C. B. Baldwin of Atlanta, Ga. Mr. Baldwin's theory, and the remedy for such, appear to be correct. It worked out in my own case, and I feel sure that if you will again request opinions from the field and ask the Eastman Kodak Company to help in the matter, further valuable knowledge will be gained.

"In closing, may I remark that I thoroughly enjoyed your lecture given in the Tivoli theatre in Chatanooga, Tenn., some while ago."

Brother Baldwin's article set forth the fact that he had trouble with film which buckled during the first run of the day and ran perfectly thereafter. He attributed this to the fact that he was using lamps that gave a very hot spot, and that on the first run of the day (the film being cold), the heat caused the center of the film to expand before the edges had time to get warmed up. After the first run, however, the edges became warm and there usually was no further trouble. If this is correct, and the expansion could take place fast enough to buckle the film while it remained stationary over the aperture, I do not quite see how the Eastman Kodak Company could do anything to explain the condition. Of course, the film might be stored in a very warm place in the theatre, but that in itself would be rather highly objectionable. The only remedy, it seems to me, would be to reduce the heat at the spot, and if you will tell me how you can do that without also reducing the screen illumination, I would like to have you do so.

ORGANIZATION IN ENGLAND

STANLEY T. PERRY, president of the British Guild of Kinema Projectionists and Technicians and projectionist at the Empire theatre in London, England, writes as follows:

Re your article (p. 38, BETTER THEATRES, issue of February 13, 1932) in which you set forth certain facts regarding our Guild, followed by remarks concerning the necessity for a labor union in addition, and the benefits to be derived, and which very evidently have been derived from such a union in your country and Canada, the conditions over here are very different and must, at least for the present, be handled differently.

"The cold fact is that in the projection field here in England we have not at present the material from which it would be possible to form an effective organization such as you have over there. The fact is that a very large proportion of our 'men' over here are really boys who are attempting to do men's work, without either the stability or ability to do it as it should be done. These boys have no realization of the importance of the position they hold and act accordingly. We also have many men who are almost on a par with the boys in the two points I have named.

"What really good, qualified motion picture-sound projectionists there are in London and the other key cities, are for the most part now enrolled in the Guild. We are making a real effort to educate the promising element of the younger school in the way they should go. It is a hard, up-hill job, but we believe we are making progress. We have no license law such as you have over there to protect, at least in some degree, our good men from the 'machine operator' element."

Mr. Perry was kind enough to send me two printed copies of the report of the Guild for the past year. In it I see there are branch guilds, called "courts," in Birmingham, Leeds, Bradford, Liverpool and Manchester, with an additional court known as the "South Wales Court," the location of which is not specified. The Guild and its courts have held many educational sessions during the past year, at which lectures of various sorts have been the main feature. The Guild entrance fee, or as we term it, the initiation fee, is one pound one shilling, or normally just about $5 of our money. The yearly dues are the same.

As I have said before, there can be no manner of doubt but that the British Guild is doing excellent work. Also there can be no doubt that a labor union, in addition, would have a most beneficial effect, provided it be conservatively and intelligently managed. In the end an effective union would have the effect of raising the morale of the whole profession of projection and the morale of the men engaged therein, with the consequence that there would be not only a general improvement in results, both in sound and pictures, but also a decided lowering of projection overhead, insofar as concerns electric power bills and life of equipment.

If British exhibitors expect to have their now highly sensitive, complex equipments handled in such manner as will produce the best results, and to produce them at a minimum cost, they must have men of training and intelligence in their projection rooms. And we all know that real brains (save for a few exceptions which merely serve to prove the rule) must be paid for. The exhibitor, like everyone else, seldom gets more than he pays for. If he buys cheap projection (equipment and wages)

he gets just exactly that. Invariably it is almost anything but cheap in the end.

And right there lies the crux of this whole matter. The average exhibitor or theatre manager, although he can of course visualize the effect of any reduction in wages, or of low wages, and can understand exactly what that means each day or week or month in dollars and cents (or even in pounds sterling!), he is unable to visualize the effect of increased wages at the box office. He may feel that it might make some improvement if carried far enough to attract a better class of men to the profession of projection, but he is unable to feel certain that he will get back all the money he must invest while waiting for results, to say nothing of a profit, at the box office. He therefore and rather naturally resists any increase in wages, except in a very small way, where he is able to see that the work is particularly well done. He just will not advance wages, except by compulsion, to the point where a real general improvement begins, and it is this reluctance that must be overcome by the union.

The one unfortunate circumstance which makes improvement slow is the fact that almost invariably the circumstances compel unions to admit to membership men who are not really competent projectionists, and to demand for those men the regular scale of wages, which usually is more than they are worth. However, in general, the effect is good. Moreover, it is beneficial to the exhibitor himself.

I well remember when, before there was a union, the absolutely top wage was $18 a week. Few got that "stupendous sum." The average was then well below $10 a week, and the exhibitors of that day vehemently declared the business would not support any considerable increase in projectionists' wages—or any at all, for that matter. It would mean ruin!

Wages have been forced up, however, until now the top is well above $100 (or was before the depression), while $75 a week is common, and few city men receive less than $40 or $50 per week. Yet the exhibitor has not been ruined. In fact, compared with the old days, he is, at least in normal times, very much better off than he was then.

This is not designed as an argument for wage increases. It is intended wholly as a statement of the fact that *increased wages for projectionists are justified when such increase will have the effect of improving results in picture and sound, and of decreasing overhead expense through more efficient operation.*

A CASE, IT SEEMS OF UNEVEN SPEED

R. BUTCH of the La Vista theatre, in Hollis, Okla., (who addresses me as "Friend Trouble Shooter") says, "You are setting many and many a poor embryo projectionist on a firmer foundation, both as to sound and pictures. I am using a Syncro-Film sound system, film only, on one machine. The music has a draggy, sluggish sound. The fault is on the music only. Spoken words are perfect, but the music drags, though the projection speed is 90 feet per minute. I'll be looking for your answer in BETTER THEATRES."

Rather vague, brother. Anyhow, I immediately got into touch with one of the best sound engineers in the business. Here is his opinion in the matter, to which I would not feel able to add anything of value:

"The inquiry from Oklahoma is a bit vague. I suppose the projectionist means by 'draggy, sluggish sound on music' that the same sounds thin and unnatural. However, the speech is clear.

"My own guess would be that there is a flutter or 'wow.' That is to say, the film is not moving through the sound gate or over the sound drum at a precisely uniform rate of speed. This may be caused by too much or too little friction somewhere in the path of the film through the sound head, or vibrations set up by the film loop may be getting into the sound head. Some fault in the sprocket which moves the film may be the seat of trouble.

"When there is a flutter due to such causes, music sounds queer. A piano may sound like a harp,—or a violin like a flute. A large orchestra may sound like a trio. The music does not 'sparkle.' The remedy is, as you say, obvious. Find the place in the sound head where the flutter starts and make whatever adjustments are necessary to eliminate it.

"It is a curious fact that flutter causes less injury to speech quality than to music, or at least that is the opinion of some people."

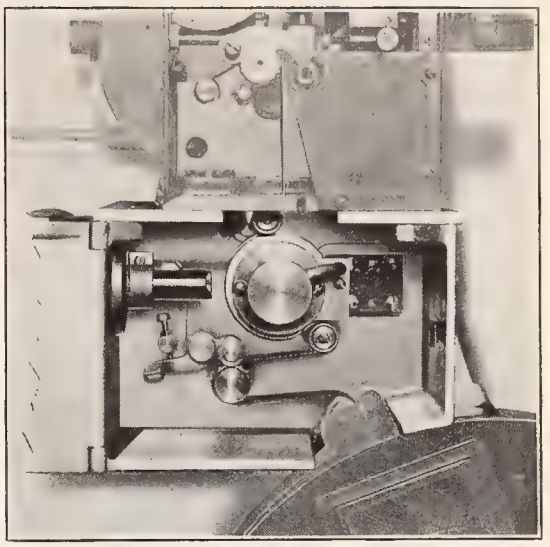
Unevenness in speed of film through the sound head, of course, makes for what is called "wow" or "flutter," and so long as they are present perfection cannot be expected, though either music or speech may sound fairly well. As a matter of fact, in high grade equipment, particularly in the high fidelity sound head variety, the effect of flutter is more noticeable in speech than in music.

Flutter may be caused by the various things named. It may be caused by worn sprocket teeth, by a bit or bits of dirt adhering to the face of the sound sprocket—the sprocket which moves the film through the sound head. It may be set up by improper tension at the sound gate, or in fact by anything which causes the film to move past the sound gate aperture at anything but an absolutely even rate of speed.

SEVERAL QUESTIONS ABOUT ILLUMINATION

JOHN B. MC MASTERS, projectionist of Granite Falls, Minn., asks if he may ask a few questions? His first is:

"Does all the illumination of a high intensity arc come from its crater? Second, I have been told that the angle at which the negative carbon of an H. I. arc is set with relation to the positive is very important. This angle cannot be changed in the lamps we have, except by changing the lamp itself—its construction, I mean. Is this angle of any considerable importance? Is the angle fixed in these lamps necessarily



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the best one? I have a little machine shop of my own and experimented by making some tapered shims. By increasing the angle slightly I got, or at least thought I got, a more steady arc and slightly better illumination. Is this possible? Third, what percentage of the total light of an arc can be made available to the screen?"

The tail flame of high intensity arcs supplies about 32% of the light. The remainder comes, of course, from the crater. Secondly, the angle is very important. It is a fixed angle in most H. I. lamps used for projection. The angle which is best has been very carefully worked out by the scientific department of the National Carbon Company. It is available to all lamp manufacturers. It is possible the makers of your lamps have varied from the correct angle. All standard projection lamps use only the accepted angles. You might measure the angle of your lamps very carefully and ask the National Carbon Company, Cleveland, whether or not they are correct. If not, it may be possible for you to alter them. You might place very carefully tapered shims in the lower carbon jaw, one over, and one under, the carbon. That might soon result in poor carbon contact, however, as one end of each shim would necessarily be very thin and probably would burn away quickly. It is always possible your local machine shop, if you have one, might be able to plane or grind the jaws.

Your last question I could not undertake to answer accurately. It would depend upon the percentage of the total light picked up by the collecting element (condenser or reflector), upon the necessary amount of waste at the projector aperture and the rotating shutter, the condenser or reflector, at the projection lens, and upon the density of the film itself.

These various losses are to a considerable extent under the control of the projectionist himself. True, he cannot possibly pick up all the light emanating from the light source. He cannot put all the light from the converging element of the optical train through the aperture and get good results. However, by wrong procedure he may, and not infrequently does, waste a rather large amount of light at both places, as well as at other points. The total amount of light available to the screen, through correct practice, varies with different types of light source and the various equipments it is necessary to use with them.

CURRENT AND CANDLE POWER

JOHN L. MORTLE of Brunswick, Mo., wants information, as follows:

"A thing which is no doubt quite simple to experienced projectionists puzzles me. It is this: When more electric current is used in a carbon arc, more light results. Is this because the carbon gets hotter, or what? Where may I obtain some book which gives full information about all projection matters. Your department and the Bluebook School are wonderful, but I would like to get everything all together in one book."

That, friend Mortle, you won't be able to do, for there is no such book, and probably never will be. However, the Bluebook School, of which you seem to think well, is based upon the Bluebook of Projection, which comes in three volumes, has a total of about 1,500 pages and almost 500 illustrations.

As to your main question, it is a matter of candle power per square millimeter, and of area. Candle power per unit area varies according to the character of the arc. There now is such a variety of arcs and carbons that to go into the matter thoroughly would require much more space than it is possible to spare. However, taking the old straight arc for example, each square millimeter of its crater surface gives out approximately 150 c.p. The total candle power of such a light source then is its square millimeter area times 150, and since the square millimeter area increases or decreases as current value is raised or lowered, you will readily understand that that is the answer to your question. However, don't accept 150 c.p. per sq. mm. as correct, for all arcs or you will be badly fooled. That value applies only to the old straight arc, using d.c.; also I quote it only as an approximate value.



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ASKING IMPROPER EXAMINATION QUESTIONS

EARL M. HOLDEN, manager of Keith's Georgia theatre in Atlanta, writes:

"Dear Mr. Richardson, I believe it is the duty of every theatre manager to keep in close touch with projection, and so far as possible, to prepare himself to understand projection problems which come up from day to day. For this reason I thoroughly enjoy your department.

"Speaking of problems, though, will you be good enough to express your candid opinion of the following, which same are taken from examination questions projectionists are required to answer when taking an examination for city license. Here they are: (A) What is the resistance of a 702A fader? (B) How far does a needle travel on a record in one second? (C) What is 'effective aperture?' (D) Describe Hi-Lo intensity Hall & Connolly lamps and their light action.

"These questions have stumped projectionists of long experience, one of whom I know has been projecting motion pictures for 16 years. Do you think inability to answer these questions would brand a man as unfit to receive a license as a projectionist?"

Most emphatically I do not! The first two questions I should be unable to answer myself. I should be obliged to make inquiry of Erpi engineers as to the fader resistance. Anyhow, fader resistance is a variable quantity. If an examiner wished to ask such a valueless question he could only ask what is the maximum and minimum resistance of a 702A fader. But it would take someone much wiser than myself to find any value in such a question, in a projectionist examination. In my opinion it is both unwise and unfair to ask such a question.

As to Question B, since a record runs at uniform speed of rotation, and since in the very nature of things each individual groove on a record must and does have a diameter, and therefore a length different from every other groove on that record, such a question is just plain silly. It does not mean anything at all, unless a particular groove be designated. If that is to be done may I ask the examiner to try to answer it himself.

Selecting a groove exactly 2 inches from the outer edge of a record. For example, how far does the needle travel in that groove in one-tenth of a second? How much farther does it travel in the same space of time in the next groove away from the center? When you, Mr. Examiner, have answered those questions exactly, I believe you will yourself have used up considerable time, paper and lead pencil.

Concerning Question C, just what has knowing or not knowing what is meant by "effective aperture," got to do with projection practice? The term is simple. Its definition is fairly self-evident, but why ask a projectionist such a question?

Question D is not a good one as put. Many projectionists may have had no opportunity of examining the lamps in question. They may nevertheless be very competent projectionists, though they should make every effort to acquaint themselves with the details of such equipment. However, had the examiner substituted the following, it would have been entirely fair and an excellent question: Describe the light action, as applies to a non-condenser Hi-Lo reflector type lamp. Selecting a pin point at any point except the center of the reflector, sketch, in pencil, the approximate path of the light from that point to the near surface of the projection lens. Such a question would disclose what knowledge the applicant for license has of light action in a projector optical train, using a non-condenser reflector type lamp. Any competent projectionist will be able to answer it, and to make a sketch at least approximately correct.

INEFFICIENCY PAR EXCELLENCE

RECENTLY I visited the submarine base located on the Thames river, located about three miles above New London, Conn., to attend a motion picture show which is provided for the 300 or 400 men stationed at the base. The show consists of one full production. It is given five nights a week and is free to the men and their families. They also may invite an occasional friend. Giving of the show is certainly a very fine service, but surely it borders on the foolish to do it so inefficiently as it was done that evening, though just who was at fault I don't know.

Lieut. C. F. Grisham has general charge of the show. An enlisted man, F. V. Hill, is projectionist. I believe they did all that could be done with the equipment provided.

The projection room was not at all bad. The projection is almost level. The projectors were RCA Cruiser type, equipped with 1,000-watt Mazda light sources.

The sound was just about as poor as it well could be. I could not understand half the conversation. Lieutenant Grisham charged this to the reverberation set up by the walls and ceiling, and he was at least partly right. I was not able to test out to see if there was any fault in the equipment itself. The lieutenant told me an RCA sound man who was there not long ago charged it entirely to the hall itself.

However, be that as it may, the picture was almost worse than the sound, for it was very, very badly under-illuminated. More than that, the screen was a type made up for use as a part of the RCA outfit supplied for use on United States cruisers. I am told the black strips are affixed to enable the screen to withstand heavy wind pressures that screens used on these ships must withstand. It consists of some sort of perforated material, to the back of which is sewn stout, flat black cloth tape about an inch wide, spaced about 4½ inches from center to center horizontally. Vertical tapes also are sewn, spaced about 8 inches apart. The pattern thus created may be invisible from the front when the screen is new. But the screen in use there is a year or more old.

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The Organ Solo as an Interlude

(*Continued from page* 10)

bells! You don't need them on every chorus, really. Save your loud volume for the very end, and a mighty good trick it is to lift your hands off the keys on the few bars just before the last eight of the final chorus. The audience feels silly, stranded high and dry, and it seems they love it. If you like applause, this trick wins it.

One of my problems was to get over being scared of my audience. Fright, no matter how mild, makes an organist stiff, and because I have noticed this in other organists, I am going to offer my own views on the whole matter of addressing the audience. Trying to be clever, or even funny, is likely to be construed as being in bad taste, and the organist who adopts this approach will burn himself out in a few weeks. In speaking to the audience, one should indicate an attitude that says as simply and sincerely as possible, "I like you and I want you to like me." Smile as you would to them in their own homes. I had to go to some effort to learn how to make a speech. The wrong way, I learned, is like this:

"Good evening, ladies and gentlemen. I wish to present this evening a new song hit entitled, 'As You Desire Me'—I hope you'll like it." This is too stiff. The right way is along the lines of the following:

"Hello, folks. I've just received a brand new song from the music publishers. The title is 'As You Desire Me.' I think it is destined to be a big hit and I want you to hear it, because I *know* you'll like it." You are being natural.

ONE WORD more about style of solos, this time in connection with a program consisting in an ordinary feature, neither heavy nor light, appealing to a mixed and average audience. In this case, the more variety a solo has, the better. I often do a group of two or three numbers, announced orally, like this:

Opening: Big fan-fare coming into the spot (opening of "American Fantasy"—Herbert is good) . . . Announcement . . . Largo—New World Symphony by Dvorak. . . . "Two Hearts in Three-Four Time." . . . "The Night When Love Was Born."

That, of course, is just a form. The point is, the numbers should be diversified —one good classic, a bright novelty or waltz, a fox-trot for finish.

The closing fox-trot, it should be remembered, is what will determine the applause, and I have learned that selling the closing number is entirely a matter of registration. It should have three choruses, the first for establishing firmly the melody (using a good rich tuba combination), the second for whimsical contrast (using some dainty stringey effect with the breaks taken on another manual and including embellishments on xylophone or bells), and the third wide open, with a terrific glissando on the last note, and a succession of heavy chords, followed by a crash cymbal at the very close of the number.

All things out of one performer's experience, these remarks have been, of course. But I have tried to confine myself to fundamentals. And my whole purpose has been to contribute what I could to others' efforts to build up a technique that can make organ music effective as the *relief motif* in the sound screen program. This is the organ solo's great function today. And in that function, it is winning new recognition as a box office draw.

Recent Verdicts Affecting Theatres

(*Continued from page* 14)

ducer and, also, against the owner of the elephant. She contended that the elephant's trainer was negligent in failing to fasten the seat securely on the elephant.

It is interesting to observe that the higher court held the elephant owner liable, and relieved the producer from liability, saying:

"The William Fox Studio gave the trainer no directions as to show he could place the howdah upon the elephant's back, nor did any representative of that company assume to know anything about the handling of elephants, or how they should be 'harnessed' for the purpose of carrying passengers. * * * We think it is evident from the facts in the case that no right or authority had been given the William Fox Studio by the general employer to direct or control the trainer as to his duties in that respect. The trainer, therefore, in the performance of these duties was the servant or employe of the general employer, the appellant herein. This conclusion we think finds full support in the decisions of this court."

Duty to Repair Premises

VARIOUS COURTS have held that the owner of a theatre building is *not* an insurer of the safety of patrons and invitees while on the premises, but that he owes the duty to exercise *ordinary care* to see that the property is in a *reasonably* safe condition. Still another important legal rule is that the owner of a theatre building who rents out store-rooms or apartments to various tenants, and the halls, stairways, and other approaches are intended for the common use of his tenants, such owner legally is bound to use *reasonable care* to keep such parts of the building in a reasonably safe condition. Moreover, the owner of a building is not liable in damages to the employer of an injured employe in an amount greater than that paid by the employer to his employe.

For example, in the late case of Williamson v. Wellman (158 S. E. 777), it was shown that a collector of insurance was seriously injured when he stepped upon a decayed board while in a public building collecting insurance premiums, and his employer was compelled to pay compensation for the injury received. The employer then sued the owner of the building for an amount in damages greater than the compensation paid his employe.

Although the lower court held the owner of the building liable, the higher court reversed the decision and stated the following important law:

"In such case the liability of the landlord extends not only to his tenants but also to their guests and to anyone lawfully upon the premises and free from contributory negligence. * * * It is a matter of common knowledge that timber, exposed to the weather and so placed that water will collect in cracks where it is fastened together, will rapidly decay * * *. It would be unjust to allow an employer to recover from a third party more than such employer is liable to pay the injured employe."

Compensation Release Held Void

IT IS WELL settled that a person who is sound in mind and body, and who cannot read or write and does not know the terms of an agreement, may not avoid liability on a contract if he neglects to ask some one to read the instrument to him before he signs it. However, it is important to know that if the other party to the contract performs any act intended to deter the signer from procuring another person to read the contract for him, then the agrement is voidable.

For illustration, in McMillan v. Israel (30 S. W. [2d] 626), it was disclosed that while an employe was performing his duties he was injured and soon afterward the employer presented a paper for the injured employe to sign which stated that in consideration of payment of $446 the employe released the employer from further liability.

Later the employe sued the employer for $5,000 damages contending that when he signed the release he could not and did not read it, and that the employer had stated that the release was intended merely to supply him with immediate money with which to pay his expenses "until he fully recovered."

The counsel for the employer argued that the release was not rescindable because the employe was negligent in failing to have

some one read the instrument for him before he affixed his signature thereto. However, the court held the release void and rendered a verdict in favor of the employe for $5,000, saying:

"The plaintiff (employe) cannot read and cannot write except to sign his own name. * * * False representations and fraudulent concealments upon the part of the defendant (employer) or its agent operated to deter the plaintiff from reading or having read the paper to which plaintiff affixed his signature, and under such circumstances the plaintiff's negligence in signing the paper without first acquainting himself with the contents was of no consequence."

Landlord Not Liable for Defective Construction

A THEATRE owner is expected to use only ordinary care to safeguard his patrons against injury. Another important point of the law is that although a theatre owner is negligent, he is *not* liable for an injury sustained by a patron, unless such negligence was the *proximate* cause of the injury. An example of this phase of the law is found in the late case of Stumpf v. Baronne (135 So. 100).

The facts of this case are that the owner of a building failed to provide a safe door. One day a patron was injured as a result of the unsafe condition of the door. He sued the owner for damages.

The counsel for the owner of the building proved that the approximate cause of the injury was not the fact that the door was unsafe. Therefore, in refusing to decide that the patron was entitled to recover damages, this court said:

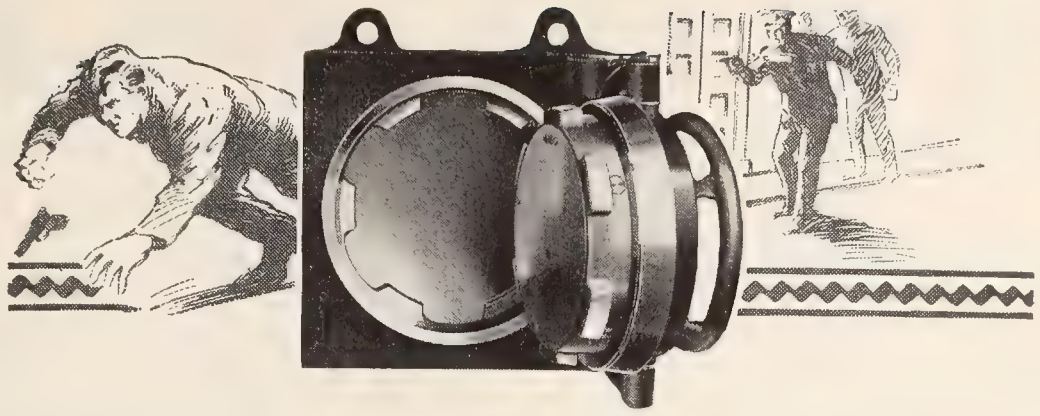
"In actions for injuries through negligence, it is a general principle that a person is answerable for the consequences of his negligence only so far as they are the natural and proximate result of the injury, as might have been anticipated by ordinary forecast, and *not* for those consequences arising from a conjunction of his faults with extraordinary circumstances.

Restriction Against Negro

IT HAS BEEN held that a restriction in a deed is valid which prevents sale of the property to a negro. For instance, in the recent case of Edwards v. West Woodridge Theatre Company (55 F. [2d] 524), it was disclosed that a deed to purchased property contained a clause which forbade the sale or rental of the property to any person of negro descent. The validity of the clause was contested. The higher court held the restriction valid:

"The constitutional right of a negro to acquire, own, and occupy property does not carry with it the constitutional power to compel sale and conveyance to him of any particular private property. The individual citizen, whether he be black or white, may refuse to sell or lease his property to any particular individual or class of individuals. * * * The power of these property owners to exclude one class of citizens implies the power of the other class to exercise the same prerogative over property which they

(*Continued on page* 34)



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NOV. 19 *The Fall Buyers Number of* Better Theatres

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on October 18. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

Massachusetts

BOSTON—The North Station Theatre Company, care Boston & Maine Railway Company, North Station, has plans by Funk & Wilcox, 26 Pemberton street, for a new up-to-date theatre to be located on Causeway street at North Station. Estimated cost, $150,000.

BROOKLINE—Owner, care C. P. Coughlan, 100 Mikl street, Boston, Mass., plans the erection of an up-to-date theatre at 147 Harvard street. Private plans. Estimated cost, $350,000.

Michigan

MT. CLEMENS—Leo Krim, who is well known in Michigan theatre circles, and now operating the Lasky and Plaza Theatres in Detroit, has acquired site for a new house, and expects to start construction work soon.

New Jersey

PLAINFIELD—A. F. Minszewrski, architect, 415 Fairview avenue, Dunellen, N. J., is taking bids for a two-story brick and stucco club house and auditorium for the Polish Falcons of America.

New York

BRIGHTON BEACH—E. N. Rugoff and H. Becker, 233 West Forty-second street, New York, have plans by C. Sandbloom, 145 West Forty-fifth street, New York, for a theatre, with seating capacity of 1,600, to occupy site 120 by 200 feet, at Boardwalk and Coney Island avenue.

BROOKLYN—Torrington Holding Corporation, care Clark & Strausberg Company, S. Strausberg, 16 Court street, plans new theatre, 133 by 272 feet, including roof garden and stores, to be located at Brighton Beach and Hoff street. Estimated cost, $150,000.

North Carolina

WINSTON-SALEM—The Pilot Real Estate Company plans the erection of an up-to-date theatre for colored patrons in the vicinity of Fourth and Chestnut streets. Architect and cost not made public.

Canada

CALGARY, ALTA.—Empress Theatre plans the erection of a new theatre and store building. Architect and location not made public. Estimated cost, $150,000.

Contracts Awarded

Louisiana

BATON ROUGE—Contract has been awarded by the Interstate Hotel Company, of Shreveport, La., through its president, Alfred Glassell, for the erection of a modern picture theatre to Clifford H. King. The project has been leased by Edward A. Greenblatt, formerly manager of the Paramount Theatre here. Total construction cost, including furnishings and equipment, is estimated at $100,000.

Maine

GARDNER—H. Johnson, care Bunker & Savage, architects, 255 Water street, Augusta, Me., has awarded the contract to F. A. Rumery Company, 533 Forest street, Portland, Me., for the erection of an up-to-date brick theatre and store building on Water street. Estimated cost, $150,000.

New York

COHOES—Louis Kappa, who operates the Regent Theatre at Albany, N. Y., is erecting a new house here, with seating capacity of 800.

Texas

HUNTSVILLE—The J. E. Allen building, formerly occupied as a grocery store, is being converted into a modern picture theatre. It will be known as the Sam Houston Theatre.

Canada

TORONTO, ONT.—A new theatre, with seating capacity of 800, is being erected by Hyman Freedman. It will be known as the Circle.

Remodeling

Arkansas

PINE BLUFF—Malco Amusement Company is reported having installed air-changing system in the Saenger Theatre, costing $10,000.



Corridor, balcony level, Broadway theatre, Eccles, England. Joseph Gomersall, architect.

California

PINOLO—James Hill, who recently leased the Pinolo Theatre, will open house as soon as alterations are completed.

Colorado

LOVELAND—Russell Tyson, who recently leased the Loveland Theatre, in addition to remodeling, has installed new sound equipment.

Iowa

WEBSTER CITY—The Isis Theatre has reopened after having been closed for improvements. L. E. Matthews, manager.

Kansas

GALENA—The Maywood Theatre is being remodeled and redecorated.

Georgia

ATLANTA—The Capitol Theatre, 202 Pinetree street, N. W., is reported planning to install new equipment, to cost about $25,000.

TITUSVILLE—Thomas S. Brandon, who recently acquired the Magnolia Hotel and theatre property, is reported planning to make extensive improvements to theatre.

Minnesota

WARREN—New equipment has been installed in the Strand Theatre. Clifford J. Nyland, manager.

Missouri

CRANE—Mr. Travis, new owner and manager of the Plaza Theatre, has made a number of improvements and some interior decorating.

NEOSHO—J. M. Catron, formerly of Tulsa, Okla., recently leased the Osborn building on the west side of the square. After extensive improvements are completed, will reopen as a first-class picture house.

New York

JAMAICA—Fox Theatre has been renovated and put in thorough order. Harold Janecky is the new manager.

Texas

EDINBURG—The Valley Theatre has been redecorated.

McKINNEY—The Arcade Theatre has been redecorated.

TAHOKA—The old Laveta Theatre is being completely remodeled, and will be reopened by D. B. English as a new all-talking picture.

Utah

SALT LAKE CITY—The Sun Theatre has been taken over by J. Stanford Whooton, formerly operated by H. L. Blyden. House will be reopened as soon as remodeling is completed.

Canada

EAST WINDSOR, ONT.—Max Allen has taken over the Temple Theatre, formerly operated by B. Mechanic. House will be reopened as soon as alterations are completed.

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Among Contributors to This Issue:

¶ *Bernard Charman (Two Extremes in British Design) has long been associated with the film industry in England. As a journalist he was attached to The Bioscope, London film trade paper now defunct, and the physical theatre, in construction as well as operation, was his special interest. Mr. Charman is now acting as Motion Picture Herald's representative in England.*

¶ *Ted Crawford (The Organ Solo as an Interlude) has been a theatre organist for many years, beginning in the days before there were solos, when organ music was merely successor to the piano as a means of supplying a musical accompaniment to the photoplay. His article only indicates the difficulties he met in adapting himself to the new order that came with sound. He is now a featured organist in Albuquerque, N. Mex.*

¶ *Kenneth Aimer and Ben Schlanger (Two Versions of the Reversed Floor) are both architects who have specialized in motion picture theatre design. Mr. Aimer practices in Auckland, New Zealand. Mr. Schlanger is a New Yorker.*

¶ *Leo T. Parker (Recent Verdicts Affecting Theatres) is a Cincinnati attorney and writer on legalistic subjects who contributes regularly to Better Theatres. He is now preparing a series of articles on phases of the law of special interest to theatre owners, managers and builders.*

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H. Dryfhout Company
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FILM SCALES
Film Scale Company
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Brenkert Light Projection Company
Hall & Connolly, Inc.
LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
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GoldE Manufacturing Company
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Ilex Optical Company
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Hub Electric Company
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Major Equipment Company
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Peter Clark, Inc.
Novelty Scenic Studios
STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios
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National Program & Printing Company
The Showman's Press
The Vitaprint Company
THEATRE SEAT REPLACEMENTS
General Seating Company
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Arcus Ticket Company
TICKET MACHINES
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BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

J

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L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
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138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquid soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquee.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music Stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative.
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals.
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats,
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquee.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[5-7-32]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

Recent Verdicts Affecting Theatres

(*Continued from page 29*)

may own. What is denied one class may be denied the other. There is, therefore, no discrimination within the civil rights clauses of the Constitution."

Rules of Fixtures

A "FIXTURE" is any article permanently attached to real property, such as a theatre building. All fixtures belong to the purchaser of the building or to any one who forecloses a mortgage. Therefore, such fixtures cannot be legally removed without consent of the new owner.

For example, in Alwes v. Richheimer (47 S. W. [2d] 1084), it was disclosed that a theatre owner installed in a theatre building articles as seats, fans, a picture machine, a pipe organ, and a drop curtain.

A person who held a mortgage on the building foreclosed the mortgage, and litigation arose over the question whether the theatre owner could legally remove these articles. In holding the theatre operator *not* entitled to remove the same, the court said:

"The only question presented by this appeal is whether the articles of furniture and fixtures in the Commodore Theatre are fixtures, and therefore a part of the realty covered by the first and second mortgages, or whether they remain personal property, and not covered by said mortgages. * * * We think the articles enumerated above are fixtures because, not only are they attached to the building, but are used and are useful in connection with the operation of the building as a theatre or moving picture show, the only purpose to which it is adapted."

Liability on Film Contract

GENERALLY SPEAKING, a theatre owner is liable in damages for failure to fulfill a valid contract to exhibit motion picture films. However, he is not liable if for any reason the distributor has failed to comply with state censorship laws.

For illustration, in United Artists Corporation v. Mills (12 P. [2d] 785), it was shown that a theatre owner contracted with a film distributor to exhibit and pay rental on certain films. The theatre owner refused to exhibit the films and the distributor sued for breach of the contract. The theatre owner contended that he was not liable on the grounds that the contract was unenforceable for two reasons: First, the contract was void under the anti-trust law of the state; and, second, the motion picture censorship law of the state had not been complied with, because the Censor Board of the state had not been permitted to inspect the films.

It is interesting to observe that the higher court held the theatre owner not liabile for breaching the contract, and said:

"The statute relates to exhibition of motion pictures. Its purpose is to prevent the public exhibition of indecent, salacious, and otherwise offensive and morally degrading pictures. To carry out the purpose, a board of inspection is created, and a picture must be passed by the board before it may be publicly exhibited. * * * To make the regulation effective, the statute nullifies a contract between distributor and exhibitor for exhibition of a picture, unless there has been inspection, and the court holds this is a reasonable regulation."

Picketing Held Unlawful

THE VARIOUS courts have held that picketing is a legitimate means of economic coercion, if it is confined to persuasion and is free of molestation or threat of physical injury or annoyance. It is a privilege which may be invoked only when some *lawful justification* for its exercise exists, and by lawful justification is meant the bona fide exercise of some right.

Therefore, as a general rule, the courts have held that picketing, in the absence of a lawful strike, is unlawful. The latest higher court case involving this point of the law is Moreland Theatres Corporation v. Portland Moving Picture Machine Operators' Protective Union (12 P. [2d] 333).

The facts of this case are that a theatre corporation owned and operated several theatres in the same city. Only one union employe, who was the motion picture machine operator, was employed in each theatre and all of these had either been discharged or had quit of their own accord before picketing of the theatres was commenced. It was contended by the theatre corporation that in the absence of a contract for a specified term of employment it had a right to discharge the union operators, and the operators likewise had a right to quit their services whenever they pleased and, therefore, it was unlawful for the union, of which the ex-operators were members, to picket the theatres.

Therefore, the theatre corporation filed suit and requested the court to grant an injunction against further picketing of its theatres on the grounds that the primary object and purpose of the picketing was not to benefit the union, but to injure the corporation's business and prevent patrons from entering the theatres.

It is important to know that the higher court held the picketing of the theatres, under these circumstances, to be unlawful, and stated the following important law:

"In conducting the theatres, the plaintiff was transacting a lawful business. The right to transact such business is a property right, the exercise of which without unlawful injury or interference by others is protected both by the Federal Constitution and by the Constitution of this state. * * * The same right to operate his business without unlawful interference extends to an employer as much as it does to any other person. * * * Regardless of what may be the weight of authority upon the question of whether picketing without a strike is lawful or unlawful, it is clear that before picketing, in the absence of a lawful strike, can be lawful, there must be some actual bona fide dispute concerning terms or conditions of employment, and that, in the absence of both, there can be no unlawful justification for picketing in any case. Again, picketing is unlawful when the primary object of the picketing is not to benefit the combination but to injure the business of the employer or the person picketed. * * * The primary object and purpose of this picketing was not to benefit the union, but to injure the business of the plaintiff. * * * From this it follows as a necessary deduction that, when the purpose of the combination is illegal, every act done in furtherance of it is illegal, even though the act may be innocent in itself."

Infringement of Copyright

INFRINGEMENT of a valid copyright exists when the infringer performs any act which is based upon copying a copyrighted work. In other words, it is not necessary that an infringer of a copyright actually copies the copyrighted work in detail, but if the produced work results from any information received from reading or seeing the copyrighted work, infringement exists.

For instance, in the late case of Metro-Goldwyn-Mayer Distributing Corporation v. Bijou Theatre Company (59 F. [2d] 70), the legal question involved the right of a motion picture producer to read a copyrighted book and dramatize it without producing speech or dialogue contained in the book. This court explained the copyright laws, as follows:

"When the film is put on an exhibiting machine, which reproduces the action of the actors and animals, we think it does become a dramatization, and infringes the exclusive right of the owner of the copyrighted book to dramatize it, as well as his right as owner of the copyrighted drama. * * * In other words, the artist's idea of describing by action the story the author has written in words is a dramatization. It is not necessary that there should be both speech and action in dramatic performances, although dialogue and action usually characterize them. * * * If moving pictures may be used for dramatizing a novel, when the photographs are used in that way they are used to infringe a right which the statute reserves."

PLANNING THE THEATRE

Lack of inquiries suitable for publication, again forces the omission of this department. It will be published only when requests for advice concerning specific building problems have been received.

Neglect is False Economy

Repair with

Genuine Simplex Parts

Replace with

Simplex Projectors

Better Projection Pays



Owners, Managers
and Projectionists are
Requested to Send for
Our New Booklet
Describing

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FOR

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MOTIOGRAPH DELUXE SOUND EQUIPMENT



CINDERELLA THEATRE COMPANY, INC.
13311 E. JEFFERSON AVE.
DETROIT, MICH.

Enterprise Optical Mfg. Co. October 8, 1932

Gentlemen:

Assuming that every conscientious manufacturer is interested in the way his product conducts itself in the field, I thought perhaps you would be glad to hear of the splendid satisfaction your equipment is affording us in the Cinderella and Roosevelt Theatres in this city.

As you are undoubtedly aware, the Cinderella is quite a large house, seating something in excess of *two thousand* (2,000) people, while the Roosevelt is somewhat smaller, having a capacity of only seventeen hundred (1700) seats.

Sound, in the Cinderella Theatre, in which I serve as operator, was until the installation of Motiograph De Luxe Equipment, a good deal of a *nightmare*; this statement will be borne out by the several manufacturers of sound outfits with which we have at different times been equipped, and I must add, to their sorrow and our *embarrassment.*

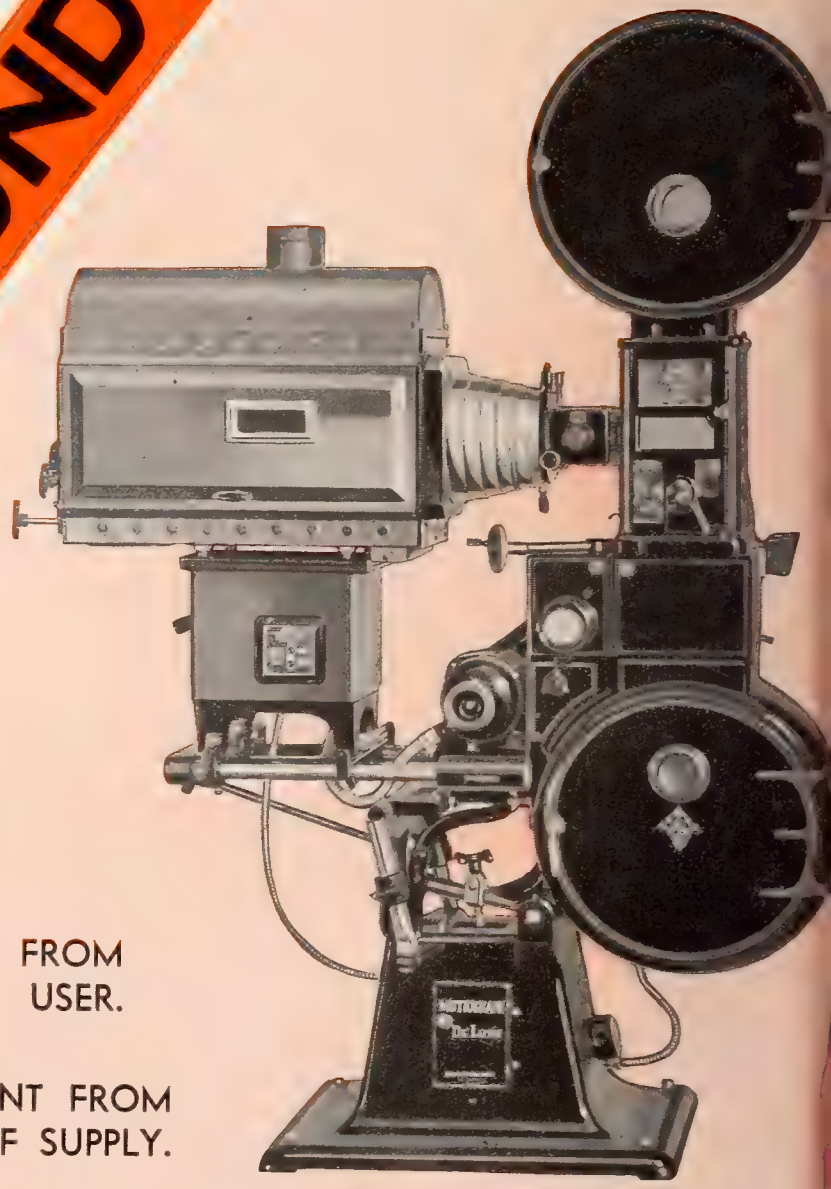
This house, perhaps I should explain, is of a narrow and extremely high construction, as you will understand when I explain that we enjoy a throw of approximately one hundred and forty (140) feet and an angle of throw of nearly twenty-six (26) degrees. In the Roosevelt Theatre, good sound is easier of attainment; the unbroken wall space is much less and the house is lower and wider.

Since the installation of your DELUXE SOUND EQUIPMENT AND PROJECTORS, nearly a year ago, *we have not had a single necessity for service* and for the first time since we have started running sound pictures, we feel assured that we will be able to run a complete program without interruption and that we are giving our patrons sound as good if not better than any other house in the city.

This testimonial is entirely unsolicited and you may use it in any way that you think will be to your advantage.

Sincerely yours,
(Signed)
GLENN A. HARNDEN

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ENTIRE EQUIPMENT FROM ONE SOURCE OF SUPPLY.

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THE COMING ELECTION AND THE THEATRE

A ready guide for the exhibitor in inviting the public to get the returns during the show

REDUCING DIALOGUE FOR WORLD APPEAL

Carl Laemmle, Jr., orders elimination of at least 25 per cent of dialogue to get more action

ol. 109, No. 5 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* October 29, 1932



"I AM

with

PAUL MUNI

HIS FIRST PICTURE SINCE "SCARFACE"—AN ENTIRELY DIFFERENT ROLE

To be roadshowed at popular prices....In only 200 theatres....
November 12th....Day and date with Broadway....Burning time-
liness prevents advanced-price roadshows of Robert Burns' world-
waking best-seller now brought to shrieking, screaming life by

WARNER BROS.

MAKE ROOM AMONG THE SCREEN IMMORTALS FOR THE PICTURE THAT PUT A PRICE ON ITS AUTHOR'S HEAD... WARNER BROS.' DEFIANT MASTERPIECE THAT WILL HAVE CONSCIENCE-STRICKEN AMERICA TALKING IN ITS SLEEP!

A FUGITIVE FROM A CHAIN GANG"



Cast of 40 including Glenda Farrell, Helen Vinson, Preston Foster. Directed by Mervyn LeRoy. Already awarded 4 Stars by **Liberty!**

●

Pictures on this page are specimens of the mass of special art you'll find in road-show campaign pressbook!



"—and I won't be at the dance because she wants to see 'Walking Down Broadway.'"

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OCT 29 1932

MOTION PICTURE HERALD

Vol. 109, No. 5 October 29, 1932

EXCLUSIVES AND TOMORROW

SALES policies, in this and other industries, often take little cognizance of the consequences on the morrow. Just now it seems the exclusive run idea is being exploited without a deal of consideration of what sharp diminution of circulation must inevitably do to individual star values. There is no substitute for circulation in the process of making fame. This constitutes no final argument against the exclusive run idea, but it does present the inescapable fact that if exclusive run values are to be maintained a vast deal of the automatic advertising value of multiple exhibition will have to be replaced by other effort, and by expenditures.

The motion picture industry was founded in self-made wealth by reason of its ability to purvey machine-multiplied and machine-presented entertainment to the millions at a low cost and a low unit sale price. That is the principle of the machine as a factor in modern life.

If there is to be exclusive run product of consequence and the principle is to be enduringly applied to motion picture distribution it will perforce be limited to a special phase and sector of the industry. It will be a sector which engages itself in the advantages of the sound picture art form, but limits its marketing to something akin to the Broadway run and road show coverage of the speaking stage. That is a not unreasonable development and one which can very possibly better serve considerable metropolitan regions. That, however, cannot be the permanently dominant activity of the screen.

There is healthy benefit in ample consideration of and debate about the exclusive run policy. It is a part of the eternal process of trial and error by which the industry evolves. It is safe, however, to assume that the industry, broadly, will be ruled ultimately by the characteristics of the mechanism, a device for inexpensive repetitive production and wide retail delivery. That will be the business of serving the millions. There may be, and undoubtedly should be, a profit in serving not the millions but the hundred thousands and mayhap the thousands. But there are other businesses. Nothing needs to be done about all this, meanwhile, because the basic natural forces in final control are always at work and eventually effective. Profit consists in working with them.

△ △ △

"O'MALLEY O' THE SUN"

WE have come into the noon and afternoon years of the lives of the men who have seen Broadway become the street of the screen. They are passing now, one by one, as the slow first falling of the leaves of autumn. Last week we recorded the death of Mr. Moses L. Malevinsky and now we have to enter on the roster of the past the name of Mr. Frank Ward O'Malley, dead and buried at Tours in France, where he went to write and muse over the troves of his years of glamorous, dramatic newspapering on the Great White Way. As "O'Malley of the Sun" he was a national figure in journalism, the feature newswriter ideal of every aspiring cub from Manhattan to the Golden Gate. He was a friend of Broadway and the show world, knowing all and telling the public only what a decent concept of the news demanded. He was a founder of the "Forty-second Street Country Club" and officially breakfasted at "Jacks." The hand which types these lines in fond memory, raised with him many a friendly glass there, when all of us, and the motion picture, were younger.

△ △ △

FOR THE AGES

A COMMITTEE of the Society of Motion Picture Engineers is endeavoring to be of assistance to a government project for the preservation of motion picture films as archives. However, as Mr. W. H. Carson, chairman, unofficially remarked the other day, if today's motion pictures are to survive for the service of ages to come, something other than nitro-cellulose base film will have to be the vehicle. The industry has had enough experience now to know that the effective life of a negative or print is hardly much more than a generation, and prolongation by the costly and tedious duping process has decided limits of practicality owing to the loss of detail at each step of removal from the original.

Many film fragments now passing out of existence if preserved could one day become as precious as the original fonts of Gutenberg type would be now. Speculatively motion picture technicians have discussed picture transfer to non-corroding platinum tapes and kindred devices, but unfortunately the funds of the future to be thereby enriched are not available for the costly processes involved. It will be just a ripping bit of joke on us if it chances that the cave drawings of Dordogne and the pre-alphabet pictographs of antiquity, the early ancestors of the motion picture of six to ten thousand years or more ago, should survive beyond the records of the facile cameras of the screen.

△ △ △

NEVER, until the arrival of Mr. Ernest W. Fredman, editor of the "Daily Film Renter," had we been aware of the total inadequacy of the cables and ordinary methods of conveying intelligence overseas. From him at first hand for the first time we learn that in Great Britain everything is rosy in general and in the motion picture industry in particular. Cheerio!

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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How the studio spends the production dollar

THE first analysis of basic production costs to be compiled since sound succeeded silent motion pictures came out of Hollywood this week, and it shows for the most part that the guardians of the studio purses have revised the production budget since 1926 so as to increase the amounts available for the purchase of stories and the development of scenarios. Undoubtedly sound itself brought about the increase, since it ushered in a pronounced trend toward the use of books and plays, as against studio originals.

Here is the way the production dollar stood in 1926 and in 1932, contrasted, and based on actual expenditures of the representative production agencies:

	1926	1932
Actors' Salaries	$0.25	$0.25
Directors, Cameramen and Assistants	.10	.13
Scenarios and Stories	.10	.15
Sets (Manufactured)	.19	.10
Studio Physical Administration (Management, Cutting, Assembling and Titling of the Film)	.20	.23
Costumes, Gowns, etc.	.03	.03
Locations (Rent of Grounds and Properties and Transportation)	.08	.03
Raw film	.05	.08

The proportional graphs are based on total expenditures of the representative production agencies. That for 1926 is taken from similar data published by Exhibitors' Herald in March, 1927.

It is important to note that the split-up is on the basis of each dollar actually spent. There has been in recent months a tendency to lower production costs, which would mean that fewer dollars as a whole are expended on a production, although the percentage of any one item may continue to bear the same relation to the dollar expended as it did before costs were lowered.

There has been a saving in location charges and in manufactured sets. This saving has been diverted to stories, directors' and cameramen's salaries, and on raw film. Sound increased the costs of raw film over silent productions because of the necessity of using additional raw stock. In comparing the 1932 budget with 1926, it is interesting to note that actors' salaries and costumes, gowns, etc., are the only two items which continue with identical proportions.



VITAPHONE SUIT VS ERPI EXTENDS WARNER AND AT&T BATTLE LINES

Electrical Interests Make Counter Move by Filing General Denial to Anti-Trust Charges of Stanley-Warner

The legal battle between Warner companies and American Telephone and Telegraph interests was extended along further lines last week when the Vitaphone Corporation, a Warner subsidiary, filed an injunction suit in chancery court at Wilmington, against Electrical Research Products. The electrical interests made a counter move later in the week with the filing of a general denial in U. S. district court, Wilmington, to the anti-trust charges which Stanley-Warner brought a few months ago. The answers were filed individually by John E. Otterson, president, on behalf of Erpi; J. H. Ray, vice-president of Western, for that company, and C. M. Bracelen, vice-president, for A. T. & T. Stanley Company of America, a Pennsylvania theatre circuit controlled by Warners, was the principal defendant against the electrics. Complainants in additional suits, to which the electrics also filed answers last week, include General Talking Pictures and Duovac Radio Company.

Hugh M. Morris, Wilmington attorney and former judge of the federal court, solicitor for Stanley-Warner, filed a motion for a preliminary injunction.

Erpi, Western and A. T. and T. denied that they have violated the Clayton or Sherman act as charged by Stanley. All three answers were similar, stating that Western was in the business of manufacturing and selling telephone apparatus, and that Erpi at all times after May 18, 1927, has been in the business of granting to various corporations licenses to electrically record and reproduce sound in synchronism with and independently of talking and projection of motion pictures and of leasing, and occasionally selling, equipment and apparatus for same and leasing and providing repair and replacement parts for such equipment and apparatus and rendering service in connection with maintenance and operation of such equipment and apparatus.

The defendants said they believed that the business of manufacturing apparatus and equipment is a local and intrastate business and the business of leasing and selling is intrastate business in some instances and in others interstate business, and the business of producing and distributing, in the case of certain producers who are licensees of Erpi, is an intrastate business only.

Defendants say that prior to 1920, the development and research department of the defendants and the engineering department of Western devoted much time and effort and expended large sums of money in vacuum tubes.

The defendants also say that the rights and licenses, granted by agreements pertaining to the manufacturing, use, lease and sale of apparatus for electrical recording and reproduction of sound in coordination or timed relation with the taking or projection of motion pictures for theatrical purposes and to the electrical recording and reproduction of sound independently of motion pictures for theatrical purposes, were non-exclusive. Also, that Western undertook commercial development of electrical recording and reproduction of sound, entered contracts and granted various licenses under patents and that Western at the time was the only apparatus, method and system with the use of which sound records of a quality sufficient for motion picture purposes could be recorded and reproduced. Others, it was said, would have resulted in the presentation of such inferior quality as to defeat the object of the enterprise and place in jeopardy the investment not only of Western and Vitaphone, but every theatre owner and operator who would install it.

The defendants declare that all agreements are lawful in all respects and that the provisions therein are reasonable and necessary and that Warner was interested and cooperated with Western in the development and applied to defendants for contracts with them as sole distributing agent throughout the United States. Warner, Wesern and the former's associates reached an agreement whereby Vitaphone also entered in on the agreement, it is said. The defendants aver that Vitaphone and Warner have derived great financial benefits which they retain and continue to enjoy.

Pursuant to the agreement, and under an old licensing agreement which was terminated, Vitaphone has been paid and has received and accepted 37½ per cent of all royalties paid to Erpi by licenses under the agreement, say the defendants.

The defendants asked the bill of complaints be dismissed.

The following filed depositions in the suit: John E. Otterson, president of Erpi; George E. Pratt, vice-president of Erpi; Herbert M. Wilcox, vice-president of Erpi; and A. E. Lichtman, of Washington, D. C., general manager of Lichtman Theatres. Mr. Lichtman's deposition says that out of his 15 theatres, 14 are equipped by Western and supplied by Erpi and that Lichtman Theatres have invested approximately $102,985 in theatre sound reproducing equipment, with approximately $101,725 attributable to Erpi.

Depositions were also filed by Carleton R. Sawyer, of East Orange, N. J., recording engineer of Erpi; Joseph P. Maxfield, of Maplewood, N. J., consulting engineer of Erpi, Alfred E. Goldsmith, of New York, vice-president and general engineer of RCA and vice-president and in charge of engineering of RCA Photophone; Walter E. Holland of Philadelphia, vice-president in charge of engineering for Philadelphia Storage Battery Company; Samuel L. Rothafel of New York, director of theatres of Radio City; Ray H. Manson of Rochester, N. Y., vice-president and chief engineer of Stromberg Carlson Telephone and Manufacturing Company; Elmer E. Bucher of Montclair, N. J., assistant vice-president of RCA; Edgar S. Bloom, president of Western Electric; George A. Giles of Belmont, Mass., treasurer and managing director of the George A. Giles Company, operating a circuit in Massachusetts; Edward Ansin of Brookline, Mass., president of Interstate Theatre Corporation; Leo Brecher of the Little Carnegie, Douglas, Roosevelt, Odean and Lafayette theatres of New York City; and Arthur W. Weil of New York, counsel for Erpi.

In the suit of General Talking Pictures against Erpi, Western Electric and American Telephone, the defendants also filed answers through Mr. Otterson. Mr. Ray and Mr. Bracelen. Hugh Morris, for the complainant, also moved for a preliminary injunction.

John E. Yarnack, engaged in the general field of telephone, telegraph, radio and "talkies," and formerly development and test engineer of Heyer Products Company, Inc., of New Jersey, filed an affidavit in support of the plaintiff's application for a preliminary injunction. Mr. Yarnack said that Erpi's service charges are many times the cost of manufacture and that the theatre owner is compelled to pay under contract.

M. A. Schlesinger, president of the plaintiff General Talking Pictures, also filed an affidavit in support of the preliminary injunction.

Affidavits were filed for Erpi by Edward M. Fay, treasurer of Emery Amusement Company, operating houses in Providence; David Bernstein, treasurer of Metro-Goldwyn-Mayer; Louis B. Hoffman, formerly employed by De-Forest Phonofilm Corporation; Harry Gard Knox, vice-president of Erpi, and Paul L. Palmerton, export manager of Erpi.

In the Duovac suit against Erpi, Western and A. T. and T., answers were also filed by the defendants. Affidavits were filed for Erpi by Mervin J. Kelly, vacuum tube engineer of

(*Continued on page 16*)

Electrics File Answers at Wilmington to Other Suits, Including Those by General Talking Pictures and Duovac Radio

This Week

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For Your Convenience on November 8

RECORD ELECTION RETURNS ON THESE TWO PAGES. So that its readers may have a convenient means of charting the presidential race as the returns are reported over the radio or elsewhere, MOTION PICTURE HERALD publishes the following form, with the electoral vote of each state indicated in the first column. It should be remembered that election of President and Vice-President is by electoral vote, not popular vote. The candidate getting a majority of the total vote of a state, receives *all* of the votes of that state in the Electoral College. . . . In order that the actual election returns may be compared with the pre-election prognostications, a consensus of leading straw-polls is indicated (*see key below*). At time of going to press, these indicated the probability of 110 electoral votes for President Hoover, 217 electoral votes for Roosevelt, and 204 electoral votes as doubtful. Total electoral votes are 531, making 266 necessary for election.

KEY TO STRAW VOTE INDICATIONS:

Hoover States: *Vertical type.* Roosevelt States: *Italic type.* Doubtful States: *Capital letters.*

VOTES	STATE	EARLY BULLETINS	FINAL RESULT
11	*Alabama*		
3	*Arizona*		
9	*Arkansas*		
22	CALIFORNIA		
6	COLORADO		
8	Connecticut		
3	Delaware		
7	*Florida*		
12	*Georgia*		
4	*Idaho*		
29	ILLINOIS		
14	INDIANA		
11	Iowa		
9	KANSAS		
11	*Kentucky*		
10	*Louisiana*		
5	Maine		
8	*Maryland*		
17	Massachusetts		
19	Michigan		
11	*Minnesota*		

9	*Mississippi*		
15	*Missouri*		
4	MONTANA		
7	NEBRASKA		
3	*Nevada*		
4	New Hampshire		
16	NEW JERSEY		
3	*New Mexico*		
47	NEW YORK		
13	*North Carolina*		
4	*North Dakota*		
26	OHIO		
11	*Oklahoma*		
5	OREGON		
36	Pennsylvania		
4	Rhode Island		
8	*South Carolina*		
4	*South Dakota*		
11	*Tennessee*		
23	*Texas*		
4	UTAH		
3	Vermont		
11	*Virginia*		
8	*Washington*		
8	*West Virginia*		
12	WISCONSIN		
3	WYOMING		

25 PER CENT DIALOGUE REDUCTION ORDERED FOR UNIVERSAL PICTURES

Carl Laemmle, Jr., Decrees Change in New Scripts to Restore World Appeal Impaired by Introduction of Sound

Elimination of at least 25 per cent of the dialogue in every script now in preparation by Universal writers has been ordered by Carl Laemmle, Jr., vice-president in charge of production at the Coast studio, as one solution of the problem of re-establishing worldwide appeal in talking pictures by increasing their dramatic action. Mr. Laemmle issued instructions for immediate major changes in preparation and picturization of all product and voiced a policy of utilizing only stories which will draw patronage overseas as well as in the United States.

Mr. Laemmle emphasized the necessity of greater concentration on natural, dramatic action. Dialogue in Universal pictures must be cut to "the bare necessity," the executive has ordered.

Screen "Too American"

"The screen, once a universal language, has become too American for its own good," said the Universal production executive. "The fact that the screen now has a voice is no longer a novelty, and like public speakers the movies must realize that the best speech is always in a few forceful, impressive words. I insist that in future Universal pictures dialogue be cut to the bare necessity. It seems obvious that the importance of mere dialogue has been over-emphasized; pictures have become too chattery, too much 'talkie,' and we have catered too much to American slang, wisecracks and local subjects even for American audiences, which insist on a wide variety of subjects and locales.

"The future of talking pictures is to make them moving pictures of interest to all the world. Producers must at once adopt a greater appreciation of a world viewpoint. Survey of the world situation could not be accomplished in any less time than we have taken to make our analysis but the remedy for the existing ills in production must be provided without delay."

Mr. Laemmle said that "returning to a silent technique will not solve our problem." He added: "There is no reason why we should adopt the technique of the stage—we must create our own universal 'style' of story presentation. Universal is not going to rush story purchases. We are only interested in plays, novels and stories that will be as interesting and entertaining to German, French, Australian and African audiences as in America. Foreign countries need our product and we need this market. We must get together on what is best for that market and Universal proposes to be first.

Must Think in Terms of Action

"For months we have been working towards a new goal; now the change becomes the order of the day. In 'Airmail' we have a dramatic, physical picture with a minimum of dialogue—a story as true in Germany, South America and Asia as in America. The same is true of 'Nagana' and 'The Mummy' and will be even more true of 'Black Pearl,' 'The Invisible Man,' 'Only Yesterday' and other pictures soon to enter production.

"A majority of our current Universal pictures have been written directly for the screen and we have found these originals productive of our great progress—written without limitations and directly to emphasize dramatic action.

"The new technique demands that every man and woman interested in producing talking pictures think in terms of movement, action instead of mere sound and voice. Musical backgrounds will be a part of the new technique and frequently employed to add spirit and mood to dramatic and romantic scenes but the use of music in future sound pictures will be a decided departure from former uses and frequent abuses.

"The change will come first from more discriminate selection of story material; then more novel scenario preparation and finally in more painstaking direction and film editing. Producers have learned a great deal from experience and now they must bring about definite changes. They will and the new sound pictures will restore normal theatrical interest."

Named Censor Board Head

Mrs. Julia E. Case has been selected as chairman of the new board of censors of Everett, Mass., appointed by Mayor Michael C. O'Neil.

"DAILY NEWS" NAMES 11 GREATEST FILMS

Setting forth what it terms "our own views on the movies," the Daily News, *New York newspaper, last week editorially published "an All-American list of great pictures—to date." The list follows:*

The Birth of a Nation
Broken Blossoms
The Miracle Man (silent)
Tol'able David (silent)
The Four Horsemen
The Kid
Over the Hill (silent)
Humoresque
The Big Parade
Anna Christie (talking)
Smilin' Through (talking)

The editorial goes on to pay tribute to the acting of Norma Shearer, starring in MGM's "Smilin' Through," currently playing on Broadway. The film is called a "great picture," the editorial writer indicating that "we liked it more than the silent version."

Lasky Will Make Eight Each Year For Fox Release

Jesse L. Lasky has signed a contract with Sidney R. Kent, Fox president, providing for the production by Jesse L. Lasky Productions of eight features a year for a term of years for Fox at its Movietone City studio. Fox will finance the production of the films and distribute them, placing its facilities at the disposal of the Lasky organization.

Mr. Kent's statement with regard to the deal said in part: "It is important to this industry that Jesse L. Lasky will continue to produce motion pictures under the most favorable circumstances."

Mr. Lasky, in announcing the completion of the contract, said: "I studied the field at length and considered many offers before deciding my future course. These offers included plans for the financing of independent production as well as association with some of the major producers. . . . The only pictures that are accorded public acclaim today, and the only ones that are profitable to the producer, are those that are outstanding and different in theme and treatment. Each picture must have inherent within itself a distinct and obvious reason for its production. . . ."

Associated with Mr. Lasky will be James Cowan, executive manager; Hector Turnbull, associate producer, and Harry Chandlee, at present in New York in search of material. Mr. Cowan was general manager of the Paramount Long Island studio until it closed last spring. Mr. Turnbull was a writer and associate producer for Paramount for 15 years. Preparations will begin immediately, with Mr. Lasky already on the Coast. The first of the product will be released about March 1.

Dr. Wingate to Coast To Assume MPPDA Post

Dr. James B. Wingate, former New York State censor chief, has left New York to assume his post in Hollywood as head of the studio relations division of the MPPDA, where he will be charged with the interpretation of the production code. He succeeds Colonel Jason S. Joy, now with Fox.

Irwin Esmond of Albany, appointed as successor to Dr. Wingate, has taken active charge of the administration of the board of censor of New York.

Pathe News Conducting Straw Vote

What is said to be the first nationwide celluloid straw vote is now being conducted by Pathe News. A Pathe camera-sound crew has visited nearly every section of the country and will continue until election day. The results are released each week as a special feature of each reel.

THE CAMERA REPORTS



STORM FREAK. The ruins of the Tres Bandares theatre which was devastated by the recent hurricane that swept over Porto Rico. This picture was taken by E. M. Hall, assistant export manager of Erpi, who points out the adjoining building, housing Erpi offices, was unharmed.



A BALL'S-EYE VIEW. That will be the novel experience permitted by sequences in RKO Radio's "The Sport Parade." Director Dudley Murphy is shown instructing a technician concerning a camera concealed within a cork-filled football which Murphy devised.



A SHOWMAN'S APPROVAL. Of a comedian's technique. Ed Fay of Fay Theatres, Providence, R. I., is shown congratulating Joe E. Brown, Warner star, at the Warner home office.



BACK IN FILMS. Glenda Farrell, who went back to Hollywood and played a role in Warners' "I Am a Fugitive."



GRID HEROINE. Inasmuch as June Clyde contributes much of the incentive in Universal's "The All American."



HALF THE JOURNEY. At this stage, Genevieve Tobin arrived in New York, coming from Europe. But the trip continued to Hollywood, to work in Fox's "Pleasure Cruise."

Among Those Present at Quigley Publications' Sixth Annual Golf



Jack Warner, chairman, at the display of prizes



Eddie Mannix, president of Rancho Club, scene of tourney

(Right) Edgar Kennedy and Lou Brock



(Below) Arthur Landau, who played in agents' division



Gregory LaCava





(Left) John Adolphi

Tournament Held October 15-16 at El Rancho Club, Hollywood



Sam Wood, runner-up for directors' low net





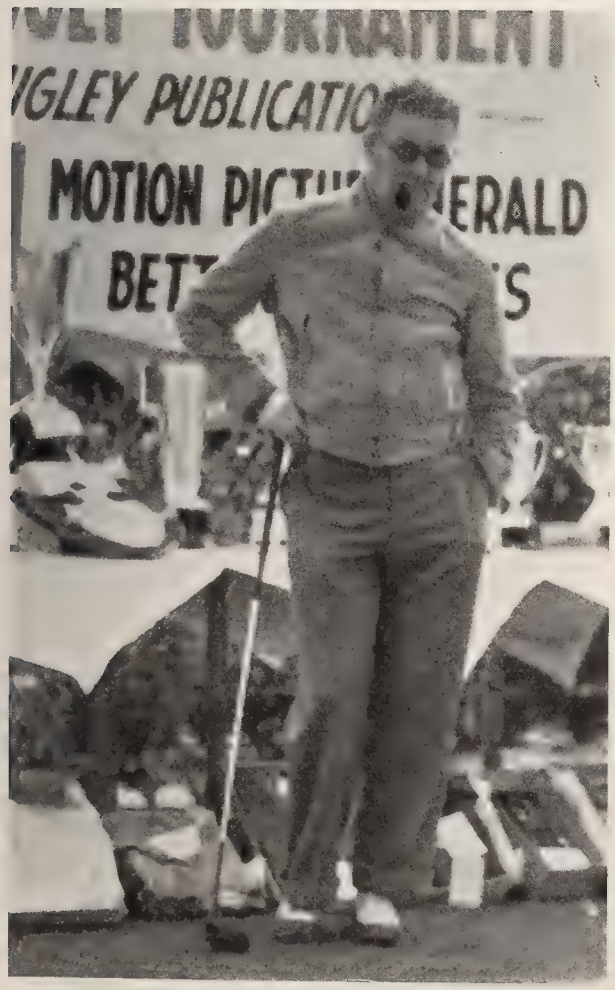
Leo Meehan with his youngsters holding Quigley trophies

(Left) Eddie Quillan, winner of actors' low gross

(Right) Ben Piazza, John Meehan, Fritz Tidden and Creighton Chaney



(Below) Sid Rogell, Howard Strickling, J. J. Milstein, Pete Smith



John Ford



Depositions and Exhibits on File In Stanley Suit

Depositions of Harry M. Warner, president of Warner Brothers, and a number of others, are included with a huge list of exhibits and other data on file in the Stanley Company of America's suit against Erpi, A. T. & T. and Western Electric, which comes up in the United States district court in Wilmington, Del., on November 2.

Other depositions on file are:

Edwin C. Mills of New York, acting on behalf of a number of music publishers; Charles B. Cooke, of Glen Ridge, N. J., senior engineer of Ford, Bacon and Davis, Inc.; Frank E. Cahill, Jr., Laurelton, N. Y., of First National Pictures, who was later transferred to Warner Brothers; Robert H. Giles, of Lakewood, Ohio, formerly of Erpi and now with Warner; Daniel Ferguson, formerly of Erpi and now in business independently as a consultant and expert to theatres; Felix A. Charney, of Woodhaven, N. Y., consultant and expert to theatres, who was employed by Fox Film from 1928 to 1931, and was also with the Randforce Amusement Corporation; James A. Wotton, of Plainfield, N. J., radio engineer and service engineer in the maintenance department of Warner; Cyril P. O'Toole, of New Haven, employed by Stanley Company as service engineer in the theatre maintenance department; Charles J. Bachman, of East Orange, N. J.; William J. Charles, Darby, Pa.; Wallace J. Cronin, Washington, D. C.; Philip J. DeInvernois, Pittsburgh; Henry D. Behr, Laurelton, N. Y.; Karl G. MacDonald; Sydney Wilmer, New York, and Victor O. Tresidder, Milwaukee.

Almost one hundred exhibits listing the various agreements, recording license agreements, letters between the companies, contracts, bills, receipts, summary of commodity of comparison between open market prices charged to Stanley by Erpi for repair and replacement of parts, clippings from motion picture publications and other data are on file along with the depositions.

Included in the exhibits are:

License agreement of General Electric and A. T. & T., intention agreement and modification of license agreement; letters of Western Electric and Warner Brothers to Walter J. Rich; agreement of Western Electric and the Vitaphone Corporation; agreement of Vitaphone and Fox Case Corporation; memorandum of agreement between Metro-Goldwyn-Mayer Pictures Corporation, First National Pictures, Inc.; Universal Pictures Corporation, Producers Distributing Corporation and Famous Players-Lasky Corporation; agreement of Western and Erpi dated December 30, 1926; agreement of Vitaphone and Erpi; agreement between Erpi and Warner Brothers Pictures, Inc., as operating the Garrick theatre in Chicago; agreement between Vitaphone and Binghampton theatre at Binghampton, N. Y.; agreement of Erpi and Fox Case Corporation; recording license agreement of Erpi and Paramount Famous Players-Lasky Corporation; recording license agreement between Erpi and Metro-Goldwyn Pictures Corporation; recording license agreement of Erpi and United Artists Corporation; recording license agreement between Erpi and Hal Roach Studios, Inc.; recording license agreement between Erpi and Christie Film Company, Inc.; recording license agreement between Erpi and Firnatone Corporation.

Also among the exhibits are: Recording license agreement between Erpi and Universal Pictures Corporation; recording license agreement between Erpi and Columbia Pictures Corporation; recording license agreement between Erpi and Sono-Art Productions, Inc.; recording license agreement between Erpi and Audio-Cinema, Inc.; agreement between Erpi, Christie Film and Metropolitan Sound Studios, Inc.; recording license agreement between Erpi and Fox Film Corporation; newsreel license agreement between Erpi and Fox Hearst Corporation; recording license agreement between Erpi and Balsley and Phillips, Inc., Ltd., of Los Angeles, Cal.; letters between H. M. Warner and Walter S. Gifford, president of A. T. & T., regarding installations by Erpi as representing almost complete failure; Vitaphone Act Contract; agreement between Vitaphone and Orpheum Operating Company, operating Orpheum theatre at Huntington, W. Va.; letters between J. E. Otterson, president of Erpi, and G. E. Quigley; letters of E. C. Mills of Music Publishers' Protective Association to Erpi, R. C. A. Photophone; summary of commodity of comparison between open market prices charged the Stanley Company for repair and replacement parts by Erpi; comparison between open market prices charged Stanley by Erpi for repair and replacement parts.

J.D. Clark Resigns From Paramount

The resignation of John D. Clark, western divisional sales manager of Paramount, became effective Tuesday. Mr. Clark is scheduled to become assistant to Sidney R. Kent, president of Fox Film Corporation, in a few days.

Since entering the Philadelphia exchange in 1913, practically all of Mr. Clark's activities have been identified with Paramount. He was promoted to be branch manager at Philadelphia and afterward assigned to the western division as special representative. About 10 years ago he was appointed manager of that division.

Fox Planning Changes In Financial Structure

Edward R. Tinker, chairman of the board of Fox; Herman Place, a vice-president of Chase National, and A. John Michel, formerly Paramount comptroller and now with Fox, are working in collaboration with President Sidney R. Kent on a plan designed to effect additional writeoffs in the Fox financial structure.

Mr. Kent anticipates a trip to Hollywood late in November, which will be followed by a second trip to London in connection with the Fox 48 per cent interest in the Gaumont British company.

Quillan Wins Playoff In Quigley Tourney Division

Eddie Quillan last Sunday won the playoff of the tie for low gross in the actors' division of the Second Annual Motion Picture Golf Tournament, sponsored by Quigley Publications on the Coast, with a score of 83. The playoff on the low net went to Jack Kennedy.

Loew Announces Dividend

Regular quarterly dividend of $1.62½ on preferred stock, payable November 15 to stockholders of record October 31, has been declared by Loew's.

Vitaphone Suing Erpi; New Move In Warner Fight

(*Continued from page 9*)

the Bell Telephone Laboratories, at New York City, and John E. Otterson, president of Erpi.

The new Vitaphone injunction suit against Electrical Products involves licensing agreements for use of talking motion picture producing and reproducing equipment.

The bill of complaint asks that the defendant be enjoined from granting any further licenses of the same nature, for the same fields and in the same territory as the license granted by defendant to complainant on May 18, 1927, without making provision whereby full information with respect to the gross revenue derived by the licensees from the exercise of such license shall be readily accessible to complainant, and that no such license shall be granted by defendant at a rate of royalties less than eight per cent of the gross revenue derived from the exercise of such licenses without the consent of the complainant unless provision is made whereby complainant shall receive quarterly on account of the royalties paid by such licensees an amount equal to three per cent of such gross revenues.

The complainant also asks that the defendant be enjoined from cancelling, terminating or modifying any license granted by it and now existing in the same nature and in the same fields and territory and the license of the complainant and from waiving any indebtedness due from any license under any existing licenses.

The court is also asked to enjoin complainant from claiming or alleging, except in answer to the suit, that the new license agreement between claimant and defendant has been broken, terminated or forfeited by reason of failure of complainant to pay royalties at the rate of eight per cent of its annual gross revenues and to enjoin complainant from directly or indirectly engaging in the business of producing and marketing products defined in the new license agreement without disclosing all revenues derived from such business and without paying complainant three per cent. of the gross revenues.

The court is further asked to enjoin complainant from granting any license to any corporation except one mutually satisfactory to complainant and defendant and in which complainant shall be given the opportunity of acquiring a substantial stock interest and from transferring or liquidating the defendant corporation's assets.

Guaranteed Has Jewish Film

"Joseph in the Land of Egypt," a Jewish talker, is being distributed on the state rights market by Guaranteed Pictures. The picture is playing a two weeks' run at the Clinton theatre in New York's downtown Jewish colony.

Warner Zone Manager Resigns

John M. Harris has resigned from the post of Pittsburgh zone manager for Warner.

TRAVELERS...

WALTER WANGER, vice-president of Columbia, arrived in New York from Hollywood.

IRVING THALBERG and NORMA SHEARER, his wife, returned to Culver City after vacationing in New York.

HARRY COHN, president of Columbia, is due in New York from Hollywood in a few days.

EDDIE JANIS, Hollywood representative of Famous Music Co., leaves Hollywood November 7 on a four-months' vacation cruise around the world.

J. H. SKIRBALL, sales manager of Educational, returned to New York from Columbus, Cincinnati and Louisville.

MAURICE CHEVALIER sails for New York from Paris November 2, en route to Hollywood.

JOE BRANDT, president of World Wide, left New York for vacation in Bermuda.

MYRON SELZNICK, head of Selznick-Joyce Agency in Hollywood, arrived in New York.

JOCELYN LEE, player, is in New York from Europe.

JACK CONNOLLY, general manager of Pathe News, returned to New York from Europe.

RICHEY CRAIG, Broadway stage player, left New York for Hollywood to work in pictures.

IKE BLUMENTHAL, Central European representative for Paramount, sailed from New York.

EDDIE CANTOR and LYDA ROBERTI, Goldwyn players, arrived in New York from Coast for "Kid from Spain" premiere.

WILLIAM K. HOWARD, Fox director, arrived in New York from Hollywood for exteriors for his next. He will travel to Ireland.

MINNA GOMBELL, Fox player, arrived in New York from Coast for vacation.

RAY COZINE, former Paramount short subject director, sailed with Mark Hellinger for Europe and Asia to make shorts for Rowland-Brice Productions.

S. N. BEHRMAN, playwright under contract to Fox, left for Hollywood.

FRED ZIMMERMAN, camera consultant on Samuel Goldwyn's production staff, arrived in New York from Hollywood.

HARRY D'ABBADIE D'ARRAST, director, arrived in New York from Hollywood.

HEDDA HOPPER, player, arrived in New York from Coast.

MORRIS GOLDMAN, sales manager of Mascot Productions, arrived in London from New York for sales conferences.

RENE F. LEUR and MADELINE VIOLAR, French players, returned to Paris after making foreign versions for MGM in Hollywood.

ARTHUR LOEW, vice-president in charge of foreign activities for MGM, arrived in Batavia, Dutch East Indies, in round-the-world airplane tour.

KAY FRANCIS, Warner player, arrived in New York from Hollywood on a vacation.

JOAN BLONDELL, Warner player, is due in New York from Hollywood; vacationing.

CHARLES MCCARTHY returned to New York from vacation in Bermuda.

CLEMENCE DANE, RKO writer, arrived in New York from England for lecture tour before starting to work for Radio in Hollywood.

KATHARINE CORNELL, actress, returned to New York from England.

IRVING BERLIN, with Mrs. Berlin, returned to New York from vacation in Europe.

DOROTHY GISH returned to New York from abroad.

W. RAY JOHNSTON, president, and TREM CARR, production chief of Monogram Pictures, left Hollywood Wednesday for two weeks' vacation in northern California.

WALTER FUTTER, producer distributing through United Artists and Columbia, returned to Hollywood from New York.

BASIL DEAN, managing director of Radio in England and RKO in Europe, arrived in New York from London.

DAVID O. SELZNICK, executive vice-president in charge of production at Radio studios, is due in New York from Hollywood for home office conferences.

EDWARD G. ROBINSON, Warner player, left New York for continuance of Eastern vacation at Boston.

BILL SAAL, executive of World Wide and KBS Productions, returned to New York from Hollywood.

HERMAN RIFKIN, president of Hollywood Films, Boston exchange, left for Hollywood for production conferences with M. H. Hoffman, Nat Levine and W. Ray Johnston.

LAWRENCE WEINGARTEN, MGM studio executive, and Sylvia Thalberg, scenarist, his wife, sailed from Los Angeles for New York.

LYDA ROBERTI arrived in New York from Hollywood to start rehearsals in new Gershwin musical.

SAM DEMBOW and D. J. CHATKIN, Public executives, returned to New York from Midwest tour.

SPYROS and GEORGE SKOURAS returned to New York from Milwaukee.

NATE BLUMBERG, midwestern division manager for RKO, arrived in New York from Chicago.

HAROLD B. FRANKLIN, president of RKO Theatres, left New York for Coast.

MME. SCHUMAN-HEINK returned to the East from western personal appearance tour.

"WHAT THE PICTURE DID FOR ME"

Due to indications that it can again be of service to an important sector of exhibition activity the department entitled "What the Picture Did for Me," which was for many years a feature of the Exhibitors' Herald, will be instituted in Motion Picture Herald, beginning with an early issue.

Due to the growing trend toward classification of theatres, by the automatic influences of differences in locales, differences in sectional taste, differences in buying power and kindred factors, it is at this time particularly important that the exhibitors shall be outspoken, articulate and expressive of all that constitutes or bears upon their operations and operating problems.

Exhibitor reports on "What the Picture Did for Me" to appear in Motion Picture Herald will be limited to concise expressions on performance as box office merchandise, statements of fact helpful to fellow exhibitors, not expositions of personal opinion.

MOTION PICTURE HERALD

SERVICING IS ESSENTIAL TO SOUND, SAYS WILCOX

Efficiency of Service Engineers Is Measured Largely by the Absence of Emergency Calls, Declares Erpi Vice President

The motion picture is still engaged in making its adjustments to sound, and the manifestations are to be observed all the way from the stages of Hollywood to the exhibitor and the screen. Further, the process is likely to be continuous for some years to come, first by reason of the fact that the research laboratories of the great engineering organizations which created and delivered sound are two or three years, at least, ahead of the field of performance in the technique of sound recording and sound reproduction, second because the whole relation is complexed by an array of commercial phenomena running through production, distribution and exhibition.

Maintenance service, and charges for that service, is currently the subject of much interest and discussion in the industry, more particularly the exhibition branch. And largely that centers in the operations of Electrical Research Products, Inc., which has installed approximately 6,000 theatre equipments, or about half of those in operation in the United States.

On the side of the exhibitor, under the pressures of the day toward reduction of operating costs, the discussion is on the issue of charges for the service rather than the question of the necessity for it. On the Erpi side is the view that the sound equipment of the theatre, sold on a 10-year lease basis, is itself the mechanical element of a continuing service, which consists of the delivery of sound, of a certain quality and continuity, to the theatre screen and audience, and that as continuous attention and service is obviously necessary to obtain this result, the most economical method is through a nation-wide organization of specially trained technicians backed with staff work.

300 Emergency Calls a Month

The nature of the sound reproduction apparatus, a highly complex mechanical and electrical device, in effect an extremely sensitive musical instrument, has made it impossible thus far to construct an equipment, which can be permanently adjusted and left in operation for an indefinite period, like an ironclad mine pump or a sealed refrigerator mechanism. Someone has to keep a talking picture equipment in adjustment and repair to keep it working properly. Progressively sound equipment in general is less and less subject to failure and breakdown. The indications in fact are that both the operators of the equipment and the engineers who service it are becoming more proficient, the apparatus better in design and construction. In fact, Erpi has long maintained traveling instructors and key city classes for operators of sound equipment.

The administration of Erpi service is under the charge of H. M. Wilcox, vice-president in charge of operation. On his desk in New York all of the affairs of the national service organization center.

Discussing continuity of operation of theatre equipments, Mr. Wilcox remarks that while in December of 1928, when there were about a thousand equipments in service, there were about a thousand emergency calls, or one a month per theatre; now, with some six thousand equipments at work, the emergency calls average only about 300 a month.

"Our whole service organization is imbued with the spirit of the showman's slogan, 'The show must go on,'" says Mr. Wilcox, "and the efficiency of the service engineers is to a considerable extent measured by the absence of emergency calls."

Erpi has 300 and odd service engineers, who work out of some 30 offices and who are available at nearly 200 telephone emergency addresses which are the equivalents of offices in terms of service. Each engineer carries certain minor repair parts in his kit, while at each of the 30 offices a complete stock of repair parts is maintained, representing an inventory averaging upwards of $250,000.

The charge to Erpi equipped theatres for this service is $15 a week for the smaller equipments, $20 for the intermediate type, and $40 for the largest installations. The present average for the 6,000 theatres is approximately $17 each a week. Obviously the proportion of sound service expense to the larger theatres is vastly lower than to the lesser houses.

Called Operating Problem

"The present standards of Erpi service," says Mr. Wilcox, "are those evolved in practice from the beginning of installations of Western Electric equipment, and the records of my office seem to prove that this quality of service attention is essential to the exhibitor. No electrical equipment has yet been evolved that does not need service, from motor car ignition to oil burners, refrigerators, radio sets and all the gadgets of modern life, including the telephone. The degree of service required is in proportion to the complexity of the apparatus and the subsequent hazards of breakdown at some point—the more points, the more hazard."

The observation was made that radio sets seem to run along for months on end without very much attention. "They do," responded Mr. Wilcox, "and there is about as much similarity between a radio receiving set and a talking picture equipment as between a spade and a steamshovel; and furthermore the radio set is not performing to an audience that has paid an admission fee for listening to it nor is there any illusion to be maintained comparable with that of the motion picture. Also bear in mind," he insisted, "that a considerable part of the service that Erpi delivers to the theatre in the person of the service engineer is really in the background of the big organization and the laboratories at work continuously on the problems of sound equipment."

"I have of course heard," admitted Mr Wilcox, "numerous demands for a reduction in service charges, but I have yet to hear of an instance in which this demand was coupled with a request that the service be discontinued. To me it is an operating problem, a question of reduction of service costs, which automatically means a reduction of service. That is simple to state, but not simple to do, even if it were deemed wise. The service is made up of the attention of men, which means offices, payroll and travel. My figures show that if we cut the service calls in half, the result would be a reduction of less than 25 per cent in cost, even admitting that there would be no corresponding increase in emergency service calls as the preventive service was reduced. As an operating proposition, service maintained at the present standards means a continuation of present costs. The constructive solution to the problem is to get more people into the motion picture theatres, and this cannot be accomplished by permitting any deterioration in the quality of entertainment delivered to them. My honest conviction is that the relatively small saving resulting from a relatively large dilution of servicing is a pennywise and pound foolish policy."

The array of analytical reports filed in Mr. Wilcox's office, covering as they do some five years of theatre sound operation and 6,000 wired houses, begin to have some of the qualities of the actuarial records of insurance companies. While it is not possible to say what will happen to any one sound equipment in any one week or month, it is possible from the survey of Erpi's performance sheets to forecast with amazing accuracy just how many amplifiers will develop trouble, what part of those troubles will be caught in advance of breakdown by the service engineer and what proportion or number of them will result in emergency calls. It is possible, too, to anticipate just how many projection room fires there will be, how many tubes will fail in service, how many fuses will blow out and in fact down to very fine detail just about everything that will happen among those 6,000 machines. The happenings are, however, averages spread over the whole 6,000.

Service operations are necessarily based on these records, which automatically concentrate attention on the trouble spots, whether they are mechanisms or persons. The tendency is therefore toward the continuous elimination of sources of difficulty, reflected in the curve that depicts the fall from the thousand trouble calls per thousand equipments in the fall of 1928 to the 50 calls per thousand of today.

The service reports for the typical month of June in Mr. Wilcox's office show that a total of 348 emergency calls were made among 6,119 installations and that the average time nationally in getting the service man to the scene was 39 minutes, while it took him on an average 18 minutes, in show time, to clear the trouble. In the larger cities the total clearance time is much less, averaging better than 30 minutes.

"But," says Mr. Wilcox, "the general principle is to apply preventive attention. The idea is somewhat like the Chinese doctor system—he gets paid as long as the patient is well. The real value is not in curing breakdowns, but in preventing them. This, coupled with the delivery of a quality of product acceptable to the ears of the public, is the objective. If this is done, then the price paid, in proportion to the other operating costs of the industry, is a small item."

No Tax on Critics' Passes

The Commissioner of Internal Revenue has ruled that no admission tax is to be imposed upon tickets or passes used by motion picture critics of newspapers specifically for the purpose of reviewing films.

ALL THE COLOR AND EXCITEMENT

and romance of all the year's football games are packed into one grand and glorious picture

"THE ALL AMERICAN"

Greater than The "Spirit of Notre Dame"



Exclusively Presenting

BOOTH, Yale – CAGLE, Army – NEVERS, Stanford – SCHWARTZ, Notre Dame – CARIDEO, Notre Dame – DALRYMPLE, Tulane – PINCKERT, U. S. C. – LAKER, U. S. C. – SHAVER, U.S.C. – RILEY, Northwestern – QUATSE, Pittsburgh – CAIN, Alabama – YARR, Notre Dame – SCHWEGLER, Washington – MUNN, Minnesota – ORSI, Colgate


STEP OUT WITH UNIVERSAL
WRITTEN IN
Hollywood Repor
Honey—A Wow and
AIR

WORDS OF FIRE!

er Says: "Terrific Hit—A even Kinds of a Knockout!"

MAIL

"IT'S COLOSSAL!"

Universal's "Once in a Lifetime" is smashing even the new box-office records set up by "Back Street." Boris Karloff in "The Old Dark House" will do likewise.

GET OUT OF THE RED

AND INTO THE BLACK

by stepping out with Universal!



"OUTLINES OF A CORKING GOOD FILM"

That's DeCasseres' Idea of "When Ladies Meet"; Five Other Plays Come into Critic's Purview

by BENJAMIN DE CASSERES

WHEN LADIES MEET

When ladies meet—well, the Greeks had a word for it. It is borborygmus. It's in the dictionary and it's a perfectly nice word.

In Rachel Crothers' new comedy, "When Ladies Meet," we have the outlines of a corking good picture for the grand old triangle trade. But this is the triangle puzzle from a very lofty standpoint, so lofty at times that even the Pennsylvania Board of Censors will snore on it.

To wit: Mary Howard, novelist. Rogers Woodruff, married, her publisher, in love with Mary. Jimmie Stevens, gorgeous souse, in love with Mary in alabaster-sentimental way. Mrs. Bridget Drake, a brilliant widow (high, epigrammatic comedy, which in the hands of Spring Byington is the gizzard of the show). Finally, Mrs. Woodruff, the wife of the publisher. Smart dialogue. Definite and vivid characterization.

The core is this: In one of Mary's novels she declares that a husband's sweetheart can go to the wife and spill the beans and all will be hunkey-dorey.

How does it really work out in real life? Well, that's when the ladies meet (at Mrs. Drake's country house). Life works one way while Mary's novels work another. The romance blows up. The wife will have no triangle in her life. And she quits the hubby.

Now, it was Jimmie the stew who brought about this meeting of the two women and so, I presume, claimed his reward.

Frieda Inescourt, Walter Abel, Herbert Rawlinson and Senena Royle were excellent.

Picture value, 80 *per cent.*

RENDEZVOUS

There's a smoking hot crime picture in this play, "Rendezvous," by Barton MacLane, produced by Arthur Hopkins. The slaughter of actors is tremendous. And the idea that frames the slaughter is rather novel.

Jim Oakley, head of a beer bootlegging gang, has learned his shooting philosophy of life in the trenches (which we see with a murder or two in the prologue). That philosophy has taught him that life and the sacredness thereof is of no more importance than the bellyache of a nit on the nose of a gnat.

In the city in which he works his beer racket with his former buddies in France, there is another gang headed by Tony Rossalino.

Now, Rossalino owns the judge, the big political boss and the leading lawyer of the town. These four fellows are always smearing up the Oakley gang.

So this is the big idea that enters Jim Oakley's gassed mind: kidnap the judge, the political boss and the lawyer and shoot them in the name of a new Declaration of Independence. Oakley pays off his gang and becomes a John Brown.

The big scene is the bumping off, the judge by suffocation and the political boss by enforced suicide, in Oakley's hideaway; the breaking in of the Rossalino gang (there is a skirt with them), and a grand slaughter of Rafts and Robinsons.

But another Harper's Ferry went wrong. Third act: Oakley in the death-house. The skirt, who has chucked Rossalino for Oakley, goes to the chair (teary-deary farewell through the bars), and Oakley himself cheats the chair by dying of heart failure in his cell.

As a play it has the grand idea of shooting all our corrupt officials by bootleggers. It doesn't work out: it's phony. But with one of the gang actors in it, it would clean up on the screen.

Picture value, 80 *per cent.*

CRIMINAL AT LARGE

This play by Edgar Wallace has the best suspense interest of any crime play that I have seen for a long time. Without much action, it held the audience tensely guessing for over two hours. It's a hit.

It opens in the chief inspector's office in Scotland Yard. A doctor and a chauffeur have been found strangled to death at Mark's Priory, an old English country house.

The house is tenanted by Lord Lebanon, his mother, a girl whom his mother wants him to marry, two mysterious roughneck grooms and another servant.

The doctor who has been strangled has a mysterious tie-up with the mother. In the second act the Scotland Yard men are at work in the house. There has been no robbery. There is no conceivable motive for the crimes.

Lord Lebanon is a young fellow (remarkably well-acted by Emlyn Williams). It is he who is the strangler. He is insane. He learned the strangling trick in India. He confesses to the inspector just at the end of the play and shoots himself. The suspicious grooms were his keepers.

The mother's queer actions are to protect the son. She knows. The room that is never opened, and which the police are about to break into, is Lord Lebanon's padded cell when be becomes violent.

"Criminal at Large" is a perfect Edgar Wallace. And it has a background of aristocratic family descent that lifts it out of the gang-class of plays. Alexandra Carlisle and William Harrigan do some fine work in this play as the mother and the inspector.

Picture value, 90 *per cent.*

I LOVED YOU WEDNESDAY

This brittle piece of cut glassware is for the high-hat and spats crowd.

Is there a monocle movie belt? If so, "I Loved You Wednesday," by Molly Ricardel and William Du Bois, is a fine bit of caviar.

Since action has gone out of fashion in so many of the pictures, this might go over some. All the more as it is an opportunity for swell dressing, close-up bare-backing, top-hatting, and has a speakeasy in it patronized by those who swill only from bottles with the rare French labels made down in Greenwich street.

Paris: Vic Meredith and Randy Williams (married) have a tearful farewell in the Luxembourg Gardens. Randy's rich wife has ordered him back to the apron strings.

New York: Vic is now a famous dancer who travels with her feminine osteopath and has a boodled sap on her string.

Of course Vic and Randy meet again. So do Vic and Randy's wife, who is a bit of a big-timer herself with a nit-wit at her heels. They meet in the swell speak. And there is a lot of fake verbal fencing on the part of all four.

It's all neat but faky as the labels on the bottles.

About the fifth reel Vic makes up her mind to skip with Randy. But Randy's wife gets wind of it, and in a clever ruse gets Vic out of the apartment. Randy looks at his wife and says laughingly, "You dished me again!" Curtain. It's good hooey for a Parisian-minded director.

Picture value, 50 *per cent.*

OL' MAN SATAN

Will "The Green Pastures" ever get to the screen? This, one of the greatest plays of the century, would make motion picture history in the hands of a director with imagination. And it would break down the lie that the public is in back of the religious censorship—as big a fiction as that concerning prohibition.

"Ol' Man Satan" is a follow-up on "The Green Pastures." It is by no means as good—couldn't be. But it contains moments of great beauty in its thirty-six scenes.

The story, by Donald Heywood, is a Negro mammy's idea of the rise and fall of Satan. The Lord doesn't appear in this saga, as He does in "The Green Pastures," but Satan is there, and so there are more popular picture possibilities than in the Connolly-Bradford masterpiece. For nothing films so well as vice. There is no drama in virtue, as Cleopatra said.

Picture value—who knows?

NEWSPAPER CRITIQUES ON PICTURES DECRIED

E. M. Fay, Exhibitor, and Joe E. Brown, Actor, Meet; Agree That Desire for Entertainment, Not Education, Brings Patrons

"There's nothing the trouble with pictures except newspapers," cryptically remarked Edward M. Fay, exhibitor, to Joe E. Brown, actor, when they met last week in the Warner office in New York. "The fourth largest industry is constantly being torn down for no good reason," he added. "A great many syndicated articles are prejudiced for various reasons, but the public fortunately pays little attention to newspaper criticism."

Mr. Fay, who at one time toured the country as a violin soloist on the Keith circuit, is today a leading exhibitor—a partner of M. E. Comerford and Frank C. Walker—operating theatres in Providence, Rochester, West Philadelphia and other cities.

Entertainment Comes First

Speaking as an exhibitor telling a star what he—and presumedly the public—would like to have in pictures, Mr. Fay stressed the need for entertainment and amusement. "People never come to a theatre to be educated," he said. "They want clean, wholesome entertainment. After all, that is the only kind that lasts. The other things are passing fads—gags and so forth."

Mr. Brown agreed with this idea and went on to say that he thought Hollywood was trying harder to accomplish its work well than any other industry. "We work harder and we are criticized a great deal," he said, "but when it comes to criticism by an exhibitor—well, that's worth more to me, by far, than all the criticisms of critics in print. You are the only ones who really know the public's reaction. You have to; you study it night after night. Take comedies, f'rinstance. They're hardly ever funny in a cold projection-room showing. But your criticism is constructive. You get the public's point of view and you won't buy something you can't sell."

On Newspaper Critiques

That was Mr. Fay's cue to exclaim: "Well, I look at about 300 pictures a year. And let me tell you that the average newspaper critic is terrible. He very seldom gives his own personal reaction in writing his criticism after he has seen a picture. Why, I've stood in a theatre and seen critics laughing their fool heads off . . .. but, boy, when you saw the reviews the next day! I really don't know what all the shooting's for. There are really very few pictures that haven't got something worth while. Pictures with the human touch are the ones that reach home. I really believe that a man's character carries out from the screen just as it does across the footlights."

Mr. Brown found it quite easy to agree with Mr. Fay's comment on the "human touch picture" and added: "We must make pictures for the masses—not classes. Oshkosh is on the map, too. Broadway gags are never appreciated in the sticks and that isn't anything against them—the small-towners, I mean. No, when it comes to producing good pictures you've got to give them something that strikes home and that lasts."

As an afterthought, Mr. Brown said he believed that during the past six years the 10 best pictures for each year were far from being the best in box office records. "I don't think that more than three pictures in any one year, taken from the lists of the best 10, were among the best 10 in box office," he said.

Which may or may not have caused Mr. Fay to look at his watch, exclaim that he had to catch a train, pump Joe's hand and then bolt from the office.

RCA Cleared in Infringement Case

The United States Supreme Court this week absolved the Radio Corporation of America of the charge of infringement of valuable radio patents on devices which enable radio receiving sets to operate on ordinary alternating current. The patents were held by the Dubilier Condenser Corporation, which held that RCA was infringing them. The federal court at Philadelphia dismissed the charges and held the patents invalid. The Supreme Court, by denying the Dubilier Corporation a review of the case, automatically affirmed the decision of the federal court.

Except in the specific instance of the suit, there is no wide significance to the action of the Supreme Court, RCA continuing to manufacture those devices it has under patent without interference. The litigation has been carried on over a period of some three years, a federal court in Delaware originally holding that the patents were valid and being infringed by RCA. The Philadelphia court reversed the decision.

Percival D. Lowell and Francis W. Dunmore are the inventors who made the discoveries they sought to patent while employed by the Bureau of Standards. The Dubilier Corporation had been given exclusive licenses under the patents and the test of their validity was brought about when the company instituted suit. The government has a case currently pending before the Supreme Court seeking to be declared the owner of the patents because they were developed on government time, indicating the value the government places on the patents.

Anti-Trust Suit Against Warner Set for December 1

The action of the Department of Justice against Warner Brothers, charging violation of the Clayton anti-trust law in the acquisition of a controlling interest in First National, has been set for trial December 1, in the federal district court for the southern district of New York.

It is anticipated, however, by both the office of the attorney general and counsel for Warner Brothers, that a further postponement of the trial will be approved.

Amusements Show Improved Receipts

by FRANCIS L. BURT

Washington Correspondent

Marked improvement in the amusement industries in August is reflected in September collections of the admissions tax, but a tremendous betterment of business must come about before this levy returns the revenue of $3,500,000 a month originally anticipated, it is disclosed by figures just compiled by the Treasury Department.

Receipts of the internal revenue bureau last month, it was stated, included $1,641,-143.24 from admissions, against $1,322,695 in August, an increase of nearly $320,000. The September collections, however, were less than half of what is needed monthly if the return from this source during the current fiscal year is to be up to the original estimate of $42,000,000.

Compared with September, 1931, when $134,839 was obtained from the admission tax, which at that time applied only to admissions in excess of $3, the collections last month showed an increase of $1,506,303. From July 1 to September 30, collections—covering admissions between June 21 and August 31—totaled $3,307,530 against $537,-128 last year, an increase of $2,770,401.

Although the revenues from the miscellaneous provisions of the 1932 revenue act are increasing steadily, they are, as a whole, materially under estimates made last spring, and many of the levies are returning so small a revenue that the Treasury Department has undertaken an exhaustive study of the tax situation with a view to recommending changes in the law when Congress convenes in December. These changes will include the repeal of certain taxes which cost too much to collect.

The failure of the tax law to provide adequate revenues is reviving the demand for a general manufacturers' excise tax, to which a number of industries subject to the present taxes have given their approval.

This, however, it is anticipated, will NOT mean a lightening of the tax on admissions, which is one of the eight new taxes bringing in more than $1,000,000 a month out of the more than 25 new levies imposed by the law.

While it is believed the Treasury will not make any new recommendations with respect to the admission tax unless the situation becomes more serious than it now is, any suggestions that might be offered will be toward a further lowering of the present 40-cent exemption rather than a raising of it.

Franklin, Depinet Elected As Directors of RKO Radio

Harold B. Franklin, president of RKO Theatres, and Ned E. Depinet, vice-president in charge of distribution of RKO Radio Pictures, have been elected to the board of directors of RKO Radio Pictures and RKO Pathe, it was announced by Merlin H. Aylesworth, president of Radio-Keith-Orpheum Corporation. The elections took place at the meeting of the directors of the companies on October 21.

KENT TALKS WITH ALLIED-MPTOA; MASS MEETING PLANS PUSHED

Fox President, Who Took Lead in 5-5-5 Contract Movement, Joins in Informal Conferences With a Joint Committee

Sidney R. Kent late last week established the first contact between a distributor and a joint Allied-MPTOA committee regarding problems of exhibition. Informal conferences held in New York at which Mr. Kent, president of Fox Films, discussed the situation with exhibitor leaders, and the formation of definite plans for holding protestation mass meetings of theatre owners at Chicago, November 28, and at New York on December 1, were the highlights of this week's developments in the current campaign to obtain correction of socalled "ills" of theatre operation, being conducted jointly by Allied States Association, headed by W. A. Steffes, and the Motion Picture Theatre Owners of America, M. A. Lightman, president.

Mr. Kent, who, while sales manager of Paramount, took the lead three years ago in launching the 5-5-5 contract, which never was adopted, personally invited Mr. Lightman and Ed Levy, representing MPTOA, and H. M. Richey and Sidney Samuelson, of Allied, to an informal round-table discussion of "some pressing industry problems."

Plans in Work for Mass Meetings

The little group met last Friday and continued in session Saturday morning. It was pointed out later that Mr. Kent acted individually and in no way represented any distributor other than Fox. Neither Mr. Kent nor exhibitors would discuss the exact nature of their discussions, but it was indicated that consideration had been given to the subject of a new uniform contract. "We merely discussed general industry problems," Mr. Kent said, "with a view to determining what definitely is at fault and what can be done in the way of correction." He said that a second meeting in a few weeks appeared likely.

On October 15, it was pointed out in Motion Picture Herald that "the reaction of the larger producer-distributors to the standard form which will be drafted jointly by Allied and MPTOA will determine the future action of these national organizations regarding their proposed concerted drive for congressional legislation for the industry." Mr. Kent's recent action on behalf of Fox was the first evidence of distributor interest in the situation. In the meantime, it was indicated this week that future contract discussions with all distributors and subsequent adoption of the new agreement would precede the ironing out of other exhibitor problems which are included in the joint Allied-MPTOA campaign. These embrace zoning, protection, block booking, cancellation privileges, possibly some form of arbitration, elimination of exclusives and the creation of an industry conciliation board, as advocated recently by Abram F. Myers, general counsel of Allied. A joint committee, including Mr. Lightman and George P. Aarons, of the MPTOA, and Mr. Myers and Herman Blum, for Allied, is at work on a new draft, which, it is expected, will include many of the problems already mentioned, principally elimination and cancellation clauses and possibly an arbitration system. In the meantime the attitude of distributors is one of watchful-waiting, pending submission to them of the exhibitors' proposed contract agreement.

Invitations in the form of "pep" messages to attend the mass meetings at Chicago and New York were being extended exhibitor members this week by the various state associations affiliated either with Allied or MPTOA. Mr. Lightman and Mr. Steffes jointly will preside at both sessions and plans were going forward to bring out a record number of theatre owners to act on the program adopted by their leaders in September. The New York Theatre Owners Chamber of Commerce, an important exhibitor body not affiliated with either of the two national organizations, and headed by Charles L. O'Reilly, indicated that it will attend the New York mass meeting, which probably will be held at the Hotel Astor. Allied's New Jersey unit will hold a preliminary meeting in New York, at the Hotel Lincoln, November 1, to discuss what the "defense plans" will be, and also to confer on the machinery for accomplishing the joint program.

Edward G. Levy, New Haven; George P. Aarons, Philadelphia; Julius Charnow and Sidney Samuelson, of New Jersey, were appointed to a committee this week to meet on Thursday to work out details for the New York mass meeting December 1. "Nothing will be permitted to interfere with the holding of this meeting," said Mr. Samuelson, who is president of Allied in New Jersey.

"I have consulted with all members of the committee," said Mr. Samuelson, "and it is absolutely certain that the New York mass meeting will go down in history as the greatest meeting of independent exhibitors ever held in the eastern part of the United States. The members of the committee have assured me that attendance from their respective territories will be record-breaking, and despite rumors to the contrary, the meeting will absolutely and positively be held, for the purpose of acquainting the independent exhibitors of the east with the Chicago program and to achieve the aims and objects of the joint platform. Interest in the meeting is at fever heat."

Lightman Denies He'd Resign

Mr. Lightman has returned to his headquarters in Memphis following conferences with Mr. Kent in New York and also with Mr. Samuelson regarding the mass meetings. Mr. Lightman said that he is not contemplating resigning as president of the MPTOA, at least until current problems of exhibitors are straightened out by distributors. He indicated that inter-industry efforts to correct the problems were under way. Mr. Samuelson and Mr. Lightman issued a joint statement, which said: "Both exhibitor organizations have many things to discuss as a result of our Chicago conferences, but our position may be determined by any constructive plan offered by distributors, if that plan would offer immediate relief and would restore confidence and establish harmony and satisfactory working conditions. By the same token, however, we cannot allow anything to retard our progress in the development of the Chicago meeting plan until we get actual results."

Lightman and Steffes Will Preside Jointly at Sessions in Chicago on November 28 and in New York on December 1

Members of Allied States have been sent questionnaires requesting information on the new selling policies of various distributors. Among other things, the national organization is asking exhibitors to indicate if they have signed contracts for premiums. The questions are: "Are you asking increases over last year?" "Are you accepting less than last year?" "Asking guarantees and percentages?" "Selling exclusive runs?" The following distributors are listed: United Artists, Universal, Columbia, MGM, Paramount, Warner-First National, Fox, RKO Radio, World Wide.

Action was taken this week against block booking and exclusives at the regular meeting of Allied of New Jersey. The unit is planning to fight exclusives should distributors sell their pictures on this plan in the New Jersey territory.

Allied Theatres of Massachusetts, Inc., an independent state unit, voted to affiliate with the MPTOA. It has a membership of about 350 theatres, with offices in Boston, and James J. McGuinness is executive secretary. In announcing the affiliation, Mr. McGuinness said his organization is against political regulation of the industry, but it wanted to work for a fair standard contract, voluntary modification of block booking, return of arbitration, and united opposition to unfair and discriminatory taxation.

Await National Action

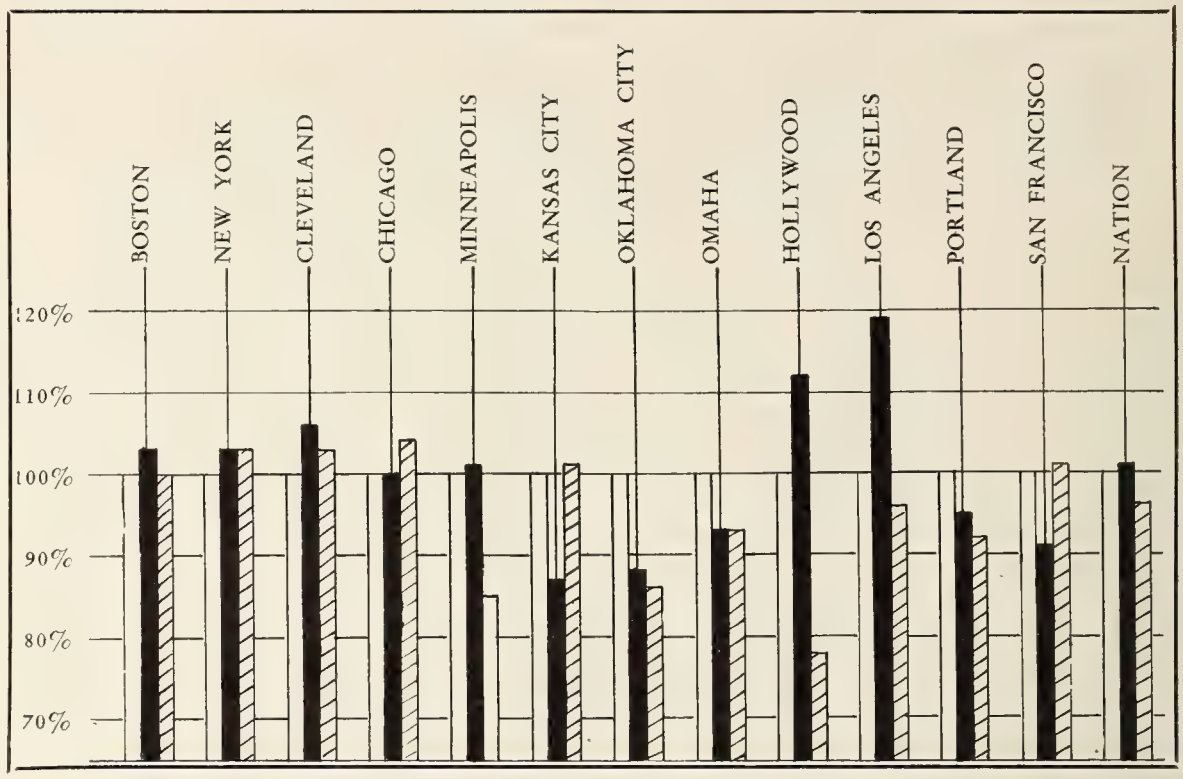
At Kansas City Jay Means, president of the Independent Theatre Owners Association, said he would favor joining an amalgamated national organization. A proposal to affiliate with Allied is held in abeyance pending outcome of the Allied-MPTOA conferences. The organization cooperates with the MPTA of Kansas and Missouri. Local independents object to joining the MPTOA because it lists producer-owned circuits in its membership.

Lester F. Martin, secretary-treasurer of the Allied Theatre Owners of Iowa and Nebraska, said at Nevada, Iowa, after attending ten regional meetings of exhibitors, that better product and concessions permitting exhibitors to eliminate or cancel unsuitable pictures were the only solution of conditions in those two states. He protested against exclusive runs.

Allied theatre owners of Detroit have decided to maintain their ban on double featuring, with two concessions, one permitting double bills on Sundays and the other limiting the practice on one change a week to three days.

PUBLIX DECENTRALIZING CIRCUIT, SHIFTING AUTHORITY TO THE FIELD

Changes Include Outright Sales, Pooling, Delegating Operation To Local Circuits, Giving Divisional Heads More Authority



The chart, based on MOTION PICTURE HERALD's listing of box office grosses, compares the relative changes in receipts during recent weeks this year and last year with the preceding weeks in 1932 and 1931. The 100 per cent white bars represent the business done in each city during three weeks from September 4 to September 24, 1932, and the black bars show the box office receipts for the succeeding three weeks, September 25 to October 15, 1932. Using the 100 per cent white verticals to represent the grosses for three weeks to September 26, 1931, the cross-hatched bars show the business done in each city for the succeeding three weeks to October 17, 1931. The bars under the heading "Nation" represent the total figure for all twelve cities combined.

The circuit structure of Paramount Publix Corporation, largest theatre operator in the country, is currently undergoing changes of a radical nature and of importance to the industry at large. Decentralization of operation and executive administration appear to be the principal factors in the movement and the direct results expected are increased efficiency, more favorable economic reactions and an added inpetus to the development of independent theatre activities. The means adopted by Publix in decentralizing certain of its vast theatre properties in several important locations embrace outright sales, pooling of theatre interests with other operators and turning over of operation of certain houses to local circuits. Also, in order to "strengthen and fortify local management and to build up the company's most strategic spots," Publix this week assigned certain theatre executives and division managers at the home office to the field in order to affect localized operation.

The company announced that "a new policy of localized responsibility and concentrated showmanship will be put into effect throughout the circuit and will mean not only an increase in executive authority but also in the responsibility of theatre managers." Local autonomy subject to New York supervision will exist in such matters as theatre policy, price changes, all film booking, labor negotiations and the like. Budget control, matters of general company policy will continue to be handled in New York.

With the changes effective this week, 50 per cent of the Publix circuit is now on basis of localized operation, according to Sam Dembow, Jr., home office executive.

Executive changes in line with the shifting of authority to divisional supervisors in the field and which will transfer numerous home office executives, were announced on Wednesday as follows: John Balaban will supervise Balaban and Katz Theatres, Chicago; Great States Theatres of Illinois and all Canadian operation, with headquarters in Chicago. David Chatkin and Milton Feld will remain at the home office as advisory assistants to Sam Dembow, Jr., in company administration. Mr. Chatkin, in addition, will concentrate on partnership deals and the New Jersey territory. Mr. Feld will continue to handle New York and will act as New York contact on de luxe operation and in all matters pertaining to stage shows and talent.

Harry Katz will operate the Indiana, Ohio and Kentucky division from New York. Martin J. Mullin is transferred from northwest divisional director to head of New England theatres, with headquarters in Boston. Robert J. O'Donnell will be in charge of Texas theatres not included in the Paschall division, with offices at Dallas, with W. K. Jenkins as assistant. The Finkelstein and Rubin division will be operated by John J. Friebl, headquarters in Minneapolis, and L. J. Ludwig, his assistant. The Comerford division in Pennsylvania will continue under supervision of George Walsh, operating out of Scanton. G. Ralph Branton has been transferred from New England to the Iowa and Nebraska territory, with headquarters in Omaha.

Herman Wobber, general sales manager of the western division of Paramount Publix, resigned Monday to join Fox West Coast Theatres in an executive capacity.

While the announcement of realignment of Publix division managers said that R. J. O'Donnell and William K. Jenkins would be in charge of a group of Texas theatres, it has been reported that they have formed an independent partnership to take over 25 Publix theatres in Texas and one in New Mexico with Mr. O'Donnell assuming presidency of the new corporation and Mr. Jenkins taking on executive vice-presidential duties. Although final details of the acquisition have yet to be completed, pending financing arrangements, it is said that the new partnership would assume control, on an option which they hold, effective within 60 days. Theatres involved are at Fort Worth, Dallas, Houston, San Antonio, Austin, Galveston and El Paso, all in Texas, and at Albuquerque, New Mexico.

Another deal is already in operation. W. E. Paschall is now in control of the former Dent circuit of Publix houses, including practically all properties in the Southwest which are not embraced in the O'Donnell-Jenkins arrangement.

Negotiations to turn over operations of 19 Publix theatres in New Jersey to Walter Reade, former operator of the group, are understood to be near consummation. Mr. Reade will operate his former properties in partnership with Publix. Mr. Dembow said the deal was still indefinite.

Publix disposed of its holdings in Florida some months ago to E. J. Sparks, who originally sold them to the corporation, and also theatres in all other states of the southern Atlantic seaboard to the Kincey-Wilby interests. Persistent rumors in New Orleans and New York say that E. V. Richards may take back the entire circuit of Publix-Saenger theatres in Louisiana, and if this deal were to materialize, Paramount Publix would be out of direct southern operation entirely, in both eastern and western divisions.

Four Publix theatres in Minnesota have been turned over to Eddie R. Ruben, former Publix division manager in the Northwest. Mr. Ruben acquired on a long term lease the Publix properties at Brainerd, Waseca, Faribault and Willmar.

Evidence of new interest in the pooling trend was indicated by a deal between Publix and Fox West Coast Theatres, operated by the Skouras Brothers for Fox, whereby West Coast will operate Publix houses at Alburquerque, New Mexico and at Casa Grande, Mesa, Phoenix, Somerton, Tucson, Winslow and Yuma, in Arizona. Charles Skouras will have charge of the division, which will be booked by Fox West Coast.

Leapin' lizards! She's on the screen!



The funny paper sweetheart of millions that millions are waiting for in a human-heart story tinged with a tear and bursting at the seams with laughter. Young or old . . . if they're human, they'll love it!

Based on the most popular comic strip in the world by Harold Gray

Little Orphan Annie

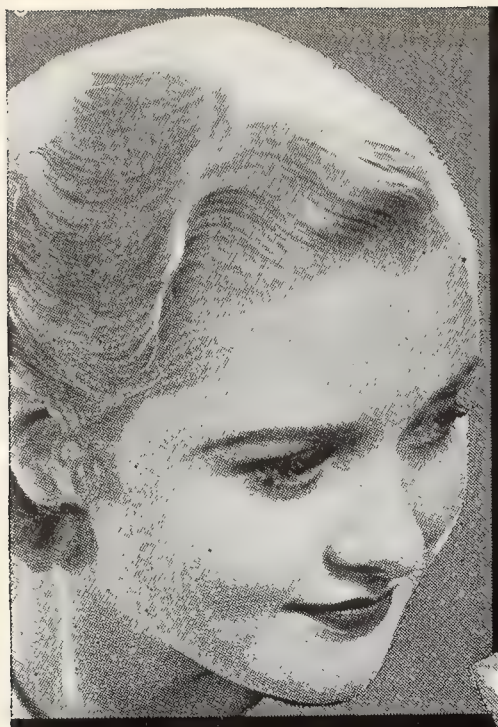
with

MITZI GREEN · MAY ROBSON
Buster Phelps . . Edgar Kennedy
Matt Moore . . . Kate Lawson

A RKO Picture

Directed by John S. Robertson

David O. Selznick, Executive Producer



MARIAN MARSH



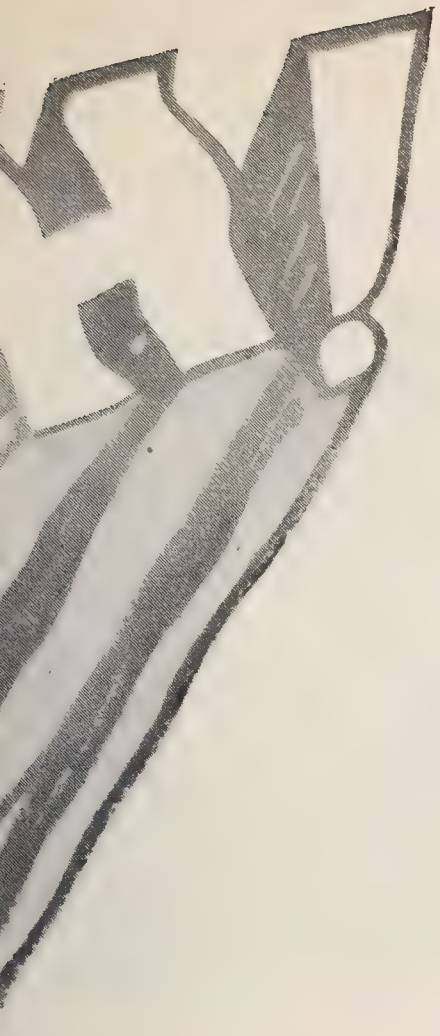
JOEL McCREA

ain't it funny! . . . .

THEY CALL IT SPORT



Directed by Dudley Murphy



THE SPORT RACKET!

SQUARE AS AN EGG!

STRAIGHT AS A FISH HOOK!

That's what the ra-ra boy found out when he kissed the pigskin goodbye after a seventy yard run for a touchdown and went "pro" in the wrestling racket where Bronx Cheers are the college yell and they put Razzberries on your diploma!

A swell story! thrill-packed with the big moments of every sport . . and a heart-punch no dame in the arena can forget!

THE SPORT PARADE

with

JOEL McCREA
MARIAN MARSH
WILLIAM GARGAN
Robt. Benchley Walter Catlett
Richard "Skeets" Gallagher

RKO Radio PICTURES

DAVID O. SELZNICK
Executive Producer

INTERNATIONAL FILM LEAGUE IS ORGANIZED

Announced as Non-Profit Group; Sponsors Expected To Be Primarily Interested in Pushing Foreign Pictures

The International Cinema League announced its formation last week in New York. Although it was said that the League was created as a non-profit making group for the advancement of motion pictures as an international art, it appears that the sponsors primarily intend to further the interests of foreign films in America. The association will be composed of several independent and self-sustaining committees, including a committee on industry cooperation, committee for public relations, committee for the use of foreign language films in education, and an art and repertory committee. Membership of the committee has not yet been fully determined, according to Edward B. Ginsberg, director of the League, which has headquarters at 729 Seventh avenue, New York.

Personnel and Companies

Included among the trustees of the League are Alvin Johnson, Harry Elmer Barnes, Alexander Bakshy, Karl K. Kitchen, Marie B. Macdonald, Gilbert Seldes and Harry P. Sampers. Distributors and exhibitors of foreign films will be represented by Leo Brecher, David Brill and Arthur Ziehm in the committee on industry cooperation. Among the organizations already participating are the Protex Trading Corporation, Capital Foreign Attractions, Inc., World Trade Exchange, Inc., Little Carnegie Playhouse (New York), and the Hindenburg theatre (New York).

Although the recent growth of foreign films in America has been marked, said Mr. Ginsburg, their popularity in large Eastern cities has outstripped their progress in the national field. It was said that a common experience of out-of-town theatres has been to book one or two European films as an experiment, find that they draw rather well at the box office and then experience difficulty in obtaining information concerning other pictures of that type.

Catalogs of Foreign Films

The industry cooperation committee of the League is designed to meet this situation through the compilation and issuance of complete catalogs of foreign films that are available. An information service also will be maintained at the League's headquarters.

The qualitative development of the international cinema as a medium of culture will be encouraged by the League. This will be done through aiding and recognizing significant creative forces already at work, rather than through censorship. Important works of such directors as G. W. Pabst, Rene Clair, Serge Eisenstein, Karl Froelich, Julien Duvivier, Erich Pommer and others, as well as that of leading actors, will be selected periodically for recommendation. These will be discussed through the League—possibly in a magazine to be issued under the direction of the arts and repertory committee—by the artists themselves. An award of annual prizes also is planned.

Negotiations are already favorably under way for the official employment of approved foreign language motion pictures in education, it was said.

As an important means of fostering interest and stimulating progress in the pictures, the formation of a library of important films of the past and periodic repertory showings under the supervision of an advisory council of critics are a part of the League's program.

To Elect Academy Officers on Nov. 1

Officers and branch chairmen of the Academy of Motion Picture Arts and Sciences on the Coast will be selected on November 1, following the annual election of board members and executive committees. Friday, November 18, has been set as the date for the annual awards banquet, at which new officers will be installed. Candidates for awards were recently announced and balloting is in progress by the 850 members.

Officers are elected by the board of directors, consisting of 15 members, with one representative from each of the five branches elected annually for a three-year term. New board members for the coming year are: actors, Sam Hardy; directors, John Cromwell; producers, B. P. Schulberg; technicians, J. Theodore Reed; writers, Oliver H. P. Garrett.

Motion picture film editors, who are members of the technicians' branch, plan to organize an editors' section within the Academy. I. James Wilkinson, film editor representative on the technicians' executive committee, has organized a meeting for a discussion of the proposed organization.

Consolidated Net $198,663 For Three Months to Sept. 30

Consolidated Film Industries, Inc., reports a net profit of $198,663, equivalent to 49 cents per share on the 400,000 shares of $2 preferred stock, for the quarter ended September 30, 1932. This is after depreciation, federal taxes and other charges. Last year the net for the same period was $328,228, or 24 cents per share on 524,978 shares of no-par common stock, after preferred dividend requirements.

For the nine months ended September 30, 1932, consolidated net profit was $685,273 after depreciation, federal taxes and other charges, equivalent to $1.71 a share on the preferred stock. This compares with $1,152,068 for the first nine months of 1931, equal to $1.05 a share on 524,978 no-par common shares after preferred dividend requirements.

Audit Bureau Head



P. L. THOMSON

Thomson Again Heads A. B. C.

P. L. Thomson, director of public relations and of advertising and publicity of Western Electric Company, including ERPI, was re-elected president of the Audit Bureau of Circulations at the annual meeting held last week in Chicago. The new term is Mr. Thomson's third in the presidential post.

New Film Guild Formed To Show Motion Pictures

The Film Guild of America, a new organization set up on a national basis with headquarters in New York, aims to provide for the "untouched 10 per cent" of potential theatre-goers occasional programs to be given in club houses, auditoriums and the like and in theatres where showings can be arranged on a cooperative basis with exhibitors. The plan calls for a split to civic, church and educational groups who cooperate.

A national organization committee is headed by F. M. Delano, former secretary of the New York Electrical Society and field representative of the committee on research exhibits of the American Association for the Advancement of Science. Junior membership branches also are contemplated.

Mr. Delano said the organization is "non-profit-making" and added: "We hope to avail ourselves of the various independent sound projection rental services now in existence in the key cities" for communities where these facilities are not already available.

Warner Spanish Subsidiary

Charter for a new distributing subsidiary for Spanish pictures was filed last week at Dover, Del., by Warner Bros.-First National Pictures, Inc.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The continued success of the Associated Motion Picture Advertisers is practically assured under the able guidance of Hal Horne, of United Artists. Mr. Horne, who is noted along the Rialto for his witticism, has instilled a pleasant bit of merriment into the weekly luncheon forums of the AMPA, at Sardi's. Last week Mr. Horne showed to what extremes he will travel to keep the membership happy. Bowing to the will of a few strong Irishmen, President Horne ordered the management to serve to every one a heaping portion of corned beef and cabbage—take it or leave it. It was a very rare dish for many at the gathering and several found it desirable, if not necessary, to sprinkle the plate with ketchup. One chap tried hard to make his waiter understand and the situation became tense until Mr. Horne stepped in. Dropping the gavel, Hal rushed away from his presidential throne, donned a waiter's jacket, to the embarrassment of a pair of heliotrope suspenders, dashed to the kitchen where he obtained the ketchup sauce and then ran back to the table just in the nick o' time.

▽

John McManus, manager of Loew's Midland at Kansas City, keeps a weather eye open for business. When Ralph Ravenscroft, Universal exploiteer, was recovering from appendicitis at a local hospital, Mr. McManus sent over an usher loaded with gifts.

After going through the ceremony of obeisance and depositing eight books on one side of the patient and flowers on the other, the usher placed a sign on the dresser. It read: "After you visit here, attend Loew's Midland."

▽

Ed Wynn's pet quip is about his favorite doctor who cured Ed's uncle of drinking by removing a piece of brass rail that had been pressing on his foot for 20 years.

▽

The pressure which recently was brought to bear against Broadway's burlesque theatres reminded Bert Ennis that the dignified and austere District Attorney Crain of New York owns the Irving Place theatre, where the girls make merry on the illuminated runway twice daily.

▽

A sign of the times: The large electric display over Child's Restaurant at 46th Street and Broadway was at one time the ace advertising spot for film companies. It has been vacant for three years and last week the Budweiser beer people took it over.

▽

Union-conscious New York even has a local for assistant directors, affiliated with the American Federation of Labor and called the Associated Assistant Directors. The scale is $150 weekly, for six days, and absolutely no overtime without pay on the basis of an eight-hour day. An additional charge above scale is made for a seventh consecutive day and for all holidays. No member is permitted to work as a second assistant, at $75 weekly, unless there is a first assistant of the same union employed on the job.

▽

A piece of Paramount publicity says: "Charles Laughton to play *normal* man in 'If I Had a Million.'"

▽

After seeing our picture in last week's Motion Picture Herald *pictorial section, Al Zimbalist wrote in to ask how much we would charge to haunt a house. Mr. Zimbalist is a publicity expert and chief punster for the Warner theatres in Newark.*

WE were glad to hear that Freddie Schader's esthetic sense is beginning to assert itself at last. Mr. Schader was for many years a Broadway reporter. He left New York two years ago to exploit the Fox theatre at Detroit.

Mr. Schader went out the other day and brought back a unique and interesting exhibit, the work of M. Moise Potvin. As a result, the lobby of the Fox looked more like an art gallery. Whole miniature homes with figures of humans, books, telephone, rugs, dogs and paintings on the wall—all carved from wood and impressively realistic—comprised the exhibit. There were more than a score of complete works on display, representing more than 20 years of handiwork by M. Potvin, who was on hand to explain in detail the manner in which he executed his carvings. There was no charge to any one.

In some of the exhibits the figures essay a series of lifelike movements which were actuated by hidden machinery driven by miniature motors. One in particular, The Village Blacksmith, a la Longfellow, depicted the interior of a smithy's shop, with two horses, one being shod and occasionally turning its head to watch the smithy at work. There are more than 35 distinctive movements in this scene. The horses wag their tails, the smithy pumps the forge and stirs the fire, another is at work on the anvil and a third saws at a work-bench. A country boy is sharpening his knife at the grindstone and a rural visitor is waiting with his white plow horse for a shoeing as he sits watching two patriarchs who are arguing over checkers.

The collection includes the usual Ten Nights in a Barroom scene and also Home, Sweet Home, and a A Face on the Barroom Floor. The Old Violin Maker is on hand standing at the side of A Little Bit of Ireland.

▽

It appears that Samuel Goldwyn has changed the title of "Cynara" to "Cynara." After spending some six or eight weeks in Hollywood talking with Mr. Goldwyn about this and that, Lynn Farnol, Goldwyn publicity agent in the East, returned to New York and sent out the following announcement: "A last and final change is to be made in the title of Samuel Goldwyn's picturization of the international stage success, 'Cynara.' . . . It will be known as 'Cynara.'"

▽

A group of highly inquisitive Kansas City reporters stormed The Chief as it pulled into Union Station the other day, bringing Sam Katz to New York from Hollywood. Some ane asked Mr. Katz about the "wonders" which it was reported would be performed for Paramount. "I'm no miracle man," he modestly said. "The last miracle worker lived 1930 years ago. There hasn't been one since."

▽

Fox Film is financing farm relief in Iowa, which is in the limelight of political controversy these days. Phil Stong, a young author out of the Midwest, wrote 13 novels and not one clicked. His 14th, "State Fair," is a best seller and Fox paid him $15,000 for screen rights. Mr. Stong sunk the money in an Iowa farm near Keosauqua. A Chicago trust company sold him 400 acres which once brought $80,000. The trust company was glad to take $9,000 in cash.

▽

Elmer, a great St. Bernard dog, was for a time one of the important economic problems of Buster Keaton's household. It seems that some one took Mr. Keaton over the hurdles when he made him pay a reward five times for the return of Elmer. When Buster learned that the dog was being systematically kidnapped he stepped in and put a stop to it.

Thirteen men met last week at 3:24 in the morning in a heavy rain in Rosedale Cemetery, N. J., to stand with heads bowed in silent prayer beside the grave of Thomas A. Edison. The occasion marked the first anniversary of the inventor's death. Mr. Edison's great desk in his laboratory remains sealed. No other hands will ever touch it and his chair stands guarded by a purple band. Alice Marston's sonnet, "They Do Not Die," was read at services later.

▽

The motion picture industry may have indirect representation in the presidential cabinet, if and when the country's voters decide to send Franklin Delano Roosevelt to the White House to succeed Herbert Hoover. Already the more confident Democrats about Capitol Hill are beginning to speculate avidly upon the makeup of Governor Roosevelt's cabinet. Jesse Jones, Texas capitalist, is mentioned by them as a possibility for Secretary of the Interior. Mr. Jones spent much of his fortune erecting motion picture theatres in his native state. Publix bought up many of these structures.

We are unable to visualize at the moment how Mr. Jones could benefit the picture business in his position of boss of American Indians and in charge of reservations, national parks, forestry, navigable streams and irrigation dams. He might, however, lend a hand in persuading Melvin Traylor, Chicago banker who is suggested for the treasury post, to go easy on taxation.

▽

An army of statisticians and accountants has finally balanced the ledger on the last Olympic event in Los Angeles. The good news heard by the sponsors was a cold $1,000,000 profit, if that much coin can be termed cold. The affair lasted only a few days and no doubt the tremendous net made some of Hollywood's producers wonder. The show was the most costly ever staged and made more money than any other. On one occasion, 105,000 people, many from the studios, paid $3 a squat to see a parade of athletes and to hear a few dignitaries with gold badges mumble words of glory about sports and javelin throwing to the youth of the land.

▽

A few bugs of the countryside put to work some of the best minds of the illuminating laboratories at Nela Park in Cleveland. More and better bugs are the result. Weakness of the old style lamps of 1,000, 1,500 and 2,000 watts, used in open type flood lights, was discovered when careless night bugs would strike the bulb head on, stick, roast and burst, causing moisture cracks in the lamps. The resultant loss ranged from $4 to $5 per light, according to size. Laboratory experts took the matter in hand and developed a new lamp, white frosted inside and made of heavier glass which will stand moisture without cracking. The prices were revised to $9.25 and $13 per light.

▽

We assume that Samuel Lionel Rothafel, like so many other exhibitors, enjoys a good game of bridge almost as much as seeing dollars stream steadily into his box office. Anyway, Roxy wishes that fewer picturegoers played bridge. He told Ely Culbertson, the big man of the pasteboard pastime, that his favored game costs this industry about $50,000,000 a year because it keeps too many people at home.

▽

At the recent Quigley Publications golf tournament in Hollywood, Chico Marx was caught by the cameraman posing with the trophies. "Look up," the photographer asked. "Not with the score I had," moaned Chico.

OFF W

WASH
MERRY·G

RED HOT!—
PROVES A T
IN ALL IN

LEE TRACY

CONSTANCE
CUMMINGS

Walter Connolly • Alan Dinehart

Screen Play by Jo Swerling
Story by Maxwell Anderson

Directed by JAMES CRUZE



BIGGEST BOX-OFFICE M

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INGTON
O· ROUND

IMELIEST PICTURE OF THE YEAR

EMENDOUS BOXOFFICE SENSATION

IAL FIRST RUN ENGAGEMENTS!

Columbia's dynamic blast skyrockets house grosses in

NEW YORK–CHICAGO–NEW ORLEANS
WASHINGTON, D. C.–PITTSBURGH
BALTIMORE–KANSAS CITY–TOLEDO
HARRISBURG–ST. PAUL–ALBANY

Powerful exploitation campaign rips the lid off—picture does the rest—critics rave—record crowds see it!

OU NEED 'EM— Columbia HAS 'EM!

COLUMBIA PICTURES

GNET OF THE YEAR!

"EXHIBITORS CLOSER TO HARMONY"

RAY BRANCH, EXHIBITOR, HASTINGS, MICH.

COOPERATION OR FEDERAL CONTROL

To the Editor of the Herald:

My viewpoint herein expressed on the subject of federal control does not come officially as president of the Allied Theatre Owners of Michigan, but rather as an individual, because at the present time there are a lot of things I would like to know about it myself. I always feel that a "wise man will change his mind and a fool never will," and while I may at present be in the dark, with more facts at hand I could construct a better line of thought around the problem.

In the first place let me say this: if all independent theatre owners in America were united into a harmonious organization there would be little or no need of outside control, for that to my mind is just what federal control would be, and I shall always feel that our dirty linen should be washed within the industry and kept from the public gaze. I am sure that even the producers would rest their case with a decision made from representatives of a large percentage of exhibitors, and surely it is possible to do this. One has to but scan the headlines in nearly every trade journal and he will see remarks from both the producers and theatre owners to the effect that there is a lack of cooperation or confidence, or something.

Having spent the major portion of my time in this industry as a branch manager or film salesman, I cannot help but feel that if there could possibly be more confidence placed in the various representatives of the producer, these representatives who are the salesmen or direct contact men with the exhibitor, we could in a very short time iron out our existing difficulties. Back of all this turmoil I think is a panicky situation brought about by depression, and if the view of the exhibitor could actually be brought back to the producer without fear of bringing forth a dismissal from the company, what a wonderful check on the entire country would be the result, for overnight any important issue could be analyzed and existing evils be rectified. The trouble on that side of the fence is that they employ these men to bargain for their wares, and still don't trust them, and rarely will even seriously take their advice. This lack of cooperation breaks down the morale of the producer. On the other hand a large majority of exhibitors distrust the sincerity of their leaders and this in consequence damages the morale of its organization. But I dare say that we as exhibitors are closer to harmony than the other group.

Unquestionably, there must be certain laws to govern the industry, but some of the issues at hand are very hard to measure by the yard stick and a rule that could be applied to one could injure another and so on down the line. Some are satisfied with certain regulations and others can really show where it would be a hardship to change. In such cases you would simply have to abide by a majority and drastically wipe out the minority.

This we do not wish to do, for such things usually grow into monopolies and this brings us back to where we are now. Better and stronger organization always brings forth more capable leaders and better understanding, and it is within providence to have a group of men chosen from both sides of this great industry that can work out a solution to the problem.

My chief worry at the present time is to get the proper selection of pictures for my patrons, and some of the pictures that have been coming through show clearly that representatives of producers either dare not or will not relay the comment to their executives. I join the countless number of exhibitors in saying that we are driving away patrons every day.

I read with much interest in your columns that Congress is disappointed with the results obtained from the tax, and one has but to look around at other tax levies, etc., to see the possible reason. No doubt Congress had a tabulation on all of the theatres that were prospects to come under the act, and did not reckon with the number that would drop below the ruling. Since the check levy thousands of business houses are drawing one check to pay all their bills, and by the same token are walking around to pay their bills and avoid the extra cent postage. These things are bound to happen, and are not to be wondered at.

In my opinion, had not this so-called depression come as it did, by this time or maybe a little later we would have nearly all been out of business, for the numerous racketeering ideas of adding cost to the exhibitor since the advent of sound would surely have forced us out. We have learned a lot, we have shown that we could get together and work out of difficulty through this crisis, and right now if we would place our best foot forward and become associated into a better bond of friendship and understanding, we could make for a better and brighter future.

I have made many dear friends among producers, distributors and exhibitors, and would hate to think that I could not trust my destiny to them in joint conference.

Ray Branch, Secretary-Treasurer,
Hastings Strand Theatre, Inc.,
Hastings, Mich.

RUBBER STAMPS

To the Editor of the Herald:

Hollywood's rubber stamps are now not only imitating each other's stories, but closely duplicating each other's names for pictures.

My suggestion is this, that next year only one picture be made and that it be given a single title, and that it be released forty-eight times during the year by each of the major releasing companies.

The advantages of this are obvious. The super-men would not have to waste hours trying to duplicate names, they would not have to keep spies in each other's studios to duplicate sets, situations, and plots. A single laboratory could run off the entire product of the industry from a single negative.

From the standpoint of the Motion Picture Producers Association, that is riding so plainly to a heavy fall, the new setup would be ideal. Standard contracts would not be necessary (and I note that they are very worried that they will not be able to get the standard contract across); they would be able with the single negative to handle the exhibitor, and the whole industry could thus end in a glorious muddle of imbecility, unparalleled in history.—Herman J. Brown, Inland Amusement Company, Nampa, Idaho.

P. S.—After profound meditation I have the following idea to offer to still further telescope production. The suggestion is this: Zasu Pitts now appears in all pictures of all producers—this in line with the mighty idea of trading players—a great idea as it makes the whole industry use a single stock company, and prevents the lack of sufficient brains to break in new and utilize old talent from being too easily perceived by the public. In line with this idea, why not have Zasu Pitts play all the parts in the single production. Great, ain't it? Zasu could be easily made up for male parts and could thus by doubling and double exposure be at once heroine, hero, villain, and also (think of it!) a mob. She might hold branches in her hand and play a tree and save scenery. It may be possible to also work her as a pack of bloodhounds by trick photography and makeup. She could thus pursue herself off a cliff.—Herman J. Brown.

HEAVING BRICKS

To the Editor of the Herald:

I have read with considerable interest your recent article which defended the picture personalities who are taking part in the political campaign. I am heartily in accord with this defense and have no fear that the industry has been in politics since the first "somebody" started legislative regulation and I have found it quite convenient on certain occasions to sit down and talk personally with a legislator whom I knew. Haven't you?

With other members of the picture industry I visited Governor Roosevelt's train during its stay in Omaha. We had the pleasure of meeting some prominent representatives of the nation and some in other walks of life. Among them was C. C. Pettijohn. Being a lifelong Democrat, he certainly could not be criticized from a political angle, nor do I believe he could be mentally or morally degraded by being a party on a private train carrying the nominated presidential candidate of the United States, his wife, his children and press representatives of our greatest newspapers.

Some of the guys in the industry should be hod carriers. They are always heavin' bricks.—C. E. Williams, President, Motion Picture Theatre Owners of Nebraska and Western Iowa.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Trouble in Paradise

(Paramount)

Drama and Comedy

Calling this picture a melodramatic comedy is about the best way we know of describing a story that is smartly sophisticated, gayly glamorous, yet so simply constructed that entertainment elements that average audiences appreciate are readily evident.

It has drama, romance, comedy, suspense, surprise—all expertly welded by Lubitsch's touches. If you don't get behind it with a bang-up campaign you won't be playing fair with your patrons.

The easy rhythm that characterizes the entire production has been made possible by a happy selection of players and by direction that just about tops anything that Ernst Lubitsch ever has done before. The cast is glove fitting with Miriam Hopkins and Kay Francis hitting on all eight cylinders, and Herbert Marshall, who played opposite Marlene Dietrich in "Blonde Venus," making a hit that should endear him with patrons who understand clever acting.

The story is simple. It's about a pair of clever crooks who pull a big job in Venice and then move on to Paris. There Marshall becomes private secretary to Kay Francis, owner of a big perfume business and fabulously wealthy. He takes the job only in order to get the money, but no one can blame him for falling in love with the glamorous Kay. His pal, Miriam, suspects that she is going to be chiseled out of her share of the loot as well as her man, so she upsets the romantic applecart and then the pair ooze off to Berlin. Kay Francis is contented with the memory that her affair with Marshall was worth the 100,000 francs he stole.

But it's the Lubitsch finesse that really makes the picture so good. For instance, your patrons should get a great smash out of the first novelty—a garbage wagon gondola on the Grand Canal of Venice operated by a grand opera-singing gondolier. Then by the way the tense situations are broken up by surprising dialogue and little bits of unlooked for action. All this makes a kind of entertainment, with an element of suspense, that should hold the undivided interest of the patrons.

"Trouble In Paradise" is the kind of picture on which you can put your personal endorsement as one of the most enjoyable of the current season.

Don't be afraid to spend a little extra money in exploiting "Trouble In Paradise," and while you make your advertising appeal dignified, don't allow it to create the impression that the picture is too sophisticated for average consumption. While it is smart and clever all the way through, it should be appealing to both the intelligentsia and the rank and file of fans.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Ernst Lubitsch. Adapted by Grover Jones. Screen play by Samson Raphaelson. From the play, "The Honest Finder," by Laszlo Aladar. Photographed by Victor Milner. Gowns by Travis Banton. Release date, Oct. 21, 1932. Running time, 73 minutes.

CAST

Lily ..... Miriam Hopkins
Marianne ..... Kay Francis
Gaston ..... Herbert Marshall
The Major ..... Charlie Ruggles
Francois ..... Edward Everett Horton
Giron ..... C. Aubrey Smith
Jacques (The Butler) ..... Robert Greig

Rackety Rax

(Fox)

Farce Comedy

This piece of farce comedy has everything necessary to make people laugh. Against the elaborately modernistic background of the "McGloin Enterprises," it satirizes the commercial aspect of all sports. Knucks McGloin is the super-racketeer. He has a finger in everything. Fighters, wrestlers, social welfare workers, politics, bootlegging—all have been "organized" to the height of perfection, with an efficiency system that puts the best conducted business to shame. On top of it all there is a high-powered publicity department that takes care of the McGloin propaganda in amazing fashion.

But it's all in fun; all put on, acted and directed with but one idea—to provide the maximum number of laughs, and that it hit its mark is evidenced by the fact that it kept a projection room full of critics in spasms of laughter from start to finish. It's a load of giggles until an unexpected election victory of the reform ticket puts the "McGloin Enterprises" in the nine hole.

Then when McLaglen goes to a football game and sees a crowd of 90,000 in attendance and he asks who "cuts up" the loot, the real fun begins. He buys a run-down college. Making it coeducational, he installs his "mugs" and a bunch of night club cuties as the student body. For his bootball team he lines up a score of the toughest looking gorillas that walk. And what they don't do to the opposing teams, with the aid of brass knuckles, armor plated headguards and what-not, just simply can't be done.

Everything is rosy until Gilotti, a rival racketeer, muscles in. He buys a college too, but, unlike McGloin, he keeps it quiet until the day of the big game. Then the rival teams meet, and while there isn't much football, there is a comedy gang battle as an anti-climax that is a side-splitting farce. The close of the picture is one of those throwbacks to the old silent two-reel days, with McLaglen and Fields being blown up by a bomb that has been attached to Field's car by McLaglen's right hand man.

Because "Rackety Rax" is such a bunch of unadulterated burlesque foolishness, it should find a happy reception with patrons, and whether your theatre is located on Broadway in New York or up a side street in the smallest town in the country, there is no reason why it shouldn't do tremendous business if people are looking for entertainment that will make them laugh.

Its novelty, the speed with which it moves, its striking backgrounds, featuring startling sets, plus the snappy way in which everyone in the cast from McLaglen down handles his part, makes it one of the season's most different pictures. The musical comedy twist that has been woven in with the "cutie-co-eds," who form the nucleus of the cheering section and put on stunts that no college or high school cheer leader ever dreamed of, is one of the picture's highlights.

You don't have to worry about playing this picture only during the football season; it's good for any time in the year. Adults should enjoy it immensely and it has been so cleverly put together—with everything that it tackles being ridiculed—that the youngsters should enjoy it just as much.—McCARTHY, Hollywood.

Produced and distributed by Fox Films. Directed by Alfred Werker. Screen play by Ben Markson and Lou Breslow. From the story by Joel Sayre. Photography, L. W. O'Connell. Sound recorder, Frank MacKenzie. Art director, Gordon Wiles. Wardrobe, David Cox. Assistant director, Percy Ikert. Release date, Oct. 23, 1932. Running time, 75 minutes.

CAST

Knucks McGloin ..... **Victor McLaglen**
Voine ..... Greta Nissen
Doris ..... Nell O'Day
Speed ..... Arthur Pierson
Counsellor Sultsfeldt ..... Allan Dinehart
Mike Dumphy ..... Allan Jenkins
Dutch ..... Vincent Barnett
Mrs. McGloin ..... Marjorie Beebe
Sister Carrie ..... Esther Howard
Tonsilitis ..... Ivan Linow
Gilotti ..... Stanley Fields
Radio Announcer ..... John P. Medbury

Little Orphan Annie

(RKO Radio)

Comedy-Drama

While this picture is primarily children's entertainment, there is still enough in it to capture the imagination of the grownups. The story is the one that has been made so well known by the Harold Gray cartoon strips that are circulated in many newspapers throughout the country. It concerns Little Annie, the troubles she is up against, not the least of them being an orphaned little boy placed in her care, their subsequent trip into the orphan home, an adoption and Annie's adventures as she pays a night call on her protege.

Though at times, particularly at the beginning, the picture is a little too weepy, the personality of Mitzi Green sticks out all over it, and her sage observations and her beyond-her-years wisdom pull it out of the over-tragic vein.

For your juvenile patrons you have the "kid" leads, Mitzi Green and Buster Phelps, to offer as the first medium of enkindling curiosity. This is seconded by the powerful influence of the Howard Gray cartoon strip, backed by the fact that it is a child's story, told with drama, pathos and human interest, laid out in a clear, concise way, understandable to juvenile minds.

Adults should find in "Little Orphan Annie"

WORLD

Audience Reaction **PROVES IT!**



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LCO = Deferred Cable
NLT = Cable Night Letter
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WORLD WIDE PICTURES = 1501 BROADWAY NYK =

BREACH OF PROMISE PREVIEWED LAST NIGHT AT OUR STADIUM THEATRE STOP LAST WEEK AT STADIUM WORLD WIDE GAVE US THOSE WE LOVE TO PREVIEW STOP WE ARE SIGNING WITH YOU ONE HUNDRED PERCENT FOR OUR CIRCUIT GOOD LUCK =

JNO M YOUNG HOLLYWOOD THEATRES LTD.

WORLD WIDE Pictures

Chester Morris

in "BREACH

From the Cosmopolitan Magazine story "OBSCURITY" by

Directed by
PAUL STEIN

WIDE *Is Delivering*

HITS!

Rupert Hughes, a master fictionist, wrote a story called "Obscurity," and World Wide, with the able assistance of Mae Clarke, Chester Morris and Director Paul L. Stein, converted the tale into a real entertaining movie vehicle titled "Breach of Promise." . . . The picture is well directed, cast so excellently selected and players so histrionically capable that it imparts all the essentials to make it good entertainment.
—HOLLYWOOD SCREEN WORLD

"BREACH OF PROMISE" WILL MAKE GOOD ANYWHERE

When a motion picture can make this reviewer forget he's working it must have plenty of entertainment value, good interpretation and convincing direction. "Breach of Promise," previewed at the Stadium Theatre, has all of that with a margin of plusage. This picture will click in any theatre ...Chester Morris gives a sterling portrayal of the senator and Mae Clarke is delightful as the girl.
—HOLLYWOOD FILMOGRAPH

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CO'S SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

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DL = Day Letter
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AUDIENCE REACTION IS THE ONLY BOXOFFICE BAROMETER OF INTEREST TO THE EXHIBITOR AND THE AUDIENCE REACTION TO BREACH OF PROMISE SIGNIFIES THAT YOU HAVE A PICTURE THAT WILL PROVE THROUGHLY ENTERTAINING IN ANY REPRESENTATIVE THEATRE =

WARREN STOKES ASSOCIATED PUBLICATIONS

This is a simple story, poignantly human, within the grasp of the average patron, built on the tested and proved formula of mass appeal, and should click in any man's theatre... Audience reaction expressed complete satisfaction.
—BOX OFFICE

Boasts of an excellent cast and packs a number of melodramatic punches that are well handled by Director Paul Stein. Mae Clarke returns to cinemaland in this one, with all the power and sincerity that characterized her work.
—HOLLYWOOD HERALD

with

Mae Clarke

OF PROMISE"

Rupert Hughes

Produced by
BENJAMIN VERSCHLEISER

entertainment that will stir their emotions. They, particularly, should get a kick out of May Robson, playing the grim-visaged, scathing-tongued old dowager, and Mrs. Stewart, who adopts little Mickey and comes to love the tot.

There are several ways in which the picture may be exploited into better than average box office business, despite its lack of outstanding cast names. First, naturally, come tieups with the "Orphan Annie" newspaper strips. The editors should be easily persuaded to work out all sorts of tieups ballyhooing the picture.

There is much that can be done around Mitzi Green. She continues her imitations—this time with the four Marx Brothers, in "Horsefeathers," as her subject—which suggests that you might start contests for your own juveniles to imitate Mitzi Green imitating the stars, or let the youngsters pick the favorites they want to mimic.

If you try to sell this picture solely to child audiences, you will get only the returns that accrue to children's admissions, but if you go after the adults with a human interest appeal in both the story and the cast, you may get results that will surprise you.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, David O. Selznick. Directed by John Robertson. From the comic strip by Harold Gray. Screen play by Wanda Tuchock, Tom McNamara. Musical director, Max Steiner. Art director, Carroll Clark. Cameraman, Jack MacKenzie. Sound recordist, D. A. Cutler. Assistant director, Charles Kerr. Release date, Nov. 4, 1932. Running time, 70 minutes.

CAST

Annie ..... Mitzi Green
Mickey ..... Buster Phelps
Mrs. Stewart ..... May Robson
Mrs. Burgin ..... Kate Lawson
Dr. Griffith ..... Matt Moore
Daddy Warbucks ..... Edgar Kennedy
Butler ..... Sidney Bracey

Six Hours to Live

(Fox)

Drama

In a measure fantastic in conception, and rather unsual in treatment and theme, this offers the exhibitor excellent exploitation possibilities, and at the same time is executed with sufficient dramatic effectiveness to assure an entertaining feature for the audience.

There is much to work with in the title, indicating as it does the theme of the picture, the action and reaction of a man, strangled to death, who is restored to life, but knowing that that restoration must be only for a period of six hours, after which he inevitably will return to his state of death. There is no reason why the exhibitor, in capitalizing this focal point, should not spread a bit, dramatizing the idea in his selling with a view to arousing the curiosity of his prospective patrons.

Names are not lacking, with Warner Baxter in the lead, Miriam Jordon, a screen newcomer, performing ably and attractive in appearance; John Boles, who doubtless has a certain following, despite a more or less protracted absence from the talking screen. George Marion, as the physically warped scientist, gives an able characterization, while Beryl Mercer and Halliwell Hobbes offer familiar names in the support.

The story: Baxter, diplomat from the mythical state of Silvaria, stands in the way of a complete accord at a world commerce conference which he believes would ruin his nation. Numerous agencies as a result are after Baxter's life. Miss Jordon, at whose home he is staying, is in love with him and consequently says no to persistent Boles. On the eve of the final vote, Baxter is strangled to death and the great scientiest, Marion, through a ray he has invented, with much electrical display, restores him to life—for six hours.

Miss Jordon misunderstands his sudden reversal of feeling when he tells her to go to Boles and forget him. Gifted with some sort of divining power, he sees into the future, visions past occurrences at which he was not present. He arrives at the conference exactly in time to cast his vote against the treaty, thus destroying the work of the meeting, and frightens his murderer into a state, we gather, of perpetual dread. Before he dies he destroys the machine, believing it a terrible instrument of mental torture.

The story is a bit far-fetched, perhaps, but the audience will fall into the spirit of the theme and, having done so, will be entertained. The capability with which Baxter handles his role makes for greater plausibility. Strike the note that nothing is impossible in the realm of science, and put before the patrons the thought of what each would do if, after death, he were restored to life—with only six hours to live.

A fair return may well be derived from the picture if it is sold on the basis of the unusual, the strange. Nothing it in should be objectionable for children, but at the same time there is probably little in it to interest them particularly.—Aaronson, New York.

Produced and distributed by Fox. Directed by William Dieterle. Story by Gordon Morris and Morton Barteaux. Screen play and dialogue by Bradley King. Cameraman, John Seitz. Sound, Al Von Kirbach. Release date, October 16, 1932. Running time, 80 minutes.

CAST

Paul Onslaw ..... Warner Baxter
Valerine Von Sturm ..... Miriam Jordon
Karl Kranz ..... John Boles
Prof. Otto Bauer ..... George Marion
The Widow ..... Beryl Mercer
The Woman ..... Irene Ware
Baron Von Sturm ..... Halliwell Hobbes
Police Commissioner ..... Edwin Maxwell
Kellner ..... John Davidson
Ivan ..... Edward McWade
Blucher ..... Dewey Robinson

David Golder

(Protex Trading)

Drama

A French screen drama, this production must of necessity face a selling obstacle in this country by reason of the French dialogue, though the use of numerous superimposed subtitles in English makes it possible to follow the story without knowledge of French, yet whereas there are a considerable number of people who understand German, there are comparatively very few whose knowledge of French is at all workable. Consequently, the intimate theatre in the large metropolitan center may best offer this film to fair return.

Again it must be noted that the action of the film, also from the standpoint of the audience in this country, moves slowly, with highly emotional sequences dragged out. The story, in brief, recounts the manner in which a former Polish-Jewish immigrant boy, David Golder, who has risen to a position of industrial and financial power in Paris, is drained of every cent by a hard-bitten wife and her paramour, and by a lively young thing who is his daughter.

In bad straits finally, he suffers an attack of heart trouble and decides to give up his work. The daughter, about to marry a wealthy elderly man, pleads with Golder that he give her sufficient means to marry the young man she loves, and Golder assents. In Russia he concludes an important deal with the Soviet, but on the return by boat falls ill and is assisted by a boy of his own kind. Seeing in the lad the boy he himself was once, he gives him money for a start in life, and dies.

The emphasis on the internal struggle of individuals as recorded in facial expression and the like, is carried to an extreme which in many cases appears unnecessary. Harry Baur, as Golder, offers an excellent and difficult characterization; the others in the cast cannot be rated as highly.

There is a definite possibility that high school students might be drawn to the showing for practice in the study of French.—Aaronson, New York.

Produced by Marcel Vandal and Charles Delac. Distributed by Protex Trading Corp. Directed by Julien Duvivier. Adapted from the novel by Irene Nemirovsky. Running time, 80 minutes.

CAST

David Golder ..... Harry Baur
Marcus ..... Gretillat
Soifer ..... Franceschi
Gloria ..... Paule Andral
Joyce ..... Jackie Monnier
Fishl ..... Jean Coquelin
Alec ..... Jean Bradin
Hoyos ..... Gaston Jacquet
Tubingen ..... Camille Bert

Red Haired Alibi

(Capital)

Drama

Though its climax and conclusion hardly carry through in the fashion one is led to expect from earlier sequences and the film as a whole, this independent picture, a Tower production, contains considerable entertainment, is handled rather effectively and should stand up reasonably well in a midweek spot surrounded by a well-rounded program of diversified short subjects.

The only really advantageous selling name in the cast, which on the whole is good, is that of Grant Withers, who recently has appeared in but few pictures, but did at one time have a following which perhaps has not forgotten him. It is in a measure unfortunate that Winters has a rather minor role, but nevertheless it will not be stretching the point too widely to bill him conspicuously. Merna Kennedy, in what amounts to the title role, turns in a good performance as the small town girl who comes to New York, becomes innocently involved with a gang leader and is forced to pose as his wife. Leaving him when he is in danger of arrest for murder, she marries wealthy Withers, without telling him the story. The gangster returns, attempts to extort money and she, meeting him at a night club, shoots him. Accused of murder, she is about to give herself up, when the detective, an unusually human sort, discovers with too great simplicity that the gun which killed the gangster was not the same as that Miss Kennedy had used. Thus the day is saved and the picture ended.

Theodor von Eltz demonstrates ability as the suave gang leader, while Miss Kennedy's work warrants a top spot in selling the picture. Purnell Pratt and Huntley Gordon are familiar names as well. The others are more or less unknown. The title is intriguing, and is borne out in the instances where Miss Kennedy becomes the redhaired alibi for von Eltz.

The fact that the film is an adaptation of a novel by Wilson Collison may mean something. At any rate, it is worth noting in copy.

Hit the angle of the girl who accidentally becomes involved despite her earnest efforts to toe the line, and finally gains happiness only to be in danger of having it snatched from her. A fortunate accident saves her from the consequence of a criminal act for which she unquestionably was justified.

Midweek and good shorts is the best play, with no appeal for children.—Aaronson, New York.

Produced by Tower Productions. Distributed by Capital Film Exchange. Directed by Christy Cabanne. From the novel by Wilson Collison. Photographed by Harry Forbes. Release date, October 21, 1932. Running time, 75 minutes.

CAST

Lynn Monith ..... Merna Kennedy
Trent Travers ..... Theodor von Eltz
Rob Shelton ..... Grant Withers
Regan ..... Purnell Pratt
Kente ..... Huntley Gordon
Corcoran ..... Fred Kelsey
Morgan ..... John Vosburgh
Bee Lee ..... Marion Lessing
Gloria ..... Shirley Temple
Margoli ..... Paul Porcassi
Henri ..... Arthur Hoyt

The Pride of the Legion

(Mascot)

Drama

Including a portion of fast action and based on police vs. gangster complications, this picture contrives to be entertaining and is reasonably well done for its kind, chiefly by reason of the capable performances.

For the juvenile appeal Rinty, the offspring of Rin-Tin-Tin, late famed dog star, takes a prominent place in the cast. The animal assumes the place left vacant by the death of his father not long ago, and seems to carry on in the best tradition of the sire.

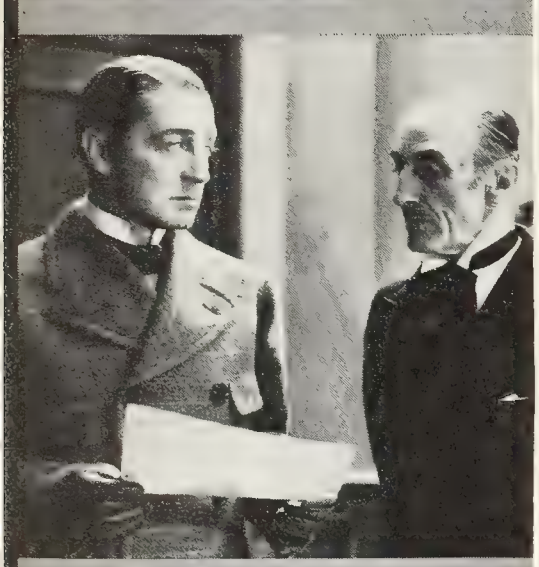
Specifically, the theme of the film centers about the efforts of a policeman, whose nerve has been shattered by an explosion of which he has been the victim in preventing a holdup,

SHERLOCK HOLMES













What a dish for your audiences...

World's Greatest Detective vs. Modern Organized Crime

A PERFECT crime...a perfect detective . . . perfect casting . . . a perfect thriller. Imagine Clive Brook as Sherlock Holmes . . . Miriam Jordan as his sweetheart . . . Ernest Torrence as the dreaded Moriarity . . . as modern crime invades London. And what a job of direction William K. Howard turns in . . . surpassing even his "Scotland Yard." Definitely in the money—bank on it!

CONAN DOYLE'S master detective

SHERLOCK HOLMES

played by

CLIVE BROOK

with

MIRIAM JORDAN

ERNEST TORRENCE

Based on the play "Sherlock Holmes" by William Gillette with permission of the executors of the late Sir Arthur Conan Doyle.

WILLIAM K. HOWARD production

WATCH FOX THIS YEAR

to regain that nerve and his place on the force after resignation. Giving up and leaping into the river, he is saved by Lucien Littlefield, as a cobbler, and the dog, Rinty. Littlefield's daughter, played by Barbara Kent, offers the romantic interest with the policeman, Victor Jory.

Jory, an unknown, whose name will likely enough mean little or nothing, is extremely capable, handling himself with an intelligent restraint which is noteworthy. For the exhibitor who plays this film and others of the same classification, it would be well, perhaps, to accord Jory a bit of extra attention. He will not disappoint and can stand the build-up for probable future performances. The other cast names are good—Miss Kent, Littlefield, Glenn Tryon, Sally Blane and Ralph Ince. J. Farrell MacDonald is his usual capable self, but does not justify too important billing since his role is a minor bit.

Sell this along the action lines, hitting it from the angle of the man who made a desperate and finally successful effort, with the aid of a girl, to come back after losing his nerve and much self-respect. Do not neglect the able successor of Rin-Tin-Tin, whose beauty and intelligence is an asset to the picture and should be especially important in attacking the juvenile citadel of patronage.—AARONSON, New York

Produced by Nat Levine. Distributed by Mascot. Direction, screen play and dialogue by Ford Beebe. Editor, Ray Snyder. Photography by Ernie Miller, Carl Wester and S. W. Brown. Release date, November 1, 1932. Running time, 65 minutes.

CAST

Martha	Barbara Kent
Chief Scott	J. Farrell MacDonald
Dad Tully	Lucien Littlefield
Peggy	Sally Blane
Tommy	Glenn Tryon
Cavanaugh	Matt Moore
Klafki	Ralph Ince
Jerry Brewster	Victor Jory
Rinty	Rin-Tin-Tin, Jr.
Carnes	Tommy Dugan
Moran	Jason Robards
McMahon	Douglas Dumbrille
Louis	Bob Kortman
Shorty	Ernie Adams
Taylor	Bud Osborne
Sergeant Arnold	William B. Davidson
Officer Russell	Rodney Hildebrand
Sergeant Johnson	Jack Cheatham
Officer Jones	Arnold Gray
Sergeant Miller	Kernan Cripps
Lieutenant Clark	Wally Dean
Souse	Bert Roach
Walker	Jack Mower
Dowager	Suzanne Wood
Officer Brown	Charles Maurice
Sam	Charlie Schaffer
Cassenelli	Hector Sarno

Heart Punch

(Mayfair)

Drama

Where there is a goodly number of boxing fans among the patrons, this should have a certain appeal, and the same is true for the small town audience. Of its kind the film is reasonably entertaining.

The names are fair marquee material, with Lloyd Hughes and Marion Shilling sharing the lead and supplying the romance. The best line in selling the picture is the angle of the fighter who returns to the ring to earn sufficient money to save the girl he loves. The story is by no means new in theme or execution, but the second of the two fighting sequences in the film does offer a bit of fast action which looks good from the fight standpoint.

Hughes accidentally has killed an old friend with a punch to the heart. Giving up the ring he finds the sister of the dead fighter, Miss Shilling, and they become engaged. She discovers that he is the cause of her brother's death and breaks the engagement. When the manager of the cafe in which she works pays too close attention, she shoots him and is tried for murder. To pay the expense of the trial Hughes goes back to the ring on a winner-take-all basis and wins in the last round. The reconciliation follows, when Miss Shilling learns what has happened.

There is little opportunity in handling this film to do anything extraordinary. Selling it as straight entertainment, with a punch in the fight sequences, and more or less concentration on the boxing angle, probably will produce the best results.—AARONSON, New York.

Produced and distributed by Mayfair Pictures. Directed by Breezy Eason. Original story, Frank Howard Clark. Adaptation by John Thomas Neville. Editor, Jeanne Spencer. Cameraman, George Meehan. Release date, October 15, 1932. Running time, 64 minutes.

CAST

Jimmy Milligan	Lloyd Hughes
Kitty Doyle	Marion Shilling
Lefty Doyle	George Lewis
Spike	Wheeler Oakman
Goldie	Mae Busch
Zenias	Walter Miller
Benton	Gordon De Main
Wong	James Leong

Vanity Street

(Columbia)

Comedy Drama

The combination of detective work and chorus girling in two of the principal characters permits of a wide latitude of appeal in placing this production before the community.

Several names merit broadcasting in billing and advertisements. There is Charles Bickford as the young detective who hides his sympathetic nature under a gruff exterior. Helen Chandler is a stage star of scarcely restricted moral fiber, but gullible and evoking something of pity because of the generosity with which she hands out her earnings to a lover who plots to rob her. Mayo Methot is the chorus girl whom Bickford befriends. And Raymond Hatton makes the most of the small role assigned to him.

The title lends itself to several lines of attracting interest though it has no particular significance in the development of the theme. There is the contrast of the third floor back and the gaily lighted way of affluence. Every town has its "Vanity Street."

There is audience appeal in the story of the detective who helps the impressionable young chorus girl to success, only to have her fall in love with him while he brusquely ignores her, until she's accused of murder and he rescues her. There is the star who "high-hats" the producer once too often, kills her lover after he has tried to betray the young girl, then is captured when she returns to his apartment to hunt for the money which he has stolen from her.

The players and the title are the best bets.—ROVELSTAD, New York.

Produced and distributed by Columbia. Directed by Nicholas Grinde. Story by Frank Cavett and Edward Roberts. Screen play by Gertrude Purcell. Cameraman, Joseph August. Sound, Glenn Rominger. Release date, October 15, 1932. Running time, 67 minutes.

CAST

Brian	Charles Bickford
Jennie	Helen Chandler
Fern	Mayo Methot
Val	George Meeker
Mr. Kerr	Arthur Hoyt
Shorty	Raymond Hatton
Rose Marie	Ruth Channing
Susan	Dolores Rey
Lou	Claudia Morgan
Mary Ann	Ann Fay
Mary Ann's Mother	Katherine Claire Ward
Mrs. Dantry	May Beaty
Grogan	Dutch Hendrian
Joe	Eddie Boland

Her Mad Night

(Mayfair)

Drama

In Irene Rich and Conway Tearle this production presents two veteran names to the exhibitor in placing the subject before the community.

It is a sophisticated picture, with the world-wise daughter (Mary Carlisle) jangling a ring of keys to various bachelor apartments, though carefully explaining that she has used none of them.

The theme is primarily one of mother love. Irene Rich and Conway Tearle fall in love abroad a liner, and she finds that his ward is her own daughter. Kenneth Thomson, who has been intimate with the mother, has given his key to the daughter. With all that, he still coolly tells Tearle that his marriage would be a mistake. Thomson has one incriminating letter from Miss Rich which the daughter tries to get at his apartment. Thomson comes in. When he attempts to embrace her she draws a pistol from a desk and in the struggle he is shot. He calls it only a scratch and seats himself upon a davenport. Miss Rich comes in and makes her daughter leave. The police find Thomson is dead and arrest Miss Rich. Tearle defends her, in vain. There is a march past the death cells to the electric chair with a Negro singing "Nobody Knows the Trouble I've Seen." The parade is halted by a reprieve. The daughter has returned from a cruise and has told the story of the struggle.

There are ponderous stretches of dialogue that retard the action, before and during the trial.

The names, and the story woven about a mother's love for the guardian of her own daughter, and her willingness to die to shield them both, present the best media for drawing community attention.—ROVELSTAD, New York.

Produced and distributed by Mayfair. Directed by E. Mason Hopper. Story and continuity by John Thomas Neville. Photographed by Jules Cronjager. Edited by Byron Robinson. Release date, October 1, 1932. Running time, 67 minutes.

CAST

Joan Manners	Irene Rich
Steven Kennedy	Conway Tearle
Constance Kennedy	Mary Carlisle
Schuyler Durkin	Kenneth Thomson
District Attorney	William B. Davidson

SHORTS

King Neptune

(United Artists)

Splendid

Another striking example of the most unusually effective results Walt Disney has achieved with the use of color in the Silly Symphonies series of animated cartoons. King Neptune, a rotund monarch of the deep, is amused by various types of fish and mermaids, until a pirate ship's crew captures the golden haired mermaid. The fish rally to the call to arms and proceed to bombard the ship in odd, amusing fashion. Neptune calls forth a storm to rout the pirate vessel and the mermaid is saved. While the youngsters should call this a real treat, it is no less effective for the oldsters. This group of subjects sets a new high mark in the production of animated cartoons and is definitely worth special billing.—Running time, 7 minutes.

Berlin Today

(Vitaphone)

Interesting

E. M. Newman, who produces the Travel Talk series for Vitaphone, here makes a cinematic tour of the city of Berlin, turning the camera toward numerous points of interest which together form a representative picture of the city as a whole. There is a certain definite interest and a wide appeal in the subject, picturing as it does the European counterpart of America's New York or Chicago. The subject has that perennial interest which makes it adaptable to any type of film program.—Running time, 9 minutes.

Sea Spiders

(MGM)

Excellent

Filmed on and about the beautiful Island of Tahiti in the South Seas, this subject is both excellent scenically and interesting dramatically. The producers have contrived to put dramatic punch into a travelogue, with underwater and surface pictures of the famed native pearl divers of southern waters. Seen in close-up are shots of the diver who collapses from a too lengthy submersion and another whose foot is caught in the shell of a huge clam. Both are rescued by their fellows.—Running time, 9 minutes.

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

NOVEMBER

1—**Allied Theatre Owners of New Jersey:** Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

New York Motion Picture Club: Dinner and bridge tourney, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Allied Theatres of Michigan: Board of directors meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; General Manager, H. M. Richey.

2—**Allied Theatres of Illinois:** Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

3—**MPTO of Eastern Pa., Southern N. J. and Delaware:** Weekly meeting, at Philadelphia.

Allied Theatres of Illinois: General monthly meeting, Congress Hotel, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

4—**MPTO of Western Pennsylvania:** Monthly directors' meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

6—**MPTO of Eastern Pa., Southern N. J. and Delaware:** General meeting, at Philadelphia.

7—**Universal Pictures Club:** Annual dinner-dance, at Waldorf-Astoria Hotel, New York.

8—**New York Motion Picture Club:** Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

New York Motion Picture Club: Dinner and Election Night Reception, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

9—**Allied Theatres of Illinois:** Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

10—**MPTO of Eastern Pa., Southern N. J. and Del.:** Weekly meeting, at Philadelphia.

16mm Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

13—**Variety Club,** (Pittsburgh film society): Annual dinner, at William Penn Hotel, Pittsburgh.

15—**Allied Theatre Owners of New Jersey:** Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Associated Motion Picture Advertisers: Beefsteak Dinner, in New York, place to be determined. President, Hal Horne; Secretary, Al Sherman.

Allied Theatres of Michigan: Board of directors meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; General Manager, H. M. Richey.

WEST

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date unannounced, 312½ South Harwood Street Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

1—**Academy of Motion Picture Arts and Sciences:** Final election on Academy awards. Polls close at 5 P.M., at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Hollywood Motion Picture Relief Fund: Monthly meeting, executive committee, at Writers' Club, 6700 Sunset Boulevard, Hollywood. President, Conrad Nagel; Secretary, K. D. Poole.

Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

International Brotherhood of Electricians, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

2—**Breakfast Club:** Weekly morning meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

3—**Independent Motion Picture Producers Association:** Monthly meeting, at 6048 Sunset Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

4—**International Alliance of Theatre Stage Employees, Studio Branch:** Directors' monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

7—**Assistant Directors Association:** Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive in charge, Richard L'Estrange.

International Alliance Theatre Stage Employees, Studio Branch: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business representative, Lew C. G. Blix.

Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

8—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Executive committee meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

Allied Theatre Owners of California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

International Brotherhood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Operators Union, West Coast Branch: Semi-monthly meeting, at 1489 West Washington Boulevard, Los Angeles.

9—**Breakfast Club:** Weekly morning meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

10—**Academy of Motion Picture Arts and Sciences:** Annual meeting and banquet for awards to selected studio artists.

Academy of Motion Picture Arts and Sciences: Academy Awards Banquet (place undecided), at which board of tellers counts votes cast, and awards are formally presented, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

14—**Motion Picture Make-Up Artists Association:** Weekly meeting, at 1666 North Highland Avenue. President, Charles Dudley; Secretary, Jack V. Lloyd.

Motion Picture Make-up Artists Association, Studio Branch: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

15—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Board of directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

16—**Breakfast Club:** Weekly morning meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

TOO BUSY TO WORK



HE HITS AMERICA SQUARE IN THE HEART

A lovable Rogers that will make this country chuckle, cheer and choke back sobs. A work-dodging, freight-hopping, care-chasing knight of the road...who helps everybody but himself...and smoothes the bumps for a couple of young lovers. If heart is box office, this is S.R.O.

WILL ROGERS

in

TOO BUSY TO WORK

with

MARIAN NIXON
Dick Powell

From the story "Jubilo"
by Ben Ames Williams

Directed by John Blystone

Watch Fox This Year



THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 22, 1932, from 117 houses in 20 key cities over the country reached $1,608,014, an increase of $34,138 over the previous calendar week, ended October 15, when 113 theatres in 20 cities reported an aggregate gross of $1,573,876. No new high individual theatre record figures were recorded during the more recent week, while three new low individual records were established. This compares with no now "highs" and six new "lows" for the preceding seven -day period.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	30c-75c	"The Phantom of Crestwood" (Radio)	22,000	"All American" (U.)	22,000	High 12-5 "Frankenstein"	27,000
							Low 3-25-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"Night Mayor" (Col.)	22,000	"Hell's Highway" (Radio)	21,500	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,200	25c-60c	"Pack Up Your Troubles" (MGM)	20,000	"Klondike" (Monogram)	19,500	High 1-24 "Hell's Angels"	32,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Mr. Robinson Crusoe" (U.A.)	22,000	"Kongo" (MGM)	24,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Majestic	1,800	50c-$1.50	"Strange Interlude" (MGM) (6 days—3rd week)	14,000	"Strange Interlude" (MGM) (6 days-2nd week)	16,000	.....	
Metropolitan	4,350	35c-75c	"Night After Night" (Para.)	35,000	"One Way Passage" (W. B.)	36,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"The Big Broadcast" (Para.)	16,500	"The Phantom President" (Para.)	17,000	.....	
Uptown	2,000	25c-60c	"The Big Broadcast" (Para.)	14,000	"The Phantom President" (Para.)	14,000	High 5-14-32 "The Miricle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Blonde Venus" (Para.)	19,000	"The Phantom President" (Para.)	19,800	High 3-28 "My Past"	39,500
							Low 8-27-32 "Devil and the Deep"	15,000
Century	3,000	25c-35c	"The Phantom of Crestwood" (Radio)	9,000	"Tiger Shark" (F. N.)	8,700	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Court Street	1,800	25c	"Downstairs" (MGM)	3,000	"Tom Brown of Culver" (U.)	1,700	.....	
Erlanger	1,400	50c-$1.50	"Strange Interlude" (MGM) (4 days)	9,000	.....	.....	.....	
Great Lakes	3,000	30c-65c	"Movie Crazy" (Para.)	12,100	"Smilin' Through" (MGM)	17,300	High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-55c	"Hat Check Girl" (Fox)	16,000	"Pack Up Your Troubles" (MGM)	15,600	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"Is My Face Red?" (Radio)	9,300	"American Madness" (Col.)	11,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Night After Night" (Para.)	32,500	"Cabin in the Cotton" (F. N.)	32,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-75c	"Grand Hotel" (MGM) (8 days—3rd week)	17,000	"Grand Hotel" (MGM) (2nd week)	24,000	High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-75c	"Madison Square Garden" (Para.)	22,000	"Tiger Shark" (F. N.)	21,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"Phantom of Crestwood" (Radio)	22,500	"All American" (U.)	21,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"The Night Mayor" (Col.)	16,500	"This Sporting Age" (Col.)	16,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-75c	"The Phantom President" (Para.) (2nd week)	15,000	"The Phantom President" (Para.) (1st week)	19,000	High 3-21 "City Lights"	46,562
							Low 6-18-32 "The Tenderfoot"	9,000
Cleveland								
Allen	3,300	25c-50c	"Movie Crazy" (Para.)	16,000	"The Phantom President" (Para.)	17,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
Ohio	1,500	50c-$1.50	"Strange Interlude" (MGM) (3rd week)	8,000	"Strange Interlude" (MGM) (2nd week)	14,000	.....	
RKO Hippodrome	3,800	25c-35c	"Night Mayor" (Col.)	9,000	"Hell's Highway" (Radio)	12,000	.....	
RKO Palace	3,100	25c-60c	"The Phantom of Crestwood" (Radio)	20,000	"All American" (U.)	23,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 9-17-32 "Okay America"	18,000
State	3,400	25c-60c	"The Night of June 13" (Para.)	17,000	.....		High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c-35c	"Hat Check Girl" (Fox) (25c)	5,300	"Heritage of the Desert" (Para.)	5,100	.....	
Warner's Lake	800	15c-50c	"The Crash" (F. N.)	4,000	"Cabin in the Cotton" (F. N.)	7,500	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-50c	"Blonde Venus" (Para.)	10,000	"The Phantom President" (Para.)	9,000	High 8-8 "Politics"	25,000
							Low 10-13-32 "The Phantom President"	9,000
Huffman's Rialto	900	20c-40c	"Hat Check Girl" (Fox) (4 days)	1,500	"Once in a Lifetime" (U.) (6 days)	3,000	.....	
			"Okay, America" (U.) (4 days)	1,600	.....	.....	.....	
Orpheum	2,600	25c-50c	"The Phantom of Crestwood" (Radio)	11,000	"Blessed Event" (W. B.)	9,500	.....	
Paramount	2,000	25c-40c	"Pack Up Your Troubles" (MGM)	8,000	"The Crash" (F. N.)	7,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Phantom of Crestwood" (Radio)	14,200	"Once in a Lifetime" (U.)	7,600	.....	
Fisher	2,700	25c-75c	"Madison Square Garden" (Para.) (25c-60c)	13,500	"The Crash" (F. N.)	16,200	.....	
Fox	5,100	25c-50c	"Wild Girl" (Fox)	18,600	"Hat Check Girl" (Fox)	24,700	.....	
Michigan	4,000	25c-75c	"Cabin in the Cotton" (F.N.)	28,200	"The Phantom President" (Para.)	29,400	.....	
Paramount	3,400	25c-50c	"This Sporting Age" (Col.)	9,500	"Doctor X" (F. N.)	14,300	.....	
United Artists	2,000	25c-75c	"Smilin' Through (MGM) (2nd week)	17,300	"Smilin' Through" (MGM) (1st week)	22,600	.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
W. B. Hollywood	3,000	25c-55c	"Cabin in the Cotton" (F. N.)..	16,300	"A Successful Calamity" (W. B.).	18,200	High 2-7 "Little Caesar" ..... 30,000 Low 11-14 "The Champ"..... 18,759
Indianapolis							
Apollo	1,100	35c-50c	"Phantom of Crestwood" (Radio)	4,000	"Hold 'Em, Jail" (Radio).....	4,500	High 6-13 "Daddy Long Legs" ..... 10,000 Low 8-20-32 "Jewel Robbery" 2,500
Circle	2,800	35c-50c	"The Crash" (F.N.).....	5,500	"The Phantom President" (Para.)	7,500	High 2-14 "Cimarron" ..... 13,000 Low 7-30-32 "Westward Passage" 3,500
Indiana	3,300	35c-50c	"Madison Square Garden" (Para.).	8,500	"Life Begins" (F. N.).....	8,000	High 1-17 "Her Man" ..... 25,000 Low 9-10-32 "Bring 'Em Back Alive"... 5,000
Lyric	2,000	35c-50c	"Okay, America" (U.).....	9,000	"Wild Girl" (Fox)	8,000	.....
Palace	2,800	35c-50c	"Smilin' Through" (MGM).....	9,000	"Kongo" (MGM)	4,500	High 5-2 "Trader Horn" ..... 22,000 Low 10-14-32 "Kongo"..... 4,500
Kansas City							
Liberty	1,000	15c-25c	"Radio Patrol" (U.).....	2,700	"The Painted Woman" (Fox)....	4,000	.....
Mainstreet	3,049	35c-60c	"The Phantom of Crestwood".....	11,500	"All American" (U.)	14,500	High 1-9-32 "Peach O' Reno" ..... 25,500 Low 6-11-32 "Rich Are Always With Us" 11,000
Midland	4,000	25c-50c	"Kongo" (MGM)..... (7 days and Sat. midnite show)	6,500	"Smilin' Through" (MGM)..... (7 days and Sat. midnite show)	19,000	High 1-23-32 "Hell Divers" ..... 30,400 Low 10-20-32 "Kongo"..... 6,500
Newman	2,000	25c-50c	"Night After Night" (Para.)..... (7 days and Sat. midnite show)	7,500	"The Phantom President" (Para.) (7 days and Sat. midnite show)	6,000	High 2-27-32 "Shanghai Express" ..... 25,000 Low 10-13-32 "The Phantom President" 6,000
Plaza	1,940	25c-50c	"Hat Check Girl" (Fox).....	6,700	"Cabin in the Cotton" (F.N.)....	9,000	.....
Los Angeles							
Loew's State.....	2,416	35c-70c	"Smilin' Through" (MGM).....	22,000	"Grand Hotel" (MGM).....	21,100	High 10-25 "Susan Lenox" ..... 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	35c-70c	"The Big Broadcast" (Para.)....	34,000	"Blonde Venus" (Para.)	28,000	High 10-31 "Beloved Bachelor" ..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"The Phantom of Crestwood".... (Radio) (6 days)	10,200	"All American" (U.)..... (6 days)	13,300	.....
W. B. Downtown	2,400	25c-55c	"Tiger Shark" (W. B.).....	12,300	"The Last Mile" (Tiff.).....	11,800	High 2-7 "Little Caesar" ..... 27,000 Low 4-23-32 "Destry Rides Again" .. 6,200
W. B. Western.	2,400	35c-55c	"A Successful Calamity" (W. B.)	6,800	"Tiger Shark" (W. B.).....	7,000	.....
Minneapolis							
Lyric	1,238	25c-40c	"Heritage of the Desert" (Para.)	2,000	"The Night of June 13" (Para.)..	2,500	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum.	2,900	25c-55c	"The Phantom of Crestwood".... (Radio)	13,000	"This Sporting Age" (Col.).....	14,000	High 12-14 "Cimarron" ..... 30,000 Low 8-20-32 "American Madness" 12,000
State	2,300	25c-55c	"Smilin' Through" (MGM).....	8,000	"The Phantom President" (Para.)	7,500	High 1-2-32 "Sooky" ..... 10,000 Low 4-18 "Body and Soul" 6,000
Montreal							
Capitol	2,547	26c-77c	"Pack Up Your Troubles (MGM) and "13th Guest" (Monogram)	12,000	"Back Street" (U.) and "Igloo".. (U.)	12,000	High 1-10 "Just Imagine" ..... 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" .. 8,000
Imperial	1,914	15c-50c	"Gloria" (French).....	4,000	"L'Aiglon" (French) ..... (2nd week)	3,000	High 1-17 "Office Wife" ..... 10,000 Low 8-12-32 "Paris-Beguin" 1,800
Loew's	3,115	25c-75c	"The Phantom President (Para.)	15,000	"The Night of June 13" (Para.)..	14,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"Blonde Venus" (Para.).....	14,500	"Movie Crazy" (Para.).....	12,000	High 4-2-32 "One Hour With You".... 19,500 Low 8-12-32 "Washington Masquerade" 10,000
Princess	2,272	25c-75c	"Mr. Robinson Crusoe" (U.A.) and "Almost Married" (Fox) (2nd week)	7,500	"Mr. Robinson Crusoe" (U. A.).. and "Almost Married" (Fox) (1st week)	10,000	High 4-1 "City Lights" ..... 22,500 Low 8-27-32 "Man Called Back" and "Strangers of the Evening" 7,000
New York							
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM)..... (8th week)	15,801	"Strange Interlude" (MGM)..... (7th week)	18,148	High 1-2-32 "Hell Divers" ..... 24,216 Low 11-14 "The Champ"..... 18,759
Cameo	549	25c-75c	"Goona Goona" (First Div.)..... (5th week)	6,000	"Goona Goona" (First Div.)..... (4th week)	7,300	.....
Capitol	4,700	35c-$1.65	"Smilin' Through" (MGM).....	76,600	"Downstairs" (MGM)	53,670	High 1-9-32 "Mata Hari ..... 110,466 Low 7-2-32 "New Morals for Old"..... 29,767
Criterion	850	40c-$1.65	"Maedchen in Uniform"..... (Krimsky & Cochran) (4th week)	11,000	"Maedchen in Uniform" ..... (Krimsky & Cochran) (3rd week)	12,500	High 1-3 "Reaching for the Moon" .... 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	7,895	All Newsreel	8,098	High 1-3 Newsreels ..... 9,727 Low 5-28-32 Newsreels 5,785
Mayfair	2,300	35c-85c	"Phantom of Crestwood" (Radio)	15,900	"Bill of Divorcement" (Radio).... (2nd week)	26,000	High 12-12 "Frankenstein" ..... 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600
Palace	2,500	30c-$1.10	"The Phantom President" (Para.)	20,000	"Blonde Venus" (Para.)	20,500	.....
Paramount	3,700	40c-$1.10	"The Big Broadcast" (Para.)....	51,200	"The Phantom President" (Para.) (2nd week)	57,300	High 2-7 "Finn and Hattie" ..... 85,900 Low 12-26 "Heaven on Earth" 35,700
Rialto	1,949	40c-$1.10	"Madison Square Garden" (Para.).	19,300	"Movie Crazy" (Para.)..... (4th week-6 days)	11,900	High 2-27-32 "Shanghai Express" ..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"Rain" U.A.)	42,500	"Mr. Robinson Crusoe" (U. A.).. (3rd week-6 days)	15,200	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
Roxy	6,200	35c-$1.10	"Thirteen Women" (Radio).....	39,045	"Hat Check Girl" (Fox).....	41,514	High 1-1-32 "Delicious" ..... 133,000 Low 6-11-32 "Monte Carlo Madness"... 30,000
Strand	3,000	35c-$1.10	"One Way Passage" (W.B.).....	28,742	"Cabin in the Cotton" (F. N.).. (2nd week)	15,847	High 1-17 "Little Caesar" ..... 74,821 Low 4-2-32 "The Missing Rembrandt". 8,012
Winter Garden.	1,949	35c-$1.10	"Tiger Shark" (F.N.)..... (4th week)	17,831	"Tiger Shark" (F. N.)..... (3rd week)	23,724	High 9-19 "Five Star Final" ..... 59,782 Low 8-20-32 "Hollywood Speaks" 5,690

IT NEVER "RAIN"S

BUT IT POURS!

MOTION PICTURE DAILY

"Rain" Pours Real $$$ Into Rivoli's Till

Dollars, like the rain that's hit New York this week, are pouring down on the Rivoli where the opening stanza of "Rain" is expected to hit between $42,000 and $43,000. First five days shot the take to $33,500.

VARIETY

'Rain' 17G, N. O.

New Orleans, Oct. 17

'Rain' is transcending all else locally with Joan Crawford magnet. Will get over $17,000 at Saenger**** Saenger (3,400; 25-35-50) 'Rain' best b. o. card of the week, $17,000.

VARIETY

'Rain' Big in Baltimore

Baltimore, Oct. 17

There's no question that the big roll will come from Joan Crawford at the Stanley in 'Rain.'**** Stanley (Loew-UA) currently snaps back into the heigh-ho figures with 'Rain'**** On the Crawford punch, house is screening to high $18,000.

MOTION PICTURE DAILY

"Rain" Heavy Frisco Draw With $19,500

San Francisco, Oct. 24.—The re-opened United Artists drew $19,500 in its first week with "Rain." The picture will go two or three weeks more.

JOAN CRAWFORD

RAIN

Presented by JOSEPH M. SCHENCK

is flooding box-offices everywhere with dollars IN

A LEWIS MILESTONE PRODUCTION with WALTER HUSTON

UNITED ARTISTS PICTURE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-55c	"The Phantom of Crestwood".... (Radio)	4,000	"The Phantom President" (Para.)	3,800	High 2-7 "Illicit" ..... 11,000 Low 7-2-32 "Man From Yesterday"... 3,100
Criterion	1,700	10c-55c	"Movie Crazy" (Para.).....	5,850	"The Most Dangerous Game".... (Radio)	5,200	High 2-21 "Cimarron" ..... 15,500 Low 8-12-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"Night Club Lady" (Col.)..... (4 days)	1,000	"Lena Rivers" (Tiff.)..... (3 days)	1,000	High 1-24 "Under Suspicion" ..... 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
			"The Last Mile" (Tiff.)..... (3 days)	850	"Those We Love" (Tiff.)..... (4 days)	875	
Mid-West	1,500	10c-55c	"Cabin in the Cotton" (F.N.)....	5,500	"Chandu, the Magician" (Fox)...	3,000	High 9-19 "Young As You Feel"..... 11,000 Low 10-15-32 "Chandu, the Magician".. 3,000
Omaha							
Orpheum	3,000	25c-55c	"Phantom of Crestwood" (Radio)	10,000	"Bill of Divorcement" (Radio)....	11,500	High 2-14 "Cimarron" ..... 25,550 Low 6-18-32 "Night World" 8,500
Paramount	2,900	25c-60c	"Smilin' Through" (MGM).....	7,500	"The Phantom President" (Para.)	6,000	High 4-23-32 "Tarzan, the Ape Man".. 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	1,200	25c	"The Last Mile" (Tiff.)..... (4 days)	1,000	.....		High 3-14 "Trader Horn"..... 10,000 Low 5-21-32 "She Wanted a Millionaire" and "Cheaters at Play" 1,300
			"The Purchase Price" (W.B.).... (3 days)	800			
World	2,500	25c-40c	"The Night of June 13" (Para.) and "Downstairs" (MGM)	5,800	"Two Against the World" (F. N.) and "Divorce in the Family" (MGM)	6,250	High 4-11 "Men Call It Love"..... 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	30c-55c	"Love Me Tonight" (Para.).... (6 days)	3,000	"Guilty as Hell" (Para.)..... (6 days)	2,750	High 12-17 "The Guardsman" ..... 6,500 Low 10-1-32 "Make Me A Star"..... 1,500
Boyd	2,400	35c-75c	"A Successful Calamity" (W. B.) (6 days)	12,500	"Back Street" (U.)..... (6 days—2nd week)	11,500	.....
Earle	2,080	35c-75c	"This Sporting Age" (Col.) ..... (6 days)	14,500	"Okay, America" (U.)..... (6 days)	17,000	High 1-2-32 "Makers of Men"..... 27,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Six Hours to Live" (Fox)..... (6 days)	23,000	"Wild Girl" (Fox)..... (6 days)	21,000	High 2-7 "Man Who Came Back".... 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Back Street" (U.) ..... (6 days)	4,000	"Big City Blues" (F. N.)..... (6 days)	4,000	High 5-2 "City Lights" ..... 8,000 Low 3-21 "Resurrection" 3,000
Mastbaum	4,800	35c-75c	"Blondie of the Follies" (MGM) (6 days)	50,000	.....		High 1-2-32 "Her Majesty, Love".... 65,000 Low 10-24 "24 Hours"..... 28,000
Stanley	3,700	35c-75c	"The Phantom President" (Para.) (3 days-2nd week)	5,000	"The Phantom President" (Para.) (6 days-1st week)	17,000	High 12-19 "Frankenstein" ..... 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	35c-55c	"The Phantom of Crestwood" .... (Radio) (6 days)	8,500	"The Night of June 13" (Para.).. (6 days)	8,500	High 3-21 "Last Parade" ..... 16,500 Low 7-28-32 "Radio Patrol" 6,500
Portland, Ore.							
Fox Broadway..	1,912	25c-55c	"The Big Broadcast" (Para.).....	4,200	"Movie Crazy" (Para.)..... (9 days)	6,000	High 1-10 "Min and Bill"..... 21,000 Low 10-1-32 "The Crash" 2,800
Oriental	2,040	25c-35c	"White Zombie" (U. A.).....	4,200	"Blessed Event" (W. B.).....	3,500	.....
Paramount	3,068	25c-65c	"Grand Hotel" (MGM).....	12,700	"Cabin in the Cotton" (F. N.)....	13,900	High 1-3 "Paid" ..... 26,000 Low 5-23 "Young Sinners" 11,000
Rialto	1,400	25c	"The Last Mile" (Tiff.).....	4,600	"Explorers of the World" (Raspin)	5,000	High 3-21 "Trader Horn" ..... 12,000 Low 10-8-32 "While Paris Sleeps".... 1,800
RKO Orpheum.	1,700	25c-40c	"Phantom of Crestwood" (Radio).	6,400	"Bill of Divorcement" (Radio)....	5,000	High 2-14 "Cimarron" ..... 20,000 Low 10-12-32 "Bill of Divorcement".... 5,000
United Artists .	945	25c-35c	"Madison Square Garden" (Para.)	3,900	"The Phantom President" (Para.)	4,000	High 1-10 "Hell's Angels" ..... 12,500 Low 8-4-32 "Week Ends Only" 2,000
San Francisco							
El Capitan	3,100	25c-60c	"Bring 'Em Back Alive" (Radio)	13,500	"Doctor X" (F. N.).....	11,500	High 8-15 "Daddy Long Legs" ..... 16,750 Low 10-1-32 "Jewel Robbery" 11,000
Filmarte	1,400	25c-50c	"Emil and the Detectives"..... (German)	2,000	"Flower Lady of Lindenau"..... (German)	1,850	.....
Fox	4,600	25c-90c	"Madison Square Garden" (Para.).	25,000	"Kongo" (MGM)	23,000	High 1-3 "Lightning" ..... 70,000 Low 10-1-32 "Pack Up Your Troubles" 28,000
Golden Gate ...	2,800	25c-65c	"Phantom of Crestwood" (Radio)	15,000	"Bill of Divorcement" (Radio).... (25c-60c)	15,500	High 8-4-25 "Bring 'Em Back Alive".. 24,000 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-90c	"The Big Broadcast" (Para.)....	14,000	"Movie Crazy" (Para.).....	21,000	High 1-9-32 "The Champ" ..... 35,600 Low 8-12-32 "Devil and the Deep" 9,500
United Artists.	1,200	25c-55c	"Rain" (U.A.)	19,500	.....		.....
Warfield	2,700	35c-90c	"Smilin' Through" (MGM)..... (2nd week)	20,000	"Smilin' Through" (MGM)..... (1st week)	21,500	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 1-30-32 "X Marks the Spot"..... 15,000
Warner Bros. ..	1,380	35c-75c	"Cabin in the Cotton" (F.N.)....	6,500	"Successful Calamity" (W. B.).. (2nd week)	6,000	High 3-26-32 "Fireman, Save My Child" 19,000 Low 7-9-32 "Street of Women"..... 3,500
Seattle							
Fifth Avenue ..	2,750	25c-75c	"Movie Crazy" (Para.).....	11,000	"Grand Hotel" (MGM) ..... (9 days)	15,000	High 7-30-32 "Million Dollar Legs".... 18,500 Low 1-2-32 "The Boudoir Diplomat".... 7,000
Fox	2,280	25c-75c	"The Crash" (F.N.).....	6,000	"The Phantom President" (Para.)	7,000	.....
Liberty	2,000	10c-25c	"The Boiling Point" (Allied) and "Those We Love" (World Wide)	3,000	"Exposed" (Eagle)	3,500	High 1-10 "The Lash" ..... 11,500 Low 10-21-32 "The Boiling Point" and "Those We Love" 3,000
Music Box	950	25c-75c	"Doctor X" (F.N.).....	5,000	"Mr. Robinson Crusoe, Jr." ..... (U. A.)	5,000	High 2-28 "City Lights" ..... 14,000 Low 9-10-32 "Crooner" 3,000
RKO Orpheum.	2,650	25c-75c	"Phantom of Crestwood" (Radio)	6,000	"Bill of Divorcement" (Radio)....	8,000	High 10-31 "Spirit of Notre Dame".... 18,000 Low 10-21-32 "Phantom of Crestwood" 6,000
Washington							
Columbia	1,232	25c-40c	"Ride 'Em Cowboy" (W.B.).....	2,100	"Escapade" (First Div.).....	1,450	.....
Earle	2,323	25c-66c	"Blonde Venus" (Para.).....	18,500	"Night of June 13" (Para.).....	17,000	.....
Fox	3,434	25c-66c	"Mr. Robinson Crusoe" (U.A.)...	22,000	"Wild Girl" (Fox).....	22,000	.....
Loew's Palace .	2,363	35c-55c	"Smilin' Through" (MGM)..... (2nd week)	14,000	"Smilin' Through" (MGM)..... (1st week)	21,000	.....
Metropolitan ...	1,600	25c-55c	"The Phantom President" (Para.) (5 days—2nd week)	3,500	"The Phantom President" (Para.) (1st week)	12,500	.....
			"Life Begins" (F.N.)..... (2 days)	4,200			
Rialto	1,853	25c-55c	"Kidnapping of Ruth Drake"....	6,000	"All American" (U.)	6,500	.....
RKO Keith's ..	1,832	25c-55c	"Phantom of Crestwood" (Radio) (7 days)	6,500	"That's My Boy" (Col.)..... (5 days)	4,500	.....
			"Washington Merry-Go-Round".. (Col.) (2 days)	4,500			

ON THE DOTTED LINE...

Columbia

Raquel Torres and Eddie Clayton sign for "That's Africa." . . . C. Aubrey Smith and Arthur Houseman in "No More Orchids." . . . Ethan Laidlaw and Henry Tenbrook sign for "Speed Demon" (formerly "Obey the Law").

▽

Educational

Ewart Adamson, Phil Whitman and Clarence Hennecke signed to assist writing staff. . . . Esther Coombs and Willow Wray in "Brahmin's Daughter." . . .

▽

Fox

Genevieve Tobin signs long-term contract. . . . Norman Foster and Genevieve Tobin in "Pleasure Cruise." . . . Lilian Bond signed for "Hell to Pay." . . .

▽

Freuler

Harry Myers and Adolph Milar added to "Roar of the Jungle." . . . Tom Tyler in "When a Man Rides Alone." . . .

▽

Mascot

Bela Lugosi signed for "Whispering Shadow" (serial). . . .

▽

MGM

Robert Montgomery, Walter Huston and Jimmy Durante in "Pig Boats." . . . Myrna Loy, Una Merkel, David Newell and Tad Alexander sign long-term contracts. . . . Jean Harlow in "Nora." . . . H. B. Warner added to "Son Daughter." . . . Gouverneur Morris and Herman Mankiewicz added to writing staff.

▽

Paramount

Bela Lugosi signed for "Island of Lost Souls." . . . Sylvia Sidney and George Raft in "Pick Up." . . . Alison Skipworth and Roland Young in "Good Company." . . . Frances Dee in "King of the Jungle." . . . Wallace Smith and Stuart N. Lake join writing staff. . . .

▽

RKO Radio

Walter Catlett and Richard Carle join "Rockabye." . . . Clemence Dane joins writing staff. . . . John Barrymore in "Topaze." . . . Mel Burns succeeds Ernie Westmore as makeup chief. . . . Robert Palmer becomes assistant to Fred Schuessler. . . .

▽

Warner-First National

Hale Hamilton succeeds Walter Walker in "Employees' Entrance." . . .

New Company Plans to Make Foreign Patents Available

Amerika-Interessen, Inc., organized as the American unit of A. G. Fuer Amerika-Interessen, has opened offices in New York. The company operates in London, Berlin and Paris, and makes available in other countries patents, processes and devices which have proved successful in manufacture in the country of their origin. The purpose is the surmounting of tariff barriers which make prohibitive the export of manufactured products of certain types.

According to Botho Lilienthal, president of the corporation, 100 devices suitable for immediate exploitation in this country have been selected to start the American company. The devices cover a wide range of implement, including electrical devices, air conditioning equipment, temperature indicators, machine tools and appliances and others.



Never during the entire depression did Consolidated lose its faith in the future of our industry. We did all in our power to help it through the lean years. We lowered our prices to bedrock. We've been liberal with credit and terms. And when called upon, we lent our customers huge sums of money at a time when it was difficult to get money elsewhere.

We have lent millions and are willing to lend more millions. Right now we are financing independent productions on a larger scale than ever before, believing it our duty to exert every effort to relieve the present shortage of productions.

Not only by loans are we demonstrating our faith but also by the establishment of Consolidated Park—world's greatest film laboratory with a capacity of over one billion feet of "Certified Prints" per year, and by dedicating it to furnishing a COMPLETE laboratory service to the industry.

Our organization is trained to cooperate. It knows the importance of speed . . . is accustomed to meet the instant demands characteristic of the industry. When overnight service is required, our plants can operate 24 hours a day.

Every precaution is taken to guard your negatives against all possible dangers. And the utmost secrecy is maintained to provide the same measure of safety for the originality of your ideas.

Only by sending your negatives to Consolidated can you realize the countless advantages in quality, cooperation and speedy service of an institution with 20 years' experience that has proved its faith in the industry.

CONSOLIDATED FILM INDUSTRIES, INC.
NEW YORK HOLLYWOOD

JENKINS' COLYUM

Kearney, Nebraska

DEAR HERALD:

Kearney is about the cleanest, snappiest town in the state of Nebraska. The state Normal school and Teachers' training college are located here and Kearney is the alfalfa center of the world. That's what makes Kearney such a good town. Then, too, Mr. Rose, who manages the Publix theatres, has a lot to do with it, for he's a pleasant, congenial gentleman who knows what Kearney desires in entertainment, and that's what he gives Kearney. Nebraska ought to have a lot more Kearneys and a lot more managers like Mr. Rose.

▽

We stopped at Lexington to see Ralph Falkinburg, who operates Lexington's popular amusement palace, but he had just left for North Platte to attend a football game between Lexington and North Platte. There was no darn sense in his doing that when we were coming to make an unexpected call on him, but that's the kind of a guy he is, and, just for that, we are about half glad that Lexington got skinned, although outside of the Neligh High school team and the Cornhuskers, we are never very particular who wins.

▽

At Cozad we ran into another football game, between Cozad and Cambridge, and of course we found Mr. Hagadone, the manager of the Rialto theatre, out there as one of the referees, with a pocket full of stage money and offering to bet on Cozad. He wanted us to stay and see the game but we told him we were a working man and the only thing that would induce us to cease our labors was duck shooting and bass fishing, none of which we have done for so long that we wouldn't know a mallard from a mudhen or a bass from one of Elmer Gailey's bulheads. Mr. Hagedone told us that business was beginning to show some slight improvement but was still some little ways from "just around the corner."

▽

North Platte, Neb.

This is the town made famous by Bill Cody, otherwise known the world over as "Buffalo Bill." Originally North Platte was on the fringe between the United States and nothing west. At one time when you left North Platte for the west you had to have a guide and a darn good rifle. Today you have to have a good set of tires and a lot of Christianity if you travel the Lincoln highway. While we know nothing about it personally, we were told that the town still retains some of her early-day customs and that one so inclined can get it in the raw or "aged in wood" to suit his fancy.

Unlike Tombstone, Arizona, North Platte does not have a "Boothill Cemetery" where people were buried with their boots on, but in the early days they did discourage the custom of a lot of people from putting their brands on other people's cattle, and usually the courts did not have a great deal to do about it.

Mr. Ernst is the new manager of the Fox theatres. Two are operating and one is closed. He recently came here from southern Colorado, where he managed theatres for the Fox organization. The Fox was playing "American Madness" when we called, a story of wildcat speculation and a run on a bank, and if our opinion on pictures amounts to anything with you we would advise you to play this one on a positive guarantee, but we are not advising you. Bobby Snyder will take your change at the Fox box office and she will make you glad to lay down your dough. She says that in spite of her best efforts she is still single, with nothing but hazy prospects ahead. Come on, you North Platte boys, wake up and snap out of it.

Gothenburg is another alfalfa hay and sugar beet town, and between the hay and beets and Glen Van Wey, who manages the Sun theatre, Gothenburg is moving right along at the head of the procession. Glen took us up to his home and introduced us to Mrs. Van, who started rolling up her sleeves and said she was going to get us a supper. Now, that's what we call service, but we couldn't stop, much as we would have liked to do so.

Glen says he has no complaints against the film companies, as they have treated him very nicely. He says he has tried out a new system. His regular prices are ten and twenty-five cents, but once a week he advertises to admit anybody for ten cents between 9 o'clock and 9:30, and he said that it has been a winner, for it has dragged them out of their cars and off the sidewalks and into the theatre, and he has played to as high as 735 people at his second show and that it seemed to have no material effect on the attendance at the first show. This might be worth trying by those of you who have trouble getting them in at your second show. When in Gothenburg look Glen up; he's a swell guy.

▽

There is still a closed season on jazz orchestras and radio crooners. We were in a cafe to dinner last night and trying to read President Hoover's Cleveland speech and there was a jazz orchestra and a crooner on the radio. We called the waitress over to our table and said to her, "Say, Girtie, are there any crazy people in this cafe that you are trying to entertain"? And she replied, "Why no, not that I know of. Why"? And we replied, "Well, then, go and turn that damthing off."

▽

Scottsbluff, Neb.

At Ogalla we met our old friend A. F. Kehr of the Princess theatre. He was just coming out of a hardware store with his arms full of shells and said he was going out after ducks and wanted us to go along. There you go again, and us a working man. Doggone these guys who have to work, anyhow, and we haven't tasted a duck this season. We told H. F. to go ahead, but we hoped he'd fall out of the boat and get wet to his neck.

We also called at the Goodall sound factory to meet Mr. Goodall but he was away installing a sound equipment. We met his superintendent, who showed us around the plant, which, by-the-way, is a very complete establishment.

▽

At Oshkosh (a town we don't ever intend to pass up) we met our very good friends, Mr. and Mrs.. O. A. Jensen of the Silver Hill theatre.

We always like to call on these delightful folks, for they are the type of people who make one glad he's living in Nebraska instead of South Africa. We've met some who ought to be living in South Africa but they were not in the theatre business.

Scottsbluff is the beet sugar capitol of western Nebraska, and Billy Ostenburg, who manages both theatres, is about as truthful a guy as we know of. Out on the highway as you enter town you will see a big sign which reads: "EGYPTIAN THEATRE, AMERICA'S FINEST." We asked Billy if he hadn't taken in a lot of territory with that sign and he said, "Well, look 'er over," and we did. Then we told him he was probably right about it. It being Sunday we wanted him to go out and play golf but he declined and said, "I'd be glad to do it, Colonel, but I was down to Colorado Springs recently and went out to play golf with some of the boys and the ninth green was over on the opposite side of Pike's Peak and when I swung on the ball to drve it over that mountain I dislocated my left shoulder and broke my right arm, and since then my doctor won't let me play."

We looked at him in surprise and said, "Tut tut, Billy, did you ever hear of a bird by the name of Ananias"? And he replied, "Yes, but he never played golf."

J. C. JENKINS,
The HERALD Man

$ You are reading this little ad *because the dollar sign caught your eye.* It always works.

By the same token "Building Theatre Patronage", Barry and Sargent's great book for showmen will catch business for you *because it contains the patronage building ideas that always work.* 460 pages of money-making facts.

(Only $5.20 mailed to your door)

QUIGLEY BOOKSHOP

1790 Broadway New York City

AT&T Earns $5.92 A Share in 9 Months

Net income of the American Telephone & Telegraph Company, parent company of Western Electric Company and Electrical Research Products, Inc., for the nine months ending September 30, was $110,541,623, equivalent to $5.92 a share on approximately 18,700,000 common shares. This compares with a net income of $128,529,560 for the corresponding period of 1931, equivalent to $7.01 a share. Western Electric Company incurred an estimated net loss of $8,000,000 for the nine-month period and is operating at about twenty per cent of capacity.

The A. T. & T. recently announced plans to spend $35,000,000 for plant betterment throughout the country. It is expected that the work will be done in the next twelve months.

MGM to Make Concessions In Dual Bill Situations

Metro-Goldwyn-Mayer will make concessions to exhibitors whose theatres are a part of situations in which the dual feature policy is so firmly entrenched as to be considered a standard program by local patronage. This will be done, according to a statement made last week by Felix Feist, general sales manager, despite the company's contract ban on double featuring of its product.

Concessions will take the form of modifying or waiving the penalty provisions for double featuring in such instances.

Empire State Operators in 170 Independent Houses

Members of Empire State Motion Picture Operators Union are now working in more than 170 independent theatres in the New York territory. Empire membership is estimated at about 600. Projectionists on the larger circuits are all affiliated with Local 306 and it is understood that contracts have a year or so to run.

Agfa Ansco President Resigns

Horace W. Davis has resigned as president of Agfa Ansco Film Corporation, Binghamton, N. Y., effective November 1. Mr. Davis, it is understood, contemplated the step some time ago, but waited for readjustment of the company's financial setup and the improvement of the business outlook.


The Leading Daily Newspaper of the Motion Picture Industry
MOTION PICTURE DAILY
Alert, Intelligent and Faithful Service to the Industry in All Branches
VOL. 32. NO. 106
TEN CENTS
"Hotel" $16,000, Frisco, Laurel-Hardy At $28,000
"Hotel" Tops Indianapolis With $14,000
"Hotel" Gets $69,883, 2nd Capitol Week
"Hotel" Does Well in Twin Cities Return
"Hotel" Hits Fast Detroit Pace $21,600
"Hotel" Gets $18,600 for Buffalo Week
"Hotel" Big Detroit Draw
"Hotel" Gets $23,000, High In Cleveland
"Hotel" Gets Omaha's Lead With $10,500

HE READS IT!

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED			
"The Intruder"	Story by Frances Hyland. Director: Albert Ray.	Monte Blue, Lila Lee.	Shooting
COLUMBIA			
"Air Hostess"	Story by Anthony Coldeway. Director: Al Rogell.	Evalyn Knapp	Shooting
"That's Africa"	Story by Norman Krasna. Director: Eddie Cline.	Bert Wheeler, Robert Woolsey.	Shooting
"Red Man"	Story by Stuart Anthony. Director D. Ross Lederman.	Tim McCoy, Luana Walters.	Shooting
FOX			
"Pier 13"	Story by Barry Conners, Philip Klein. Director: Raoul Walsh.	Spencer Tracy, Joan Bennett, Marion Burns.	Shooting
"Born To Fight"	Story by Hal G. Evarts. Director: Walter Mayo.	Onslow Stevens, Janet Chandler, El Brendel.	Shooting
"Call Her Savage"	Story by Tiffany Thayer. Director: John F. Dillon.	Clara Bow, Gilbert Roland, Alexander Kirkland, Estelle Taylor.	Shooting
"Robber's Roost"	Novel by Zane Grey. Director: Louis King.	George O'Brien, Maureen O'Sullivan.	Shooting
"Second Hand Wife"	Story by Kathleen Norris. Director: Hamilton MacFadden.	Sally Eilers, Ralph Bellamy, Helen Vinson.	Shooting
"Cavalcade"	Story by Noel Coward. Director: Frank Lloyd.	Clive Brook, Diana Wynyard.	Shooting
METRO-GOLDWYN-MAYER			
"The Son-Daughter"	Director: Clarence Brown.	Helen Hayes, Ramon Novarro, Lewis Stone.	Shooting
"Flesh"	Director: John Ford.	Wallace Beery, Jean Hersholt, Ricardo Cortez, Greta Meyer.	Shooting
"Let's Go"	Story by E. J. Rath. Director: Harry Pollard.	William Haines, Cliff Edwards, Madge Evans.	Shooting
PARAMOUNT			
"If I Had A Million"	Story by Robert Andrews. Staff directors	Fredric March, Sylvia Sidney, Gary Cooper, Wynne Gibson, George Raft, Frances Dee, Jack Oakie.	Shooting
"He Learned About Women"	Story and direction by Lloyd Corrigan.	Stuart Erwin, Alison Skipworth, Susan Fleming.	Shooting
"Island of Lost Souls"	Story by H. G. Wells. Director: Earle C. Kenton.	Charles Laughton, Richard Arlen, Leila Hyams.	Shooting
"Wild Horse Mesa"	Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott, Sally Blane.	Shooting
RKO-RADIO			
"Phantom Fame"	Book by Harry Reichenbach. Director: Gregory LaCava.	Lee Tracy, Lupe Velez.	Shooting
"Just A Woman"	Play by Eugene Walters. Director: J. Walter Ruben.	Irene Dunne, Charles Bickford, Gwili Andre, Eric Linden.	Shooting
"Animal Kingdom"	Play by Philip Barry. Director: Edward H. Griffith.	Leslie Howard, Ann Harding, Neil Hamilton, Karen Morley.	Shooting
"Land of the Six-Shooter"	Director: Robert Hill.	Tom Keene, Creighton Chaney, Mary Mason.	Shooting
UNIVERSAL			
"They Had to Get Married"	Story by Cyril Harcourt. Director: Edward Luddy.	Slim Summerville, Zasu Pitts, Verree Teasdale.	Shooting
"Nagana"	Story by Dale Van Every, Don Ryan. Director: Ernst L. Frank.	Tala Birell, Melvyn Douglas, Onslow Stevens.	Shooting
"The Mummy"	Story by Richard Schayer, Nina Wilcox Putnam. Director: Karl Freund.	Boris Karloff, Zita Johann, David Manners.	Shooting
"Oh, Promise Me"	Story by Peter B. Kyne. Director: Art Rosson.	Tom Mix.	Shooting
"Laughter in Hell"	Story by Jim Tully. Director: Edward Cahn.	Pat O'Brien, Merna Kennedy, Gloria Stuart, Tom Brown.	Shooting
WARNER BROS.			
"Parachute Jumper"	Story by Rian James. Director: Al Green.	Douglas Fairbanks, Jr., Bette Davis, Lyle Talbot, Claire Dodd, Leo Carrillo, Sheila Terry.	Shooting
"Women in Prison"	Story by Dorothy Mackaye and Carlton Miles.	Barbara Stanwyck, Preston Foster, Aline MacMahon.	Shooting
WARNER-FIRST NATIONAL			
"Lawyer Man"	Novel by Mark S. Popkin and Max Trell. Director: William Dieterle.	William Powell, Joan Blondell, Sheila Terry, Helen Vinson.	Shooting
"Employees' Entrance"	Story by David Boehm. Director: Roy Del Ruth.	Warren William, Loretta Young, Wallace Ford, Alice White.	Shooting
"Wax Museum"	Play by Charles Belden. Director: Michael Curtiz.	Lionel Atwill, Glenda Farrell, Fay Wray, Frank McHugh.	Shooting
"Frisco Jenny"	Story by Gerald Beaumont. Director: William Wellman.	Ruth Chatterton, Pat O'Malley, Noel Francis, Donald Cook	Shooting
"42nd Street"	Story by Bradford Ropes. Director: Lloyd Bacon.	Bebe Daniels, Warner Baxter, Ginger Rogers, George Brent, Una Merkel, Dick Powell.	Shooting
WORLD WIDE			
"Drum Cats"	Story by J. P. McGowan. Director: J. P. McGowan.	Ken Maynard.	
"Uptown New York"	Story by Vina Delmar. Director: Victor Scherzinger.	Jack Oakie, Shirley Grey, Raymond Hatton, Lee Moran.	

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



STARTING ALL OVER AGAIN!

MANY PEOPLE CLAIMED that when free wheeling and automatic clutch control were introduced into automobiles they would call for an entirely new principle in driving a car. Old habits and a sixth sense in the manipulation of the clutch and transmission would have to be overcome and people would have to adjust themselves accordingly.

The same can be said about theatre management, now that the circuits have finally seen the light of day and decided on vesting the necessary authority with the local house manager.

EVER SINCE THE START of circuit expansion, managers working for such organizations have slowly drifted into the deplorable habit of letting the office do the work. Not that it was entirely their fault. They would not permit him to do much of anything anyway. From the important position of handling every detail of his theatre's operation he slowly, but surely, degenerated into a sort of key-carrying head porter.

"Master-minds" in home offices sent him his advertising all ready for composition. Efficiency experts, via long-distant 'phone and air mail, gave forth pearly words of wisdom on how to save money and run the house. Division managers, many recruited from relations and friends, arrived from distant points and immediately told the whole division how lousy they were.

IN FACT, SHOWBUSINESS became an industry of experts of a most peculiar variety. They were expert ignoramuses and expected intelligent theatre men who have made showbusiness a life's work to respect their thoughts and ideas. And, having come on to the division fresh from home office conferences, they, too, were well versed in what seemed to be the first commandment of circuit operation: "Don't let the local manager do anything himself."

With such conditions, and many others too numerous to mention, it was only natural that the thousands of managers thoroughly capable of doing things for themselves should soon decide to let well enough alone and be content to let others do things for them. Why not? Didn't their bosses make it quite plain that men in the home office could do things better than the local man? There was little sense in trying to buck combinations like this because those who did attempt it were soon put in their places and told where they got off. And if that hint was not plain enough, then they were let off.

BUT NOW SHOWBUSINESS is being returned to where it belongs. Theatres are going to be managed by theatre managers. We predicted this four years ago and they laughed at us. We claimed that circuit operation as practised by the several major circuits could never weather a storm. While the sailing was smooth and the shekels were rolling in, swell; then all the efficiency experts were riding on the crest of a wave. Home office smart guys were just the cat's pajamas. Were they good? All you had to do was ask them. But, came the depression and with it terrific losses and complete lack of organization morale.

SO, FELLOWS, YOU'LL have to start all over again. Pick up the trail where it left off four years ago and get back into the right habits. Learn to depend on no one but yourself. Remember, there is to be no home office to lean upon. If your theatre is to be run right, YOU will have to run it.

Surprising as it may sound, this change will not come as easily as you imagine. We've encountered quite a few circuit men in the last six months who are now with independents and, take our word for it, they were almost helpless the first five or six weeks. They lacked initiative; they floundered around when burdened with more than one or two things that had to be done. They had a dazed look on their faces when they sat down to make up an ad. Their poster copy resembled an ancient puzzle. No one, including the printers, could figure out what was what. They just couldn't get started.

ABOUT THE ONLY THING they could still do well was handle the help and see that the theatre was clean. And we all know that these few good qualities are hardly sufficient to keep a theatre on the profitable side of the ledger.

They must be hundred-per cent showmen again. They must acquire the knack of making up seat-selling newspaper ads. They must once again feel the importance of their responsibility and realize that upon them, and them alone, rests the success or failure of their theatres.

So, start all over again, boys. Whatever you have forgotten about running a theatre must be remembered again, and in an up-to-date manner, too, because theatre operation, like everything else, changes with time. "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



It might be sympathy—it might be colic—or even something equally distressing; anyway, it's another lesson in the long course in diplomacy every manager has to go through. Our own Dick Kirschbaum "ghosted" for Jack Prendergast, Rialto Cinema, York, for this one. Heed Dick's S.O.S., fellows, "will ya"?

VOTES PROVED DELIS MOST POPULAR AMONG MANAGERS IN SECTION

All questions concerning the popularity of George Delis as manager of the Capitol and Olympic Theatres, Steubenville, Ohio, were dispelled a short time ago when returns from 65 other theatres entered in the Warner managers' contest were analyzed and George declared the winner. He was awarded a ten-day vacation to Atlantic City, with all expenses paid, to say nothing of having his picture published in the home town newspaper.

All of which is very fine and a direct slant on why Delis has an enviable record as manager of the Warner houses in Steubenville. However, we've picked up a couple of other items concerning his recent activities in showbusiness and here they are:

Some newspaper clippings inform us that he held a beauty contest not long ago as the result of a tie-up made with a leading store. The winners, chosen by four judges selected from a list of prominent citizens, appeared at the nine o'clock performance on a Friday evening and picked the most attractive bathing girl and three alternates. All were awarded handsome gifts by the store management. The winner was designated Miss Steubenville, Summer of '32.

We note also that he effected another tie-up with a local laundry whereby his theatres secured a lot of advertising in return for a few guest tickets. The laundry concern printed and distributed a large quantity of hand bills made up especially for the give-away, which was handled in the usual style.

When he played "Tenderfoot" a number of attractive window displays and a bally materially helped business on that picture. Windows were secured from a variety of merchants, including a confectioner and sports attire shop. A young fellow dressed in cowboy costume rode a horse around the main streets and did his share of the campaign. Hand bills with some good catchline copy also effectively contributed to the good returns.

We hope Delis enjoyed his trip to Atlantic City and if he hasn't taken it yet and happens to come this way, we'll expect him to pay a visit to Club headquarters, if he can spare the time. Congratulations to him, at any rate, from all his fellow Round Tablers, who wish him continued success in his field as well as winning many more circuit contests.

ROLAND DOUGLAS IS STILL TURNING OUT NOVEL THROW-AWAYS

The last time we reported on the activities of Roland Douglas, director of publicity for the RKO Majestic Theatre, San Antonio, Texas, he was engaged in the somewhat questionable practice of giving away real money. Readers will surely recall that one—the throwaways with a penny glued on a corner. Of course the gag went over like hot cookies!

We note that Roland is still charitably inclined, but has sanely switched from pennies to pencil stumps as gifts to the worthy San Antonians. It's another throw-away card, with a small slit to hold the pencil, with check marks and head copy reading "Check and Re-Check! You Won't Find Any Better or Greater Entertainment in San Antonio." The balance of copy plugged RKO Greater Show Season and "Age of Consent," the current attraction. It seems that old man opposition was using "Bigger and Greater" for a catchline in all advertising at the time and the throwaway was Roland's way of taking the sting away; at least, as he states, such was the idea.

And you can't be arrested for having ideas these days! And this Round Tabler's ideas are always interesting. However, it's a great country down there, with the Mexican border only a short distance away and 'planes flying to and fro to the tune of the "Habanera." Maybe we'll get down your way some day, Doug; at least, there's no harm looking forward to the day. In the meantime, keep up the good work and let your Club hear from you just as often as possible.

For Goodness Snakes!!!

"Rattlesnakes have been seen in the Five Points Theatre," Birmingham, Ala., was the warning on a card that recently greeted the eyes of Manager Fletcher Thorington.

It seems that Fletcher has been embroiled with labor factions down his way and the cards are alleged to have been circulated to scare away patrons. Coincidentally, "Tarzan, The Ape Man," played the Five Points, and through Thorington's quick move to advertise the fact that snakes would be shown at the theatre, the gag boomeranged around in his favor. Business has since been decidedly on the upturn.

OPPOSITION!



Opposition in the form of the recent eclipse of the sun by the moon, the world's biggest show, prompted Milt Harris, of the Fox Theatre, St. Louis, to have a bevy of F. & M. Sunkist Beauties observe the phenomena from the theatre roof. All papers carried the story next day.

KAUFMAN HELD BIG RANGER CLUB PARTY DOWN ON EAST SIDE

Manager Kaufman, of the Mecca Theatre, 14th street and Avenue A, New York City, recently garnered a lot of publicity through organization and opening of a Buck Jones Rangers Club, the first Club of its kind in New York's lower East Side section. Between 2,000 and 3,000 members were on hand for the initial meeting.

The parade was led by Kaufman, Harold Emerson, National Chairman of the organization, and a youngster dressed to typify the "Ranger Spirit." They rode in a car decorated with American flags and Ranger banners. Directly following came a large Boy Scout unit in military formation and a



Scout band. The entire Scout troop enlisted as Rangers and offered to help make the Mecca Ranger organization an outstanding one. The accompanying photo shows Kaufman (at left) and Emerson (at right) in rear of car.

Kaufman is to be congratulated for making such a fine showing down in his neighborhood and the club will undoubtedly prove an asset for future exploitation activities. He plans to form a bicycle brigade that will perform various functions for his club. Plans are also under way for the holding of a Western Pageant for the Rangers and their parents. We will advise further on these stunts if Kaufman will see that the information is sent to Round Table Club headquarters.

BINSTOCK PROMOTED GOOD DEAL BEFORE BEING TRANSFERRED

Just before being transferred from the Fortway Theatre to the Republic, another Randforce house in Brooklyn, N. Y., Paul Binstock, manager, put over a party that netted him a lot of worthwhile publicity in the neighborhood newspaper.

This paper has a department called "Aunt Jill's Home Cherio Club," composed of youngsters of the neighborhood. Paul arranged to have forty of the members witness "First Year" by sending in to "Aunt Jill" a list of three letter words made up from the "Fortway." Prior to the party the paper came through with a number of stories and on the day of the event a photographer was on hand to take a picture of the gang gathered in front of the theatre.

At this writing Binstock is located at the Republic Theatre, Grand and Keap streets, Brooklyn, which is quite a long way from his old Bay Ridge neighborhood. We and all his friends wish him a lot of luck with the new job. Just as soon as he finds his way around over in Williamsburg we will hope to publish further word.

"The Showman's Calendar"

NOVEMBER

1st	All Saints Day Daniel Boone Born—1734
2nd	North and South Dakotas Admitted to Union—1889
3rd	William Cullen Bryant Born—1794
4th	John Philip Sousa Born—1854 Dixie Lee's Birthday Will Rogers' Birthday Don Alvarado's Birthday
6th	Abraham Lincoln Elected President—1860
7th to 13th	American Education Week
7th	Montana Admitted to Union—1889
8th	Marie Prevost's Birthday Election Day
9th	Kaiser Abdicated Throne of Germany—1918 Marie Dressler's Birthday
10th	Martin Luther Born—1483
11th to 18th	American Red Cross Roll Call
11th	Armistice Day King's Birthday (Italian) Washington Admitted to Union—1889 Maude Adams Born—1872 Raquel Torre's Birthday Roland Young's Birthday
12th	William Collier(Sr.)'s Birthday Jack Oakie's Birthday Gwen Lee's Birthday
13th	Eddie Buzzell's Birthday
13th to 19th	National Book Week
15th	Lewis Stone's Birthday
16th	Oklahoma Admitted to Union—1907
17th	Suez Canal Opened—1869 Frank Fay's Birthday Edna Murphy's Birthday
19th	Nancy Carroll's Birthday Franz Schubert (Composer) Died—1828
20th	Reginald Denny's Birthday
23rd	Capt. John Ericsson Landed in New York—1837 Repudiation Day (Maryland) Franklin Pierce (14th President) Born—1804

WALTER MORRIS PUT OVER SO. PREMIERE WITH BIG CAMPAIGN

The last time we reported on the activities of Walter Morris, manager of the Broadway Theatre, Charlotte, N. C., we concluded by stating that he was in the midst of preparations for a Southern Premiere of "Doctor X." Here's what happened:

His advance exploitation consisted of distribution of 3,000 laundry slips, inserted in packages 10 days prior to opening; the mailing of engraved invitations to a select mailing list 4 days in advance; installation of an 8x5 foot panel over door front (side entrance) one week prior; special window displays in 25 buildings, including hotels, drug stores, restaurants and department stores, all promoted in return for passes; regular display cards in windows three days



in advance; special set pieces in lobby carrying congratulatory telegrams from stars in picture to manager on premiere; a special front (see photo) consisting of a 15x20 foot banner hung from top of theatre, 20 pennant streamers with flood lights reflecting on them (floods and spots promoted from power company) and 2 mounted 24-sheets on marquee.

His newspaper campaign included advance ads four days prior to opening; flash art layout in Sunday papers and some corking publicity breaks six days in advance, which were tied up with the Warner National Exhibit held just ahead of the premiere.

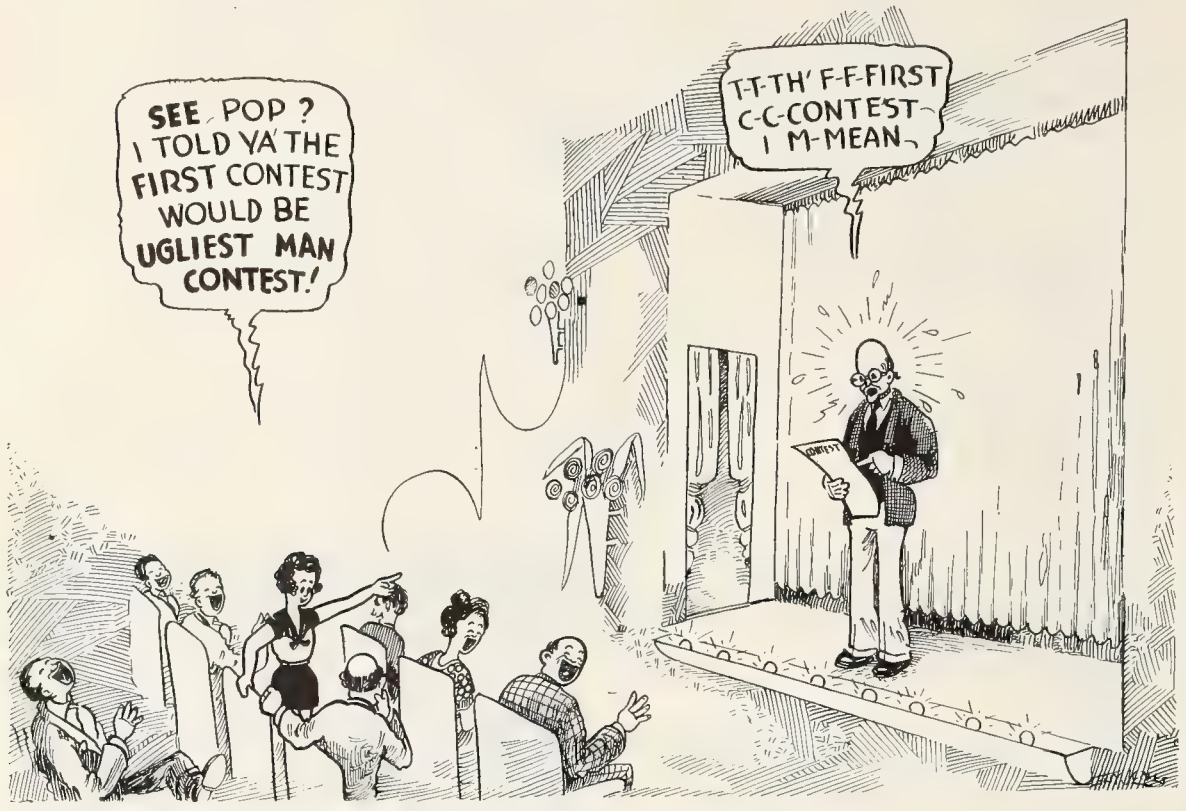
The photo certainly indicates the considerable flash given the theatre front for the occasion, which, together with other efforts, made Morris' campaign a fruitful one. However, this Round Tabler generally renders a good account of himself in anything he undertakes, so it's not surprising to hear that his Southern Premiere was a big success. Credit to Dwight Pendry and Harry Caldwell for execution of front and all special displays.

Krieger's Konclave

Lester Krieger, of the New York Warner office, recently paid Louisville, Ky., a visit, and gathered around him all the Warner managers in Kentucky for a general discussion of conditions, bookings for the next ten weeks and plans for the Kentucky division drive.

KEEPING UP WITH THE TIMES!

By GUY JONES



Now Was That the Human Thing To Do? We Ask You!!!

ALVIN HOSTLER IS STILL DOUBLING IN ART AND MANAGEMENT

That doubler in theatre management and art, Alvin Hostler, manager of the Warner Theatre, Altoona, Pa., recently broke out his brushes and paint pot and again turned out a couple of interesting front displays.

One of the fronts, pictured here, was made for "Blonde Captive" and helped the film open to excellent business. It had a black background and a jungle effect that was produced with palms, jungle grass and various animal photos.

We also have a photo of the very attractive display he made for "Winner Take All," but this one was used 'way back



around Fourth of July time and had a red, white and blue background—a color combination that makes any engraver tremble with fear when considering results. So all we can tell readers about this one is that it made a great flash and tied in most neatly with the occasion.

Hostler's work is always interesting and we're glad of the opportunity to show what he is doing. We trust we've already made it clear why the other photo could not be reproduced. Next time we'll look for better results, and from Alvin it will be so, take our solemn word for it—we ought to know.

JACK ROSENBERG IS STILL HITTING THE BALL ON WEST COAST

Samples of some gags used by Jack Rosenberg, manager of the Plaza Theatre, San Diego, Calif., offer evidence that this Club member is producing his usual crop of attention-getters.

Up to the time authorities at a local exchange stepped in with a request to let up on the subject, distribution of multigraphed sheets and other advertising on the Akron disaster, portrayed at the theatre in the newsreel, returned excellent business on that news special. The sheets carried the design of the airship and copy which read: "Special—Newsreel Attraction—The Akron Disaster, Which Cost the Lives of Two Men, Is Being Shown in Detail—Now—At the—Plaza." "Somewhat gruesome," declares Jack, but brisk trade justified his belief that a whole lot of people want to look at just that sort of stuff. Newspaper ads and sound truck were also used to play up the reel. Doorman Earl Ransom was responsible for making up the 500 multigraphed sheets at a cost of but seventy-five cents.

We also note that Jack used the Doctor's Call Card, calling attention to the fact that an emergency call for a doctor may reach him at any time while attending a show; and a leap year folder, folded in a strip and read as unwound. The copy seems excellent and as no credit is given anyone, we'll assume that Jack penned it himself, although he mentions seeing both gags in past issues of the HERALD. Here tiz:

The head read, "For Women Only! (any man reading this does so at his own risk).

"Girls, it's Leap Year! What are you going to do about it? Here's just what you've been looking for! Ten easy rules for Leap Year Proposals (guaranteed to get you a husband in less than 3 trials, or your money back. Oh, yeah?).

"Here they are: 1. For best results, select a prospective victim dumb enough not to have the slightest idea what you're driving at (we've warned you).

2. "Work up confidence and 'that nonchalant manner' by practicing before a mirror—or perhaps by necking a parlor pillow (maybe a Murad would help). 3. While not essential, it is a swell idea to establish the 'old-fashioned' atmosphere by cooking up a batch of home-made taffy. Your victim will be too impolite to refuse, and by the time you've gotten around to the proposal, he'll be too sick to say 'no'. (Enthusiastic users of our method say this one never fails.)

4. "Phone the chump and get him to walk into the trap by telling him 'Tommy' has a new set of kittens, or that the radio needs fixing. (As a last resort tell him the family has gone to the movies.) 5. When he arrives, 30 minutes late, grab his hat and hide it; then tell him you simply l-o-o-o-ve men who do unexpected things, and you adore waiting for him. (The hat business is the catch. Only a terrific shock would cause him to leave it. In books, they always grab their hat—remember?)

6. "Turn down the lights and corner him on the divan. Give him a little while to soak up romantic feeling. (Now's the time to feed him the taffy.) 7. Tell him all the hooey you can think of—about sunsets—moonlight—mountains by the sea—a cottage in the hills—a cozy breakfast nook—and baby makes three—go on, we started it. (If you read True Stories, this will probably last for some time.) 8. Grab him around the neck and gaze soulfully into his eyes. Register emotion—or something. (Don't go at this too vigorously, or he'll think you're having a fit.)

9. "By this time the victim will be so unconscious that anything could be put over on him. If you can still talk—ask him if he eats crackers in bed! (That one should 'get' anyone.) 10. If you have carefully followed the rules, he wouldn't marry you if you were the Queen of Sheba, so grab his hand (and his hat) and drag him over to the Plaza Theatre to see the dumbest, good-for-nothing, ignorant politician that ever ran for office in the comedy of Hollywood's hilarious satire on politics—'The Dark Horse.'"

Maybe some of our members have seen something similar to this before but it's darn good copy and can be applied to most any picture while Leap Year is with us; hence, the reprint. Bear in mind that the matter above is paragraphed at each of the ten rules and that the 22-inch strip of paper is folded five or six times so that when folded only the opening lines can be read. The copy in parenthesis was set in light italics.

Jack has taken some pictures of recent lobby displays and of posters made by artist Robert Slanker, whose work he praises unstintedly, and he intends to shoot these along just as soon as possible. Slanker will explain use of the colors. We will await this matter with interest. In the meantime, thanks for this material, Jack, and let's hear from you again in the near future.

Morrow Now C. M.

Floyd D. Morrow, recently in charge of the Kenosha Theatre, Warner house in Kenosha, Wis., has been promoted to the city managership of Warner's Fairmont and Virginia Theatres, Fairmont, West Virginia.

KIDDIE DANCING REVUES!

Reports from the field do not indicate any great amount of activity in this direction, yet, it represents one of the most definite box office draws in showbusiness.

The usual formula is to tie up with the local dancing school for children and have them stage the revue, using as many children as is possible; because, the more kids the more local interest from all the numerous relations and friends, besides a general interest from the entire community in this sort of show.

By soliciting cooperation from the merchants you can add still more to the importance of the occasion. Let them furnish props, costumes, etc. Perhaps the newspaper advertising manager will come through with a special section to break the day before the opening of the revue.

All too many times in the past the managers have concentrated on making this sort of an affair a one day or one performance proposition. This is entirely wrong. Such a revue can certainly stand up as long as any maximum playing time for a big picture. And with definite assurance that the public interest will not lag.

We suggest that you make your plans NOW for the promotion of a three-day revue and back it up with all you've got in the way of exploitation and showmanship. It will repay you well for your efforts by showing a swell return at the box office and the dancing schools should jump at the one chance they have of grabbing some fine publicity for their classes.

BECCERA HELD FREE HAIRCUT PARTY FOR KIDS IN HIS LOBBY

Free hair cuts for the kiddies! So well? . . . that's just what happened out at the Uptown Theatre, Cleveland, as the result of a conference held by Manager John A. Beccera with the Welfare Department of the Cleveland Union Barbers.



Beccera convinced the authorities that free hair cuts for the youngsters would give the Union a tremendous lot of publicity and good will. Consequently, arrangements were made for wholesale shearing of every kiddie who attended a Saturday matinee.

As the accompanying photo attests, a temporary barber shop was installed in the inner lobby during the morning and for the rest of the day twenty-five union barbers did their stuff on each and every member of the Uptown's "Looney Tune Club."

Stories in the newspapers, a trailer on the screen, lobby notice, announcement from the stage the previous Saturday and plenty of throwaways, all contributed to the success of the stunt.

Certainly, a most novel stunt, and we don't doubt for one moment that Beccera cashed in on plenty of excellent publicity and good will for putting it over. We'll be looking for more "originals" from this enterprising showman.

Sponsler in Public Eye

Lewis B. Sponsler, manager of the Fox-Mokan Theatre, Kansas City, recently caught the public eye as chairman of a committee that arranged a street celebration signalizing installation of new street lights in his neighborhood. Thousands witnessed street dancing, vaudeville and other entertainment. Sponsler was elected vice-president of the West Thirty-ninth Street Improvement Association a short time ago.

BACON TELLS US HOW "CROONER" WAS SOLD AT MISSION THEATRE

Through the good offices of Jimmie Bacon, assistant manager of the Mission Theatre, San Diego, Calif., one of our Club's recently elected members, we are informed now "Crooner" was put over by the Mission management.

Jimmie himself played an important part in one of the features of the campaign by tying in with the largest music store in town for a window display. With a background made to represent a radio broadcasting studio and a profusion of copies of popular song hits, a "crooner" was secured from the Columbia network to broadcast songs to the street through a mike and loudspeaker. A pianist accompanied the crooner and song hits from the picture were especially plugged. Flashy posters tied in the display with theatre, picture and playdates.

Okay, Jimmy, and that's a good starter for a new Round Tabler. Keep up the good work and let's hope that we hear a lot more about what's going on in showbusiness out your way. Remember us to Jack Rosenberg, R. J. Jerebeck, J. W. Work and any other member of our outfit you happen to meet.

McNEILL CANVASSES RURAL PATRON WITH AUTO-TRAILER BALLY

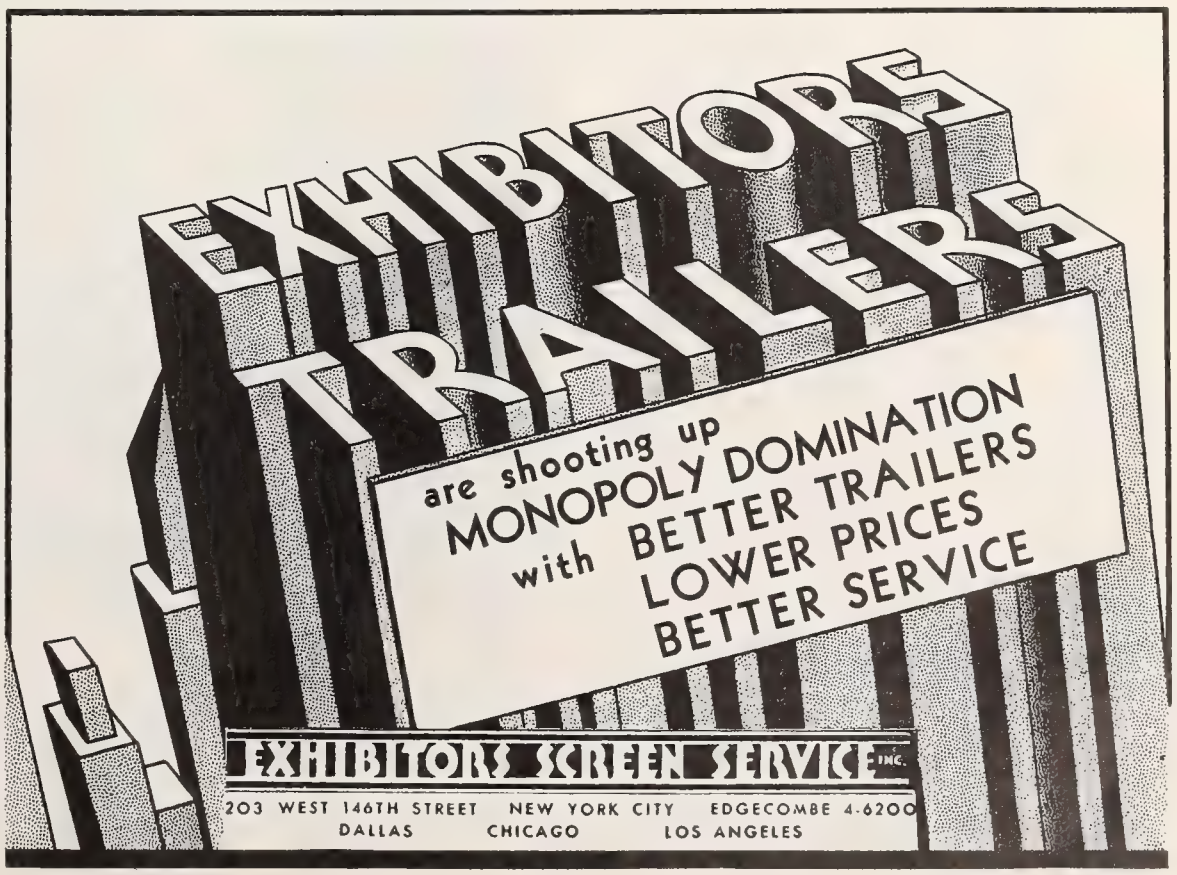
Club members who consider out-of-town or rural patronage an important part of their trade will be interested to know that excellent results in this direction are being obtained by S. H. McNeill, manager of the Capitol Theatre, Smith Falls, Ontario, Canada, through use of an auto trailer.

We have two or three snap shots at hand showing close-ups of the trailer but Picked the one reproduced herewith because entire equipment is portrayed. He uses it for exploitation work over a territory of about 35 miles and has found it very effective in combating the depressed business conditions



in his section. Local conditions make it absolutely imperative that the theatre be kept before the out-of-town public and McNeill's trailer is doing this. Prior to getting the four-wheeled truck he used a two-wheeler and personally bore the cost, as his share against the war on hard times, when he took on the new equipment.

McNeill is another delinquent Round Tabler, but when we don't hear from him it's because he's very much pressed for time. We know for a fact that he not only acts as manager but serves as a projectionist (union), paints signs, takes care of all publicity, and a dozen other duties. It surely begins to look as though there are several claimants to honors in the one-man theatre staff field. Keep up the good work, Mack, and let's hear from you as often as possible.



GIVE 'EM SENSATION, SAYS A. B. WARD; SEES END OF COMPO FRONTS

We echo the remark made by the Cincinnati United Artists manager who, when he first saw the extraordinary display fashioned for "White Zombie" by Anna Bell Ward and Morgan Elliott of the Phoenix Amusement Company, Lexington, Ky., said: "My God, that thing will scare everybody away from the theatre!"

"Hearken to us my good man," quoth Miss Anna and Morgan in reply, "you don't know what you're talking about. Cease your chatter until returns for the first showing are in and then we'll see what we'll see." The subject was changed, the U. A. man waited for the answer, which came in the form of the best gross at the Ben Ali since last January. So, that's that!

Now that we've possibly intrigued readers concerning the above, we'll bluntly state that the stunt consisted of a casket, skeleton and some electrical apparatus. Elliott promoted the casket from a local dealer and had a loudspeaker built in it, invisibly wired under the casket and down the side of the beaver board sign. A small hole was bored in the floor and the wire was carried through to the cellar. There was also a small, invisible wire attached to the jaw of the skeleton, which also ran down the same floor hole to the cellar. A young woman was employed to send messages through the loudspeaker and whenever she talked worked the wire and pulled the skeleton's mouth open.

Just a word or two about the contents of the casket, which are somewhat mildly described by Miss Anna Bell as "grotesque." The skeleton was borrowed from a local doctor and represented a man shot by a firing squad in the World War. Three bullet holes were in the fore part of the skull. A man was planted nearby to tell the history of the man and his execution and when interest of bystanders was at peak, the girl would pull the wire attached to the skeleton's mouth and begin her act by whispering: "Look around you, do your friends act queerly—strangely . . . they may be Zombies—living, breathing, walking under the spell of the master of the living dead." Then she would scream softly, and announce that the picture was coming to the Ben Ali Sunday, concluding her remarks with—"Unusual times demand unusual pictures. See this live, weird, strangest of all love stories." Several other catchlines were also made up for her use.

Another gag used on this picture also proved effective. It was a large pasteboard pass that measured approximately 10 inches by 5 inches. About 500 were issued, and whenever one was kiven out the recipient immediately began fussing about the size, thickness and wondered where in the world it could be carried. However, all the passes came back to the box office, accompanied in a majority of cases by a paid admission, and the gag was responsible for a lot of word-of-mouth publicity. A portion of the copy gave Article 249 of the Haitian Penal Code.

Aside from the thought that caskets and skeletons may strike some readers as gruesome props to use for a front lobby display, there may be a timely warning for us all in Miss Ward's observation that the old fashioned beaver board front has been too extensively used, has toó much sameness in design, to command proper attention. She believes the only kind of a front that gets the money is the kind that people talk about, hence the use of something sensational. For instance, for a coming attraction, "Kongo," she expects to use the old "girl and spider" illusion—the one employed in sideshows for years and worked with the aid of mirrors. Also a full description, for reason that many of our members have requested information concerning construction of this illusion.

Lest we forget, let us give full credit to Morgan Elliott for the work he did putting together the "Zombie" stunt. He is the resident manager of the Ben Ali and Miss Ward stresses his part in the successful campaign. So Round Tablers, we're rattling the old skeleton's bones right before you. Maybe you'd like to test the squeamishness of the citizens of your community?

OPEN NOW, NOT XMAS!

Folders with a picture of old man Kris Kringle on the front cover may seem a little out of season right now, but not when we explain this neat little gag that the W. B. Ohio Division put over during October.

This four-page folder bears a seal inscribed "To Be Opened Before Xmas." Inside the head reads "Christmas Brought To You In October. . . . It Doesn't Seem Possible. . . . But Here It Is. . . ." Balance of copy is as follows:

"You have to believe what your eyes see . . . and believe us, Hollywood has produced so many fine pre-Xmas hits that Santa's bag is filled to overflowing. Yes, sir! These precious gems of entertainment will be our gifts to you from now until Xmas. They're here now. . . . Right now! So c'mon down and get your share of joy!"

ONE OF BLOOMBERG'S SERVICE STAFF MEN PUT OVER GOOD STUNT

Another instance of how the highly developed Service Club idea functions among a number of Publix-New England theatres, is seen in a recent report concerning a stunt put over by P. D. Bloomberg, manager of the Paramount Theatre, Salem, Mass.



The idea of entering a runner (see photo) to represent the Paramount in a marathon race originated through one of the service staff members and Assistant Manager Darby suggested that he wear a shirt bearing the words, "Paramount Service Club." Timothy Call, the staff member who entered the contest, had some previous experience in races of this sort and was given time off to train and enter the lists. Although inexperienced in comparison with the majority of racers, he managed to come in sixth and win one of the prizes.

As a result of the above, Darby arranged with a local reporter for the running of a corking little news story, tying in Call's work with the fact that the Service Club had resumed Fall and Winter activities. It was estimated that more than 20,000 people witnessed the race and, of course, the majority were aware that the Paramount Theatre had an entry. As pointed out, this stunt can be pulled anywhere a marathon race is in the making, if you have a service staff member with the necessary experience.

It may pay others to consider the idea.

A TIMES SQUARE FRONT!



The attractive front pictured above was conceived and executed by Duke Wellington, well-known theatre front architect attached to the Paramount-Publix theatre staff in New York City. Note that each one of the swinging doors acts as a frame for a blown-up scene still of several famous characters portrayed in "Madison Square Garden." We are indebted to Lewis F. Nathan of the Paramount-Publix organization for sending in the photograph.

EVERYTHING BUT THE PICTURE IN YOUR THEATRE'S ADVERTISING!

All Forms of Show-Selling, Except Newspaper Advertising, Are Discussed in the Digest on Modern Merchandising!

by CHARLES E. ("Chick") LEWIS

In this article we have attempted to cover the various phases of theatre show-selling suitable for the average theatre. We assumed that you depend on your newspaper advertising as your first line of approach to the box office. Here are some other slants that will further enhance your advertising by insuring a complete coverage and an excellent chance of reaching a greater number of people than through newspaper advertising alone.

WE have captioned this, "Everything But the Picture," because in discussing show-selling at this moment we are going to concentrate on everything pertaining to merchandising without touching on any particular picture.

It has been said that an intelligent showman could merchandise one picture a week for fifty-two weeks without once repeating a single idea in its entirety. That is quite true. Yet, some showmen, supposedly good ones, too, seem unable to develop anything resembling a good seat-selling campaign without using the same medium time and again until we wonder why the patrons of those theatres don't deliberately stay away as a protest against repeated gags.

Show-selling, or to use a plainer expression, theatre advertising, can be divided into many different classifications. If we thought for one moment that those who read this article like statistics and a lot of hooey that goes with it we could easily wax super-efficient and work out a swell looking chart and a lot of figures. But we'll just try to stick to the vein of personal conversation between us.

Getting back to what we started to say: you can split up the different selling angles and avenues of approach into many divisions. First, you have newspaper advertising. In the majority of towns and cities, newspaper advertising represents the first line of attack, and for this reason we are anxious to emphasize the importance of other slants that may be the final pull between none-too-often patrons and your box office.

So we will assume that newspaper advertising is as much a part of your theatre as the actual screening of your show. Your regular patrons see your ads and are generally aware of what you are playing, of what is coming in the way of good pictures. But what about those thousands of skeptics who just won't come out for the average good picture? Do we leave them alone and say, "Oh well, they are not regular theatre patrons anyway"?

Hell, no. We can get them and in many cases remove them from the problematical class into the steady patron class. And it would hardly be termed a miracle either. It would just be good salesmanship and finding the right appeal to attract them. That should not be too hard if you take the trouble to work out new avenues of approach and develop them accordingly.

First in importance in new selling avenues, is the mailing list and a personal letter. We put an old and a new idea into one class right at the start. The mailing list is as old as you are. But that personal letter angle is something entirely different. One is looked upon as a means of getting your program into the home from time to time. The other is a means of making a person read a personal message from you.

Here again we should hesitate long enough to point out that even in the classification of mailing lists you should distinguish the special list from the regular program list. And where a personal letter will be used to make your approach, by all means pass up the regular program mailing list. They already know about you and your theatre. It's those other folk who have never signified the slightest interest in wanting your program mailed to them that you want to interest.

To get down to the letter itself. Some claim that a purely institutional letter is not satisfactory. Others claim that a letter definitely tied to some specific picture is the proper method. For my part I am a firm believer in tying the two together as the happy medium for best results. And we had occasion to prove this statement only recently in a theatre close by when we used a special mailing list from the registration lists of the Election Board. The list numbered some seven thousand and the enclosures consisted of a personal letter from the manager, stressing the many services and comfort angles of the theatre and the unusually fine class of pictures being presented.

Then, "while on the subject of pictures," he continued, and went into a rave about a picture which was booked for the following week. One thought tied right in with the other and made for a cracker-jack selling plug for both the theatre and the picture. We honestly believe that the resultant S R O business was due in a great measure to this specialized form of show-selling. After all the theatre did play to its best business in two years and while the picture itself was a strong box office draw there were equally as strong pictures that failed to get more than the bare average business previously.

Therefore, in deciding on any campaign covering a number of weeks or months in which a mailing list will be used to reach other than steady patrons of your theatre, be sure and try to sell the two ideas at one time because either one alone may not be strong enough inducement to bring them out.

Incidentally, while we have used the expression "covering a number of weeks or months," it must not be construed that we want you to pester this special mailing list referred to with another piece of mail every week for the next few months. You'll soon find they will be complaining about your

No Campaign Can Be Entirely Successful Unless It Is Carefully Planned and Executed Along Common-sense Lines!

letters as being nuisances. When we mentioned the period of time we assumed that in some localities it would be impossible to cover the entire city directory or phone book of names in one mailing. In such cases you should take several thousand at a time and each week use a different portion until you have covered the entire city and surrounding communities one hundred per cent.

Outdoor Advertising!

We had always been firm believers in outdoor advertising for the majority of theatres and towns. Yet, during the past six months or so we find many representative showmen arguing against it as an expensive and hardly-worth-while medium to attract business.

Let us dwell for a moment on the function of outdoor or billposting form of advertising. Just what is this function or functions? "So that he who runs may read," is not enough. We would say that it constitutes one of the ropes that help pull the patron into the theatre. Advertising, like every other form of business promotion, is merely a series of methods to pull business to a certain source. You may use more fancy English to convey your thought, but that just about covers it.

Then where does outdoor advertising fit in? Well, let's see. Just a few years back we had a finger in the construction and opening of a large New England Theatre. That said theatre was a beautiful flop is no reflection on what we did to make it a success instead. Our responsibility consisted of finishing and giving the house a smash opening designed to keep them coming until the house was established. But even a miracle man could never accomplish such a feat what with poor policy judgment and a picture situation that was nothing short of criminal.

But you are not interested in the details concerning its flop. We opened that house with a bang that was heard all over the country. Just calculate what it means when we say that eight thousand separate requests were received for the opening night show. And we could only seat about three thousand.

Something must have made them unusually anxious to attend the opening. Well, in our humble opinion, outdoor advertising had a big hand in creating that anxiety. Because we went for it in a big way and from three separate and distinct angles. First, straight three and twenty-four sheet stands. Second, forty-eight sheet size painted stands for straight institutional advertising about the theatre. Third, a group of combination boards of the latter size but designed to carry both institutional copy but having a regular twenty-four sheet poster

(Continued on following page)

A DIGEST ON ADVERTISING!

(*Continued from preceding page*)
framed in the center for weekly changes.

These stands were erected on important and strategic points on all the main highways leading *into* the city. Note that we say INTO the city. Because many authorities on outdoor advertising seem to have the idea that all or some of the stands should be read by those leaving the city. Sorry we can't agree. We want them to see it while coming into the city on the plain theory that it may prompt them to come to my theatre instead of the other guy's, or, if they are merely coming to town on a visit, it may be a tip to them to come see my show.

Three Sheet Stands!

Just what copy should be carried on the institutional boards and combo stands we won't attempt to go into here. We assume, and we hope that we are correct, that you as the manager should know what features of your theatre's comfort, service and other items are worth so important a plug. And we also assume that you have sense enough to keep away from such institutional advertising if your house is, in plain English, a "dump." But, if you have something to sell besides the picture and it will stand close scrutiny, go ahead and shout about it long and loud.

The three sheet stands are an entirely different angle in the set-up of outdoor advertising and can be, to a certain extent, classed with window-card advertising but on a larger scale. While the larger stands are supposed to be read by those driving by rapidly, and laid out and printed accordingly, the three sheets are meant to attract those who are walking and possible automobile traffic moving at a pace for city traffic that permits them to be attracted by the board and then to read it.

With this thought in mind it may seem but natural that your three sheet stands could contain more copy in proportion to the twenty-four sheet stands. But don't crowd it. Lay it out so that it attracts them and then make it easy for them to read.

In selecting or approving of three sheet locations in town, try to select corners where traffic is heaviest. On the outskirts, gas stations are always a good bet. But so far as sniping them 'way back off the road on fences, etc., don't waste the time or the money. Three sheet advertising has a definite value when used properly, otherwise it means little or nothing at all.

Circulars and Heralds!

Now we will pass on to another popular, and maybe unpopular method of showselling and theatre advertising. The much used, abused and maligned circular and herald.

There are very plain reasons why they are "much used, abused and maligned," and YOU are the answer.

In recent years the circular and herald were the inefficient manager's idea of high-powered publicity and exploitation. Whenever he thought that he was not advertising his theatre and its attractions enough, he would "knock out" (and that's the only expression applicable) a circular and scatter them to the four winds with the aid of some kids. Then he went home that night and slept the sleep of the righteous because he had put over a "gigantic" campaign for his house.

Nerts. He was too damned hazy to figure out anything along sensible lines so he took the lines of least resistance. He should have been consigned to a pail and a mop. That's his speed. Not running a theatre.

Now, let us get this straight. We are firm believers in circular and herald advertising under certain conditions and for certain types of theatres. Indiscriminate use of them, however, where they are not well planned, well printed, or well distributed, can do more to hurt your business than to possibly aid it.

A herald is just what its name implies. It is supposed to be a piece of printed matter to "herald" some unusual event. Just how many remember this fact when preparing for a herald is far too difficult to guess. But we'll venture the opinion that only fifty percent of the managers using heralds realize what they are all about.

So, acting on the assumption that you are about to "herald" some big or unusual event, we will pass on to the make up of the herald itself.

If your house is the better type, the local first run, the representative show-house of the community, your printed matter should reflect this fact and should always be kept within the realm of dignity. We have long maintained—and some of the boys who worked with us in past years will well remember this, too—that anything worth printing is worth printing well. We could never stand for a sloppy printing job or a job printed on a cheap piece of stock. Many's the time we let a whole batch of circulars or heralds go into the furnace rather than hand out some that were not up to scratch.

Preparing the Copy!

In preparing copy for a circular or herald, don't deal in just plain, cold salesmanship. Try to inject a little of your own personality (assuming that you have a little to spare), and make it an intimate, interesting exchange between your theatre and the person receiving it. Spot a catch-line, cut or slug where it will attract attention. Follow that with your interest-getting copy and then, figuring that if they have been intrigued into reading thus far they will continue right on through, go into the important message or news that formed the basis for starting it in the first place.

The distinction between a circular and herald might be described as follows: a circular being a single sheet printed on one side only; while a herald is more in the nature of a folder printed on both sides and laid out more conservatively than the "flash" circular type.

Heralds, as a class, can be divided into the stock exchange herald issued on most all pictures and allowing space for theatre imprint and playdates. Then there are the type which are made up expressly by and for a particular theatre to sell some particular thought or picture. These are always best when, like the personal letter, they are tied to some institutional thought as well as a picture.

The circulars can be divided into just two classes. Those made up to put across some "smash" thought, an announcement, or where speed is of vital importance. These can be and are in the regular class. Then we have the novelty or gag style used for the purpose of getting across something that calls for a novel twist. For example, we have one in our scrap book printed on good stock and measuring about six by nine inches. In twenty-four point, or larger type, it is topped flush left, with this caption: THROW THIS AWAY, then centered in six or eight point type about 15 ems (two and a half inches) wide, is the body in which the plug for the picture or gag was printed. Flush right at the bottom, it ended up with this: DON'T READ IT!

Circulars of this sort are all right providing they suit the general atmosphere of the theatre so advertising. I can think of a lot of houses where this kind of a circular would not click at all, and by virtue of the same argument I know plenty of other houses where it would be just fine. In the final analysis, it's up to the manager to know what is good and what is not good for his theatre.

Herald Distribution!

After you have solved, first, the advisability of making up a herald; second, decided on the make-up and printing; third, determined how many you can distribute properly; then you must make your arrangements to get them out. Every circular or herald printed and not used or wasted is just so much time, energy and money thrown into the sewer. (Pardon the classy expression.)

If the mailing list is not suited for distribution of all or any part of them, then the house to house, plus busy intersection hand-outs are the next things to be considered and acted upon.

Assuming that it is to be house-to-house plan, you should organize teams. Each team to be in direct charge of one of your regular house employees. NEVER GIVE A GANG OF KIDS AN ARMFUL OF CIRCULARS AND EXPECT THEM TO PROPERLY DISPOSE OF THEM. They will dispose of them all right, but how? A handful into every vestibule and when they get tired, into the nearest ash-can goes the balance.

Organize your teams, and give them specific sections to cover. The further away from the theatre the better, since it is to be assumed that what you have to say through the medium of circulars can be conveyed in most cases through a special sign in front of the house. It's the outlying sections you want to, and must, get into.

In next week's issue we will continue this discussion on the various forms of theatre advertising. Other methods of distribution will be taken up and, in addition, we will go into several entirely different ideas on the subject, including: Street banners, airplane and air trailers, etc., etc. If, perchance, we have overlooked some particular angle that you are interested in reading about, drop us a line and, if possible, it will be included. "Chick."

CONLEY AND KIPPEL BUILT SMASH FRONT FOR TOM BROWN FILM

The team of Larry Conley and Mickey Kippel, of the Warner Theatre, Jersey City, N. J., has been at it again, reports publicity dispenser Al Zimbalist; this time, with a stunt that materially made blacker the black ink on the book-keeping records for "Tom Brown of Culver."

On this occasion they built an armory turret effect over the top of the marquee, with blocked-up compo board to represent masonry. Two men dressed like Culver cadets paraded back and forth and every five minutes or so a bugler stationed at one end of the marquee sounded one of the well known army calls, which could be heard blocks away and attracted a lot of attention to the theatre.

The lobby was dressed in military fashion, with shells, bullets, guns and other implements of warfare placed in front of the box office and underneath the marquee. All ushers were clothed in uniforms similar to those worn by Culver cadets. Neighborhood and near by military schools were contacted, heralds were distributed, twenty-four sheets were posted and especially prepared publicity and advertising issued.

We hope by this time that the loquacious Mr. Zimbalist has quite recovered from the devastating effect produced upon his mental equipment when his attention was suddenly attracted to the marquee stunt described above. "I was stunned, Chick, when I heard it," says he, "and this is not press agentry, either." To all appearances, this military bally had the reverse effect on theatre patrons, for, according to reports, it revived their interest in movie-going and, consequently, made it necessary to oil the cash register mechanism. Congratulations to Conley and Kippel.

Goldberg's Fire Sale

Right on the job when a demonstration of fire fighting equipment was held near his theatre in connection with "Fire Prevention Week," Herb. Goldberg, manager of the Isis Theatre, Fox-Midwest house in Kansas City, quickly constructed a sign advertising his 9.45 show and induced two boys to carry it among the crowd. Also Herb. happened to know the fire chief and prevailed upon him to put in a good word for the theatre. The entire investment for a claimed increase of 300 admissions came to $3 for the sign.

CHARLIE (SANTA CLAUS) CHAPLIN!

YES, SIR! Charlie's back! . . . funnier than ever, with music and sound in the masterpieces that made him famous . . . and he's gonna play Santa to the winners of the contest announced in last week's issue of the Round Table Club section by the RKO-Van Beuren Corporation!

There are three separate contests: (1) The best examples of newspaper advertising. (2) The best exploitation, ballyhoo or publicity stunt. (3) The most effective display of lobby and/or front.

Three first prizes of $50 each and three runner-up prizes of $20 each will be awarded solely upon the merits of the entries. The contest is open to every showman in the United States and Canada and full details, including the rules, will be found in last week's issue.

Come on, fellows! Here's a chance to win some dough just when the kiddies will need Christmas presents. And you wouldn't want YOUR kids to think there is no Santa Claus!

ROUND TABLE BIOGRAPHIES

Born in Smyrna, Turkey, in December, '98, and educated in the French School of that city, Elie Jacob Saul located in Brussels, Belgium, and there began his career in showbusiness.



Elie J. Saul

He went with Metro-Goldwyn-Mayer as an assistant manager and his first experience in the art of selling shows was gained in the Coliseum at Charleroi. Later on he was transferred to the Queen's Hall Theatre, Brussels, and became manager of that house.

Saul entered this field because he liked it, and if he had to start all over again he would again choose theatre management as his profession. He is 34 years of age, is married and served with the Turkish artillery during the World War, the latter an enlistment which certainly made him one of the youngest recruits in service.

Now that the Round Table Club has a representative over in Brussels we will expect to hear what sort of show-selling is done in that city and we're sure Saul's fellow Club members will be interested in his achievements in Belgium.

BRENNER EXPLOITED MARRIAGE ANGLE IN A RECENT CO-OP AD

The marriage records angle was neatly tied-in with co-operative page exploitation on "First Year" by Ray Brenner, manager of the Princess Theatre, Newcastle, Ind.

The illustration on this page speaks for itself, as far as merchant support and advertising break received by the theatre is concerned. Certainly Brenner had a nice display in the center of the page. Each of the merchants carried in their windows a list of names taken from the town marriage records. For instance, if your wedding took place since Jan. 1, 1932, your name appeared in the eight windows and you were entitled to guest tickets for you and your mate. It was necessary to have the certificate of marriage when applying for the ducats.



A nice piece of promotion, Ray, and more power to you. The title certainly tied-in neatly with the idea. What else is doing over your way in show-business? Do your best to keep the Club posted.

Those Give-Aways!

The lottery angle of give-aways, as practiced by certain theatres and merchants in the St. Louis district is being investigated by the Better Business Bureau.

LAST CALL FOR ELECTION RETURNS!

There is not much time left for preparing to make Election Night a big event in your theatre. The tremendous general interest in this year's election should react still further at the box office providing you are paying attention to the possibilities of November 8th.

The best means of getting direct returns is via a radio. This even beats a direct telegraph line because it will place at your disposal the national networks of the various air chains. Borrow a radio and have it installed in your office. Then use whatever means you believe best suited to convey the trend of the election returns to your audience.

Some are going to fall back on the good old reliable slides. Others will probably announce it via the loud speaker horns. This can be arranged either from your office or the booth. Then again, some managers will make a personal announcement from the stage. But regardless of HOW you intend getting the returns across, be sure that your town is well aware of the fact that they are going to get them direct in your theatre.

If there will be any local celebrations on the part of the various political bodies in your community you may be able to devise some means of crashing their functions by letting them get their returns from you. In this case, after each announcement, the crowds can be told that they are getting this service through the courtesy of your theatre. Other valuable slants should suggest themselves to you while working out the details. But by all means make this year's election count for something at the box office.

MEYERS' NEWSPAPER SPLURGE!

WITH the new show season well under way, a few notes on how George B. Meyers, manager of the Capitol Theatre, Frankfort, Ky., started his season off may help some of his fellow Club members who are casting about for campaign ideas.

For one thing, he picked out fifteen attractions he thought outstanding and gave them a half-page of advertising in his local newspaper medium. He figured that there were but six months in which to reap a benefit from the move and that once sold to the public deserving product would return by far the extra money and effort made. Note the none-too-crowded copy in one of the ads reproduced on this page and the appropriate mats used to decorate the borders. These mats, we presume, were obtained from regular newspaper mat service, which is available in practically all publishing offices. We believe his layout placed before readers' eyes with ease the product he wished to stress. The large ad was followed by two-column ads and others that plugged both current attractions and Greater Show Season.

In addition to newspaper advertising, which constituted the larger part of the campaign, a complete front was built to tie-in with the idea. A special trailer and window cards reading: "Capitol Theatre—Let's Go—It's Greater Movie Season," were also used to good advantage.

Thanks to Round Tabler Meyers for making it possible for us to pass along the ideas on G. S. S. to others and we're sure they'll find his suggestions worthwhile. We'll be on the lookout for further samples of his work which we know is always useful to his brother members.



CANGNEY PUT OVER PICTURE WITH SURE-FIRE EXPLOITATION

Good, old dyed-in-the-wool showmanship marked the campaign made on "Blessed Event' by James Cangney, manager of the Empire Theatre, San Antonio, Tex., with efforts directed along sure-fire angles and where there was no lost motion of inefficiency. Everything he did produced results.

Cangney's biggest stunt in a publicity and ballyhoo sense was the parade of baby-buggies pushed by young chaps. Thousands of San Antonians saw and laughed about the baby-buggies, which were tagged with the line "We anticipate a 'Blessed Event' tomorrow and urge you to be on hand for the celebration." It proved an effective stunt all the way around.

In addition to that stunt, Cangney promoted distribution of 3,000 of the diaper heralds on the picture by a leading department store which put on a "Blessed Event" sale during the showing of the picture. The store also took a great deal of newspaper space in the form of three-column ads which were 15 inches deep. The store's ads offered free passes, which it paid for, to patrons making purchases in their baby shop. The store's herald distribution was effected in parcels delivered three days before opening of the picture. Two thousand additional heralds were wrapped around milk bottles, held on by rubber bands and delivered the opening day. Twenty-five thousand handbills were distributed from house to house after Saturday midnight, so that 25,000 households found the information on the picture when they arose on Sunday morning. Other advertising pieces put out included 100 special processed street car cards.

Display efforts included a striking lobby display playing up the comedy and stork angles of the picture, suggested in the Warner merchandising plan. An effective display was secured in the co-operating department store's windows, being devoted entirely to "blessed eventing" and its necessities. A special valance for the marquee which read "Okay, San Antonio, Here's 'Blessed Event'" was used.

The newspaper campaign ran far in advance of the usual regular campaign running time, and included a teaser campaign as suggested by the merchandising plan.

Proof of effectiveness of the campaign lies in the fact that the picture was held over and it's another argument in favor of concentrating on a few tried-and-proven methods instead of a flock of mediocre gags. Congratulations to Jimmie (we guess they all drop the N out of his last name down there) and we'll be looking for more news from his theatre and hope we won't be looking in vain because we can spot a good, "active" member, and when we do we like to keep them sending in material.

GATES CONSTRUCTED NOVEL DISPLAYS OF CUTOUT MARX HEADS

A stage display made from a 24-sheet novel bally and several newspaper gags played important parts in the campaign made on "Horsefeathers" by Arnold Gates, manager of Loew's Granada Theatre, Cleveland, Ohio.

Heads from the regular 24-sheet were mounted on strips of beaver board, covered with black cloth and white buttons to represent a costume. The four heads of the Marx brothers were spotted and the spots were on dimmers. Lights were brought on between each subject, with exception of the subject that preceded the feature; in other words, lighted when of least annoyance to patrons. These were used one week in advance on stage and then transferred to the front for run of picture.

The bally consisted of a team of horses hooked to the forward truck of a wagon, on which was mounted a barrel for a body to carry the driver. The barrel was painted white, with copy all over it pertaining to show. The driver was dressed to resemble Harpo, red wig, etc. He drove the odd looking vehicle around the streets for two days and attracted a lot of attention.

One newspaper gag was based on the well known hidden names of residents in classified columns; a tie-up with the paper and advertisers on "Value Day Parcels," whereby women were granted guest tickets for appearing at box office with parcels; a stunt for the younger element to win guest tickets by dressing in costumes similar to those worn by the Marx brothers, and another gag to determine what name should be given a fifth Marx, if one happened along. Both papers gave generous support with stories and photos.

The above information came to Club headquarters via H. M. Addison, Loew division man, and we're passing it along the line. Our Club boasts the membership of a number of live-wire Loew men out in Cleveland and we want to hear from all. Let's go, boys!

ROUND TABLE BIOGRAPHIES

Comparatively a newcomer to the business of selling shows, Julian Campbell, assistant manager of the Paramount Theatre, Long Branch, N. J., began his career two years ago with one of the Publix sound trains routed through the south and middle west.



Julian Campbell

When the sound trains were discontinued he was transferred to an assistant's post at the Lyric Theatre, Asbury Park, N. J. and after four weeks of service there he joined up with Manager Tommy Phelan at the Long Branch house.

Campbell was born July 3, 1905, in the city of Columbia, S. C., and received his education in public and high schools of that city. He entered show business because the field appealed to him and, according to information at hand, has no thought of ever leaving this business to engage in other enterprise. Further data discloses that he's still a single man.

personalities

FRANK L. NEWMAN, JR.
son of the Fox-West Coast division manager in Northwest territory, has been appointed manager of the reopened Paramount Theatre, Seattle.

HERB ELLISBURG
remains at the helm of the Devon Theatre, Chicago, following a recent shift of managers on the Essaness Circuit.

SIDNEY M. SPIEGEL
is the new manager of the Embassy Theatre, Chicago.

EMIL STERN
is now at the helm of the Vogue Theatre, another Essaness house in Chicago.

HERMAN JENSEN
is now in charge of the Davis Theatre, Essaness Circuit in Chicago, as the result of a recent shake-up.

MAX SACHS
another Essaness manager, has been re-assigned to the Keystone Theatre, Chicago.

HUGH FLANNERY
has been transferred to the Essaness North Centre Theatre, Chicago.

CHARLES SHAPIRO
is the new manager of the Biograph Theatre, another link in the Essaness chain, Chicago.

L. HUNGERFORD
was recently transferred to management of the Lamar Theatre, Chicago.

W. J. ALLEN
is in charge of the recently reopened New Orpheum Theatre, North Wilkesboro, N. C.

LEROY GUTHERY
has been made manager of the new motion picture theatre in Moorehead City.

HARRY KALMINE
new zone manager in Pittsburgh, Pa., recently called a meeting of more than 60 Warner houses in his territory. Milton Silver, recently appointed publicity director for the district, was present.

JOHN HARTUNG
has assumed his duties as manager of the Publix-Stratford Theatre, Poughkeepsie, N. Y.

WILLIAM E. COOK
is the new manager of the Strand Theatre, Yonkers, N. Y., succeeding Fred Schaefer, who has been transferred to the Broadway Theatre, Newburgh, N. Y.

THOMAS LANCASTER
recently purchased a quarter interest in the Grande Theatre, Detroit West Side house owned by his brother Joseph.

FRANK CISLAW
has taken Ben Wachnansky's place as manager of the Blackstone, small downtown grind house in Detroit. Wachnansky has been transferred to the Bijou, same city.

ROY MILLER
has been appointed manager of the second run Publix-Century Theatre, Detroit, succeeding Roy Kalver, who has been transferred to the Paramount.

CHARLES J. NAGEL
for the past seven years with Balaban & Katz in Chicago, has been made assistant to Bunny Bryan, manager of the Belmont Theatre, Chicago.

SILVAN GOLDFINGER
former manager of the B & K Paradise Theatre, Chicago, is now at the helm of the Harding, another B & K house in that city.

ELMER C. RHODEN
Fox Midwest division manager, has recovered from a leg infection which recently confined him to a Kansas City hospital.

LEWIS B. SPONSLER
manager of the Fox-Mokan Theatre, Kansas City, has been elected vice-president of the West Thirty-Ninth Street Improvement Association.

J. A. CALBERER
manager of the Lyric Theatre, Indianapolis, for the past three years, has been made manager of the Fox Theatre, San Diego, Calif., according to a recent announcement by B. V. Sturdivant, district manager.

E. W. METZGER
former publicity and advertising director for Publix in Indianapolis, was recently appointed advertising manager for the Fox-California Theatre, San Diego.

COL. FRED LEVY
head of Big Features Rights Corp., Louisville, Ky., and interested in a couple strings of theatres, recently left with Mrs. Levy for a tour of the West Coast.

WALTON B. HOWE
for the past three years manager of the Paramount Theatre, Framingham, Mass., was recently promoted to the post of city manager in Gardner, Mass., with supervision of the Uptown and Orpheum Theatres. He succeeds Louis Schaeffer, who has been transferred to the Allyn Theatre, Hartford, Conn. Bill Hartnett replaces Howe in Framingham.

GEORGE SWEENEY
formerly assistant manager of the Codman Square Theatre, Dorchester, Mass., has been appointed manager of the Criterion Theatre, Publix house, in Roxbury, Mass.

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____ HOW MANY? _____

GEORGE HUNT
pioneer theatre operator of southern Oregon and operator of the Indian and Liberty Theatres, Roseberg, Ore., has also taken over the Rose Theatre in that city.

J. FAWNS
has been transferred from an assistant managership at the Stanley Theatre, Newark, to fill a similar position at the Tivoli, East Orange, N. J.

GERALD GALLAHER
recently paid Club headquarters a visit. He is a former district manager from the Omaha district and recently gave up his position to promote distribution of "Screeno," a new trade-boosting gag.

G. A. ROMINE
formerly assistant to Bunny Bryan at the Belmont Theatre, Chicago, has been transferred to the Pantheon, another B & K house in the Windy City.

S. F. JUERGENS
is taking care of Charles Schafer's duties as contact manager for Warner theatres in the Pittsburgh district.

J. T. McGREEVEY
recently replaced Earl Bell as assistant to the zone manager, Warner-Pittsburgh, territory.

FRANK SPRINGER
is in charge of the Olympic Theatre, Seattle house, dark for over two years and recently reopened under a foreign picture policy.

H. K. GUTHRIE
has taken over the Strand Theatre, Waterford, Wis., from G. Schroeder.

C. FRAILING
has acquired the Parkway and Strand Theatres, Mt. Horeb, Wis., formerly operated by C. W. Nebel, Community Theatres, Inc.

LESTER SCHWARTZ
is now connected with Publicity Director Jack Jackson's Publix office in Scranton, Pa.

O. JOSEPH
recently took over the Rialto Theatre, Youngstown, Ohio, from former owners, Elmer and John Peruzzi.

L. B. CROW
is in charge of the Strand Theatre, reopened Paschall-Texas house at Waco.

G. M. PURCELL
has been appointed manager of the Capitol Theatre, Butler, Pa.

FLOYD D. MORROW
is the new city manager for Warner Bros. in Fairmont, Va., with supervision of the Fairmont and Virginia Theatres. He formerly managed the Kenosha Theatre, Kenosha, Wis.

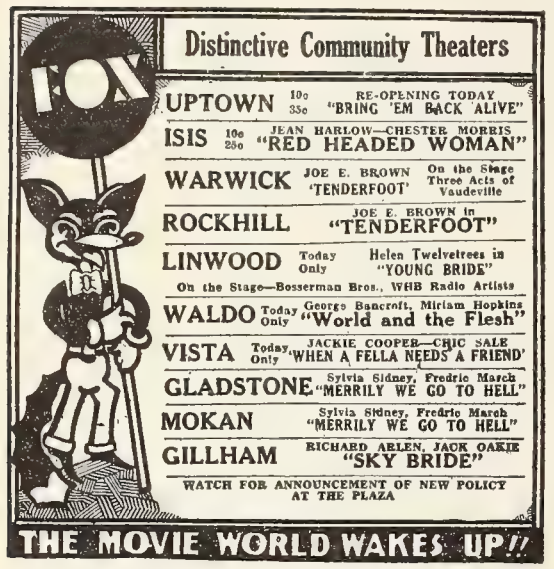
ART MILLER
and Bryant Weist, respectively managers of the State and Orpheum Theatres, Oakland, Calif., have switched jobs.

PHIL PHILLIPS
has replaced Bob Harvey as manager of the Fox, San Francisco. Frank Burhans takes Phillips' old post at the Fox-Oakland.

FOX-MIDWESCO USING SYMBOL TO IDENTIFY THEATRE ADVERTISING

Out in the Fox-Midwest division, where Elmer C. Rhoden holds forth as division manager, they're using a new symbol for theatre ads, lobby displays, etc., as a mark of identification for company houses.

"Keep your eye on 'Br'er Fox'" is the new slogan, and a pert little caricature of this foxiest of four-footed vermin embellishes



daily announcements. When Midwesco told the public through a newspaper ad that the Plaza, Kansas City's popular Southside house had gone first run, it was Br'er Fox that was pictured holding out a bulletin to that effect. In a listing of neighborhood houses, he is also seen holding out the Fox banner.

It didn't take an observing reporter on one of the local papers long to smoke out the new symbol and he made it the subject



of a good sized paragraph in his daily column, which is just a bit more of the kind of publicity that gets somewhere.

A corking little idea—this identification mark business—and one that has met with success various times. We're glad to meet Br'er Fox and wish him a lot of luck.

Gallagher's Gag!

Gerald Gallagher, former district manager in Omaha territory, is in New York City lining up business associates to handle his new screen gag, "Screeno," which has been going over so well in the middle west that he has decided to open up in the east.

FOX-WEST COAST DRIVE!

While full returns are not yet in on the big drive made the past several weeks by managers of the Fox-West Coast Circuit, information at hand indicates that the Pacific-Northwest contingent won first honors in every division.

Frank Newman, Northwest division manager, appears slated for a $1,000 cash prize, which is serious money these days.

The Inland Empire district, presided over by Terry McDaniel, is in line for a $500 cash consideration to its overseer, while Tom Olson, overlord of the Fox Theatre, Spokane, for making the best percentage of attendance increase on 189 houses in the circuit, is reported to have swelled his bankroll to the tune of $250.

Managers reported finishing in order after Olson are: L. R. Carleton, Majestic Theatre, Yakima (17th); R. E. Christ, Capitol, Yakima (28th); R. E. Elder, Pendleton (40th); Glen Genoway, Rialto, Wenatchee (52nd), and Maurey Foladare, Liberty, Wenatchee (56th).

A later report includes mention of Homer Gill, Bremerton, and Ted Gamble, Portland, for second and third district honors; Al Baker, of the Coliseum, Seattle, second place in the individual theatre class, and James Clemmer, of the Fifth Avenue Theatre, Seattle, for an outstanding position.

Charles Skouras will shortly arrive in Seattle to make awards and explain details of a new contest.

COAST PREVIEW OF PRISON FILM TOOK PLACE IN A JAIL

The latest style in previews out on the coast is jail settings for pictures that deal with criminology. The instance we have in mind dealt with "Last Mile"; executives of World Wide were the hosts, and the theatre a Los Angeles County gaol. Mike Newman, exploitation manager, and Lon Young, publicity man, engineered this unusual stunt with the help of a genial sheriff.

Nearly 400 persons, made up largely from exhibitor ranks, gathered in the trustie's dining room for the particular purpose of becoming impressed with realism. According to report, a majority of the audience, particularly the women, made plain their enjoyment of the affair. Invitations in the form of a subpoena from the sheriff's office were sent exhibitors. These carried a signed statement from the sheriff concerning the picture's theme and his invitation to see it at the county jail.

Well, there you are boys—go see your favorite sheriff and hold a preview for the newspaper boys, sob sisters or anyone else who might be induced to provide some free space. With the above stunt as a starter, a wealth of exploitation ideas should result from this picture of prison life in the raw. The sheriff shouldn't object to a little publicity, particularly around election time.

DOUGLAS GEORGE IS TURNING OUT NICE ART WORK IN PHILLY

Doug. George, who used to put 'em over for Warner Bros. out in Portsmouth, Ohio, has been turning out some nice work down at his new assignment, the Palace Theatre, Philadelphia, Pa. This time we are privileged to present two of his creations.

The front for "As You Desire Me" was built with a rounded effect, with heads of Garbo six and one-half feet high. The



rounded sides, carrying the heads, were fourteen feet high by eight feet wide. The banners were flittered and the sidewalks painted green and white in tile effect for coolness, with the cool idea further stressed by signs at either side of the box office. Note that the shorts were also played up on the long, narrow panels that flank the cashier's window.

The attractive inside frame made for "What Price Hollywood" was fashioned with corrugated chromium plating, followed



with green foil paper; then a half-inch strip of white, followed with gold foil. The plaques were covered with black velour and the still pockets flittered.

According to the photos George is certainly living up to his reputation for producing attractive displays and we're glad of the opportunity to present additional evidence of his fine work. We'll be looking for more and, also, some news concerning exploitation at the Palace.

START CHECKING PACKAGES!

Between now and the Christmas holidays shopping becomes more brisk than during the rest of the year. It is therefore suggested that you open a check room in charge of a competent member of your staff and advertise the fact so that all your patrons will know about it.

Women loaded down with bundles might be inveigled into your house if they knew that they did not have to juggle their purchases all during the performance. Trailers should convey this information starting right now.

Provide a suitable place for the checking of packages and see that this phase of your theatre's service is particularly well-handled. It's something that will appeal to the women and may bring many extra dollars during your matinees.



RALEIGH. N.C.

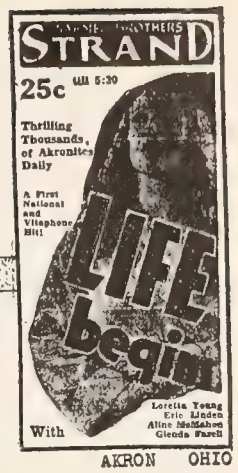


PEORIA ILL.

NEWSPAPER ADVERTISING FROM THE SMALLER CITY INDICATES THE NECESSITY FOR EXCHANGE MAT MATERIAL FOR THIS PURPOSE. THEATRES IN THIS CLASS SHOULD TRY THE KEN LONG AND EDDIE HITCHCOCK METHOD TO ACHIEVE EVEN BETTER RESULTS.



WACO TEX.



AKRON OHIO



BAYONNE N.J.



HERKIMER N.Y.



AKRON OHIO



SAGINAW MICH.





FARGO N.D.



LEXINGTON KY.

ANOTHER GROUP OF NEW MEMBERS!

HI' PESKAY

manages the Golden Gate Theatre 'way out in Los Angeles, Calif., and it's a pleasure to record that this well known showman has become a member of our Round Table Club. The name of Peskay is just as well known in eastern film circles, since Hi's brother holds an important post with the Warner home office; hence, showbusiness apparently runs in the family. We will look forward to hearing what is happening at the Golden Gate under Hi's management, and if he'll shoot along some of his ideas from time to time we'll see that word is passed along.

▽

WALTON R. NELSON

is located down South 'in the heart of the Blue Grass" at Millersburg, Kentucky, suh, where he manages the Millersburg Theatre, and a cordial greeting is also extended this new Round Tabler. His theatre is connected with the Millersburg Military Institute and operated in the interests of the school. We will be glad to hear how this new member handles his theatre.

▽

SIDNEY G. MATTISON

is in charge of Warner's Winter Garden Theatre in Jamestown, N. Y., and he's another new member in line for introduction to his fellow Round Tablers. It's been some little time since we've received news of show-business in his city and now that Mattison is the Club representative there we'll hope to hear regularly what's going on. Shoot along some news, Sid, and we'll see that your friends and fellow Clubmen are tipped off to what you're doing.

▽

F. H. JONES

manages the Illinois Theatre in Metropolis, Ill., and we're taking this opportunity to acknowledge his application for membership in the Round Table Club. That he's on the job out in his town we can see by a couple of snapshots he sent along, showing how he tied-up with the owner of a vacant store to plaster the windows with advertising on coming attractions. We're glad to announce that he is one of the gang and will look forward to receiving a lot more information on methods he uses to sell shows. Send along some more dope, F. H., and we'll see that word is passed along.

▽

EDW. C. O'KEEFE

skippers the Fox Theatre out in Billings, Montana, and we're absolutely certain his name will be familiar to a majority of our Club members, since Eddie has been mighty active in showbusiness out in his neck of the country. Unless we're very much mistaken all of us are due for some corking good tips on how to put over pictures, that is, if this newly elected Round Tabler will live up to his promise to come through—and we think he will. Okay, Eddie, we'll be keeping tabs on you.

▽

GLEN GENOWAY

is the manager of the Rialto Theatre, Wenatchee, Wash., and he's another new member of this ever-increasing army of showmen. When we state that he finished 'way up front in the recent better business drive made among Fox-West Coast managers, you'll all agree with us that this department is in line for some good material from Genoway. Congratulations, Glenn, for the fine showing you made among the many men entered in the contest. As a starter you might let us know just what you did to make the headlines. We'd like the opportunity to pass the information along to the rest of the fellows in this outfit.

ROGER T. FIDESTONE

assists Lewis V. Heppinger with the management of the Orpheum Theatre, Clarion, Pa., and he's another showman to join the ranks of the many assistant managers enrolled in this organization. Roger has been with the Orpheum for the past four years and prior to being promoted to his present position held down the jobs of projectionist and usher. There's nothing like knowing theatre management in all its phases, hence we predict that with his knowledge of the game and the able coaching he'll receive from Heppinger, it won't be long before Fidestone will be climbing up to another rung on the ladder of success. Regard to Heppinger, Roger, and tell him we want to know what's going on in showbusiness down his way.

▽

LEO F. TAPP

manages the Strand Theatre up in Brockport, N. Y., and since his application card does not state his executive capacity we'll assume that he's both manager and owner. He is entirely in accord with all that is being done by this department and wants to do his share to help the good work along. Okay, Leo, and this is to let you know that you're one of the gang at this writing and that we're glad to have you with us. Let your fellow Club members know what's going on in show-business up your way.

▽

OLIVER NICKLAS

makes his home out in Springfield, Ohio, where he manages the Fairbanks Theatre, and his application for membership in the Round Table Club is sponsored by our old friend and showman, Ben Wallerstein. It's been some little time since we've heard from Ben, but every time we do hear he turns up with another new recruit for this great army of managers. Cordial greetings to Nicklas and we hope he'll become another enthusiastic contributor to this department. We'll look forward to his next letter.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

MELVIN BRINSFIELD

hails from down in Ridgely, Maryland, where he manages the Community Theatre for Owner G. R. Camper, who proposed Brinsfield's membership in this organization. We take it that Camper isn't active these days in theatre operation, with Melvin there to take care of showselling for him, or we'd see that he, too, is a member. However, we know he approves of our Club for reason that he took it upon himself to send in his manager's application. We're glad to have Brinsfield with us and now that his name is on the Club roster will look forward to hearing what he's doing to boost box office trade.

▽

MELVIN McRAE JETT

hails from the Georgian metropolis of Atlanta, where he skippers the Tenth Street Theatre, right where the famous Peachtree street juts into Tenth. He's another new Round Tabler, fellows, so step up and give him a big hand and let him know you're all glad he has joined our outfit. He likes the idea behind the department and promises to do all he can to help the good work along. So we'll be on the lookiut for some good show-selling tips from time to time from Massa Jett.

▽

BERNARD W. LEVY

is in charge of the Central Theatre, Manville, R. I., and he's another new member all ready to step up and meet the rest of the gang. Bernard is another live-wire manager who approves of the work being done by this department and he wants to help things along by sending in some of his own contributions. We'll be on the lookout for further word from him.

▽

ROGER T. LIDSTONE

is the assistant manager of the Orpheum Theatre, Clarion, Pa., a house owned by the Heppinger Amusement Company and managed by Lewis Heppinger. His application for membership in the Round Table Club is also at hand and we're mighty glad to include his name among the many assistants already listed on in showbusiness down your way, and if he's too busy, shoot a few words along yourself.

▽

HARRY N. FURST

is the manager of the Palace Theatre, Lawrence, Mass., where Max Melincoff used to roam before he was promoted to a district managership; in fact, it was none other than Max who proposed Harry for membership in this ever-increasing organization of live-wire showmen. Welcome to the gang, Furst, and we will look forward to hearing what you are doing to put the Palace over the top. Send along an account of some stunt you recently used to let the good old patrons know a new showman had arrived in town.

▽

LOUIS G. VEGA

does his show-selling out in Huntington Park, Calif., where he directs the Fox-Lyric Theatre, a link in the F-W. C. chain. He, too, has sent along his application for membership and this is our acknowledgment to another new representative of the Round Table in his neck of the country. We're glad to have you with us, Louis, and you can do your share to carry on the good work of this department by regularly sending along word of what you are doing to increase box office receipts. Let's hear from you.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

RKO Circus International
New York Palace

Dividing the entire show into a series of individual spectacles, the Circus International succeeds in thrilling both the adults and children. A full liveried annunciator introduces the performers, including elephants, stallions and ponies going through a series of clever formations and stunts, clowns running all over the stage. Twelve pretty chorines offer several routines, Tiny Kline slides by her teeth to the stage from the lower balcony, a trained chimpanzee mimics a man and amuses the audience by his feud with the band drummer, Erma Ward gets a nice hand for her one hundred time one-arm throw-overs, Ed and Jenny Rooney thrill with their effective aerial work, with May Wirth and the Wirth family copping the honors with their famous equestrian act, which is sure-fire. Mention should also be made of the fine performance of the Seven Piccanninys, whose thrilling teeta-board act should please any audience. This show should bring out the SRO sign for sheer novelty and appeal.—H. P.

Jackson and Gardner with Dorothy Adams
Dallas Majestic

An amusing radio parody on "William Tell" by Jackson and Gardner is the opening of this highly enjoyed act, but the surprise and high point comes with the introduction of Miss Adams, who appears as a shy and demure old-fashioned girl who will sing accordingly. But she turns loose with a hot dance and then a hot song which explodes the mike. A would-be Salome dance by the men stirs up the laughs also. A fast moving, clever act.

Capt. Willie Mauss
Buffalo Hippodrome

Introduced briefly by a pretty blonde, Capt. Mauss wasted no time in getting down to business in his breath-taking bicycle ride several times around the inside of a huge revolving wheel. The audience responded vigorously.

Charles Hill & Llora Hoffman
New York Palace

Hill opens the act with an expose of the song-writing craft, his comical remarks anent this business going for belly laughs. Miss Hoffman then appears to burlesque "When Day is Done," following with a splendid vocal of Joyce Kilmer's famous "Trees." This act should please anywhere.—H. P.

Detroit Fox Returns to Stage Attractions

The Detroit Fox, a Skouras operated theatre, running on a straight picture policy since July 29, returns this week to a stage and screen policy. Dropping stage and music at this theatre was the outcome of labor disagreements, first with the stage hands organization, and then with the musicians. Herschel Leib leads in the pit, and Armin Franz plays at the console.

TAPPING FEET SIGN OF POOR MUSICIAN

The musician who taps his foot on the floor when he plays isn't so good, says Dr. Samuel Renshaw, of the department of psychology at the Ohio State University at Columbus, and foot tapping must stop if the rhythm is to be perfect.

"Complete relaxation is essential to good rhythm," is Dr. Renshaw's finding after having accurately measured by instruments the rhythm beat of tapping and non-tapping musicians. The musician's time is far better when there is no muscular movement, the learned doctor discovers. But how about the organist, who produces many of his musical effects through the use of his feet?

Tab Plays Booked By Two Circuits

Thatcher and Turner, the new corporate name for the recently organized National Players, Inc., has booked tabloid stage plays for four weeks in Paramount theatres in South Norwalk and Stamford, Conn., on a split-week basis, and with the Arthur circuit at the Palace theatre, Hartford, Conn.

First of the tabloid plays, which opened Monday at South Norwalk, was "The Ghost Train." It will be followed in the same spot on October 17 by "Just Married." No date has been set for the Arthur circuit booking which was made through Fanchon and Marco. The plays were tried out originally at the Paramount theatre in Staten Island, N. Y.

Edward D. Turner, former manager for Publix in Asheville, N. C., and author of the idea, says: "We have found that people are hungry to see the actors in person and that audiences give the plays their complete attention."

The Thatcher and Turner organization says it has rights to about 6,000 scripts, of them 150 particularly adaptable to this method of presentation. Among the 150 are "Cat and Canary," "The Other Wife," "Girl in the Limousine," "Fair and Warmer" and "Take My Advice."

Fred Schmitt Promoted

Fred Schmitt, director of the Denver theatre orchestra, at Denver, has been made musical director at Shea's Buffalo.

SINGERS

Brady and Wells
New Orleans Orpheum

Reunited, Brady and Wells return to this theatre for the second time within two months and succeed in proving an even greater attraction than they were the first time. The routine has been polished, eliminating Wells' questionable song and giving him more good comedy, where he is at his best. Some of the old songs are used, including their version of "St. Louis Blues," but the high spot is a song having to do with Gabriel and his horn. Miss Brady is still a bundle of nerves. She put her numbers over with a snap and goes sentimental for "How Can You Be So Happy" and "A Fool in Love." Both were done in the same manner which made "I Got Him Off My Hands" so powerful on the last previous visit. They encored with "Sadie Green."

Francis Langford
Brooklyn Paramount

This well known radio star "clicked" with the audience here as she did the previous week at the New York Paramount. Her deep-throated "blues" voice and pleasing delivery brought very good applause at the finish.

Miss Langford, accompanied by Dick Liebert at the stage organ, sang "Love Me Tonight," and that rhythmic tune, "Under the Harlem Moon."—E. D.

Schuster and Tucker
Baltimore Hippodrome

Pianist and singer offer songs and imitations of famous radio personalities. They first offered "Got No Hard Luck Now," then go into imitations of Floyd Gibbons, Rudy Vallee, Little Jack Little, Benny Lubin singing "Tip Toe Through the Tulips," Helen Kane singing "I Wanna Be Loved by You," Bing Crosby, Morton Downey, Kate Smith, and also do an argument between Roosevelt and Smith.

Donovan Girls and Bishop
New Orleans Orpheum

This is a good, all-singing act, consisting of two pretty girls and a man. Their routine is well worked and the act is short enough to avoid monotony.

Shellman (2)
Baltimore

Songs she offered included "Shanty in Old Shanty Town," "It Was So Beautiful," "River, Stay Way From My Door," "Moon Comes Over the Mountain." They gave her an ovation after every song.

Sanford's "Show Boat" To Tour Picture Houses

Bobby Sanford, producer of the shows which plied the Hudson on the Hudson River Night Line Boats during the summer, now has the show touring the East in straight picture houses.

The company has been meeting with success on its one-week engagements which are played on a percentage basis.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

INSTRUMENTAL

Guy Lombardo and Orchestra
New York Paramount

Lambardo and his band offer a routine of typical Lombardo rhythm, opening with Berlin's "Say It Isn't So," with brother Carmen singing the vocal chords, followed by a vocal trio doing a novelty, "Pink Elephants." Another round of popular tunes played as a medley and into the finale in which Guy's band is augmented by members of the pit orchestra who are seen in the background. Pleasing music, but Lombardo should have more novelty for stage work.—H. P.

Will Osborne and Orchestra (14)
New York Loew's State

The popular radio star and his versatile orchestra give the audience a great act, entertaining instrumentally, novelty and vocally.

Will himself does most of the singing, but a number of the boys come in for their share of applause for their own efforts. Will's fine voice is heard in the singing of "When Day Is Done," "Nobody's Sweetheart," "Say It Isn't So" and "Shantytown." A hot rendition of "St. Louis Blues" closes this good turn.—E. D.

Balalaika Sextet
Buffalo Buffalo

Unusual Balkan instruments, plus weird pseudo-Russian costumes, false beards and clowning with the numerous stooges in Charlie Foy's "Bughouse" revue, make this an act out of the ordinary. The sextet, besides occupying a featured spot, where it drew a good hand, also was used to good advantage in providing musical background for other numbers.

COMEDY

Trado Twins
New York Loew's State

These two young fellows put over 12 minutes of comedy, song and dance. Their forte is their snappy tapping, but their amusing comedy antics go over well, too. The highlight of the turn is when one sits on the shoulders of the other (he wears a long coat which covers the one below) and they do pantomime comedy, walk and dancing that wins plenty applause. These personable boys have a good, clean act that is entertaining to the youngsters and oldsters.—E. D.

Ritz Brothers
New York Paramount

Dressed in the togae of ancient Roman farmers, this comedy trio arouse plenty of laughter in their efforts to follow and interpret the dances suggested by the music of the pit orchestra. A takeoff on Dr. Jekyll and Mr. Hyde and Frankenstein proves a howl, after which the trio go into a three-in-one collegiate novelty dance. They click strongly.—H. P.

Sophie Tucker at Paramount Hotel

Sophie Tucker, who has recently appeared on the stage of numerous film theatres, has signed a contract for 20 weeks at the Paramount hotel, New York, where she will appear in conjunction with Ozzie Nelson's orchestra.

SPOTS & SHOTS ON BROADWAY

Mills, Kirk and **Martin,** who have been rebooked into the State in New York after having played this house six weeks ago, are rapidly forging to the front as entertainers. Incidentally while working at the Capitol last week, **Harry Martin** sustained a slight injury to his hand and walked to the Polyclinic hospital just around the corner for treatment. After a twenty-minute wait in line, Martin reached the desk where a young nurse, looking up for the first time, said, "Sorry, sir, but all I handle is maternity cases."—Harry found another line.

▽

Now that they have her under contract for a picture, Paramount may induce **Kate Smith** to change her theme song to "When the Moon Comes Over the Para-Mountain."

▽

After an absence of several weeks, **Abe Lyman** and his orchestra have been rebooked into the Capitol where he holds the record of a four consecutive weeks holdover.

▽

Two huskies were struggling to get a large packing case up to **Borah Minnevitch's** dressing room at the Paramount. "What have you got in there?" we asked. "Pictures of ourselves taken in Paris," answered the former bearded youth. "Forty thousand of them."

▽

Al Bernard, the minstrel man, who first worked for WEAF back in 1921, has resigned from that station to broadcast over the entire NBC network every Tuesday, as a sustaining feature. With him are **Bill Shelley,** interlocutor, and a ten piece band headed by **Joseph Stowpack.**

▽

Walter Winchell thinks that **Morris,** the Palace backstage elevator boy, should take care of the out-of-work actors by paying back their loans to him. Including tips, Morris realizes about twenty dollars a week.

▽

Al (Top o' the Morning) **Woods** is going into his third successive year broadcasting every morning over WOR. Al is considering several offers to appear in vaudeville.

▽

Charlie Ahearn and his Millionaires, who have just returned from a successful invasion abroad, open for Loew this week at the Metropolitan.

▽

Last Sunday we happened to listen to **Major Bowes'** broadcast over the radio and the program was almost identical with that on the Capitol stage. That set us wondering if others have learned of this and attend the Capitol only via the radio.

HERMAN PINCUS

Monogram in Song Tieup

Monogram Pictures has effected a tieup with Sherman-Clay, music publishers, for day and date window displays of the song "Maybe, Perhaps," and the showing of the film "The Girl from Calgary," in which the number is sung.

DANCERS

Harry and Dorothy Dixon
New York Paramount

This team offer a cleverly routined comedy acrobatic dance which is favorably received. they follow with an acrobatic bit in which Dorothy does a spread-eagle hand-walk, while Harry offers a similar feat but rests his weight entirely on his forearm, a difficult and appreciated stunt.—H. P.

Stone and Gibbons
Buffalo Hippodrome

Bernice and Matt work so easily that their act looks simpler than it is. Mixture of ballroom, adagio, acrobatic and solo dancing leaves no listless moments. The Four Marvels, buxom lasses, fill in as chorus and offer a number or two on their own. They drew an enthusiastic hand.

Gomez and Winona
New York Capitol

This team, who have made quite a reputation in this part of the country for their interpretative dances, offer two graceful routines which earn them a hearty reception. The audience wanted more.—H. P

Chilton and Thomas
Detroit Michigan

These two stars of Jolson's "Wonder Bar" have everything expected in a good dance act—originality, personality and talent. While the girl taps out rhythm on the piano, and adds to the scenery, the boy does light footwork on inverted dinner plates, a rain-patter impression number and a fast tap on three graduated pedestals. The act closes with the girl throwing high, fast kicks.

ACROBATICS

Four Ortons
Detroit Fisher

This is a thoroughly balanced act—balanced on a tight wire. The four Ortons are a clown, a girl and two men. The girl sits on a two-legged chair balanced on the wire. One of the men makes two unsuccessful attempts to leap from one end of the wire through a paper covered hoop to the other end of the wire. The clown has several funny bits which almost of themselves constitute an act. He parades across the stage like a toy soldier followed by a goose dressed in boots and tunic; he appears again in a rig resembling the Toonerville Trolley which seems to be drawn by the goose, and which is boarded mid-stage by a small pig; and he gallops along the tight wire in a manner that clearly shows he is suspended from the boarders by a wire and hook. The act is well applauded.

Amalgamated Books Three Independents

Fally Markus, booking for Amalgamated Vaudeville Agency, has added to his books M. J. Berman's Myrtle theatre, Brooklyn, with three of the acts on a five-act bill. The New at Hammels, Long Island, will have four acts and the Essex, Newark, will have five.

STAGE ATTRACTIONS

ORGAN SOLOS

BERNIE COWHAM (New York Flushing Keith) again proves himself the most entertaining part of the bill. Bernie has a concoction of good singing numbers, comedy, a variety of novel parody choruses and best of all, that appealing intimacy that always gets them and is the essential reason for his huge success at this house. Opening as usual with the stirring strains of "Voice of the RKO," Bernie played a number made up of bits from opera, classics, popular and jazz tunes and then went into the business of "welcoming" the audience in his own fashion. A varied program of singing numbers had everyone lustily joining in. These were: "Put Out the Lights," "As You Desire Me," "Whispering," "Blue Heaven," "Everyone Says I Love You" (with a parody that won plenty of laughs), "I'm Yours for Tonight," and a final chorus of "Couldn't Say Goodby."

CLARENCE LEVERENZ (Kalamazoo State) offered a "Parade of Popular Songhits" as his current solo, and certainly did well with it. Opening with a trumpet and drum fanfare, there came these numbers: "Got the South in My Soul," "Masquerade," and "Merry-Go-Round," each played in a distinctly novel style; "Silent Love," demonstrating solo-stops with spotlight out and console alone illuminated; "Crazy People," dedicated to Marx Brothers' currently playing picture. Special lighting effects, with explanatory titles on effect slides, enhanced the program. The solo was acclaimed as the most outstanding in the popular "boy-organist's" career.

AL GULLICKSON (Milwaukee Warner) offered in a recent organ number "Was That the Human Thing to Do?" with words set to the tune all beginning with the letter "s," "A Shanty in Old Shanty Town," "Many Happy Returns of the Day," to which Al set his own words thanking the audience for joining him in observing his 1,500th performance, "I Don't Know Why," and "Paradise" in the form of a humorous parody. Al uses the microphone and has a big following.

BOB DEMMING (Buffalo Century) offered "The Straw Vote" for his initial solo under the new policy. Roosevelt backers were asked to sing first, while "A Shanty in Old Shantytown" was played, followed by "We Just Couldn't Say Good By" for the Hoover fans. The result was called a tie, with the by this time enthusiastic audience swinging into catchy original verses to the tunes of "Around the Corner" and "By the Sea" for a grand finish.



FRED FEIBEL

FIFTH YEAR
JUNIOR ORGANIST
PARAMOUNT THEATRE
Radio Artist
"INTERNATIONAL OIL HEATING" HOUR
C.B.S.—WABC
NEW YORK CITY

UP AND DOWN THE ALLEY

Eddie Cantor is a versatile chap. He's a screen star, a stage star and a radio dialogue star. . . . He also has written a book exposing Wall Street customers' men . . . and now **Bert Adler** of **Fanchon & Marco** tells me that when F. & M. produces the tabloid version of "Whoopee," Eddie will personally supervise it. . . .

▽

The inimitable **Paul Ash** has been in town only two weeks and he already has organized a band, and a new feature for specialties in the form of a band truck that moves upstage in sections and will introduce them after breaking in out of town. His first New York appearance will be as m. c. at **Warner Bros.'** benefit at the Hollywood on November 7th, for the **actors fund** and the **Butter and Egg League** for Tuberculars. . . . Ash also will introduce **Ella Logan** and **Cy Kahn,** singers and proteges of his. . . .

▽

Sophie Tucker (with **Ted Shapiro** still at the piano) proved such a drawing card since she opened at the **Paramount Grill,** in the Paramount Hotel, that the management has signed her to a twenty weeks' contract. . . . the famous "red hot mama" is heading the bill, which consists of **Ozzie Nelson** and orchestra, **Eddie Jackson** and a dancing chorus of twenty gorgeous girls. . . .

▽

Ray Jones, a young chap who, a few years back, was well started on the road to success in vaudeville as a dancer, has forsaken the boards for his own dance studio in Jersey City. . . .

▽

William Nitschke, manager of Loew's Triboro theatre, over in Astoria, tried out an organ concert last Sunday when the house opened, and found it so successful that every Sunday hereafter **Egon Dougherty,** the house's popular organist, will be featured in special Sunday programs in addition to his regular solo work. . . .

▽

Don DeForest, appearing at the **Palais d'Or** Restaurant, is making quite a name over radio stations **WJZ** and **WEAF,** from which he broadcasts four times a week.

▽

Paul Whiteman, whose symphonic syncopation and classical jazz rhythms have made him an international figure, will be featured every Monday at 9:30 p. m. over **NBC-WEAF** with the **Buick Travelers.** . . . Incidentally, Whiteman is currently playing in Loew's metropolitan theatres and **Jack Lavin,** his personal representative, is back with him on a temporary arrangement. . . . After the current engagements are fulfilled, it appears as if Lavin will be back with Whiteman, permanently. . . .

ED DAWSON

Use solos that hit "the spot"
Quality Slide Co.
Six East Lake St
Chicago

OVERTURES

FONTANA (New Orleans Saenger) acquits himself well with an overture entitled "Operatic Gems." The opening from "Cavalleria Rusticana" is followed by two melodies from "Faust." The "Habanera" from Carmen, played as a trumpet solo by Mike Caplan, was well done, but the high spot of the overture was the "Meditation" from "Thais," played by Albert Kirst, Jr. Despite the handicap of a piano introduction that sounded more like "La Boheme" in a frivolous moment than Massenet at his best, Kirst put over his violin solo beautifully, and the audience appreciated it. The closing was part of the ballet music from "La Gioconda." Fontana conducts with the dignity of the old school conductors, not as an acrobat. The lack of a trombone in the orchestra was felt and there were times when reeds and brass could have been better, but the strings acquitted themselves excellently. The entire orchestra took a bow.

CHARLES PREVIN (Brooklyn Paramount), guest conductor here for the past four weeks, again offered an entertaining overture. This week's is entitled "Operatic Melodies," and, as its name implies, incorporates outstanding bits of the most popular operatic numbers. These numbers were: "Tannhauser," "Il Trovatore," "Carmen," "Evening Star," from Tannhauser; "Nibelngen March" and a grand finale of "Faust."

LOU FORBES (Detroit Michigan) pays a tribute to the living masters with an overture composed of outstanding selections. While the works of a master are being played his portrait is flashed from a framed portion of the screen. The overture is of unusual length and includes Rachmaninoff's "Prelude in C Sharp Minor," Paderewski's "Minuet," Sigmund Romberg's "Deep in My Heart" and "Drinking Song," Kreisler's "Tembourin Chinois," Friml's "Indian Love Call" and Gershwin's "Rhapsody in Blue."

CHARLES MANNING (Buffalo Buffalo), announced as "Christopher Columbus," presented a medley of Italian classical and semi-classical airs dedicated to the discoverer, and the Shea's Buffalo symphonic ensemble received an unusually enthusiastic hand. Blending of the airs, such as "O Sole Mio" and the "Anvil Chorus" from "Il Trovatore," was an effective job, and the actual use of anvils, from which emanated blue lights at the proper notes, marked a touch of showmanship that the audience liked.

"You don't have to be crazy to play the organ, BUT it helps!"
Says BANKS KENNEDY
Popular
Publix-Palace
Theatre Organist
STAMFORD, CONN.



WABASH AVENUE

CHICAGO

Many film row folk, depositors in the closed Congress Trust & Savings Bank, will be cheered by reports that the bank will declare a dividend around Christmas time.

▽

Morris Hellman, who in the past three years has established an enviable record with United Artists as city and country salesman, tendered his resignation effective October 29. Mr. Hellman is joining Capitol Film Corporation, headed by Henri Ellman. He will represent Capitol in Chicago, Illinois and Indiana.

▽

Arrangements for the exhibitor mass meeting being called in Chicago for November 28 by Allied and MPTOA comprises some extra details to which Aaron Saperstein is devoting his energies.

▽

Beverly Miller of National Screen Service is on a business stay in Minneapolis which will keep him away from the Row for another five or six weeks.

▽

Balaban & Katz's Uptown was the scene of a mysterious stench bombing last Sunday, but according to W. B. Holden, manager, little damage was done and the ventilating system quickly cleared the house of the fumes.

▽

Local theatres are participating in a big way in celebrating Hallowe'en by staging special children's shows and contests.

▽

Richard Barnett, who has been connected with United Artists in Detroit, has been transferred to the sales staff of the local office.

▽

George West, central district manager for Exhibitors Screen Service, announces the following additions to the company's sales staff: Robert Stobo is covering Illinois; Edward Haferkamp, Chicago; M. Silverman in Milwaukee; Clyde Elliott in St. Louis and Jerald Hansen in Detroit. Charles Fanning, formerly with First National, has been appointed booker at the Chicago office.

▽

The Plaza theatre in Gary, which burned down about seven months ago, is being rebuilt for opening about Christmas time by Konradi Brothers, owners of the property.

▽

Charles Behrend of the United Artists publicity department is in Chicago in connection with special exploitation on "Rain."

▽

Three local houses had unwelcome visitors over last week-end. They were the Hamlin, Lindy and Grand, where thieves took receipts amounting to $200.

HOLQUIST

Rowland-Brice to Produce Short Series for Universal

William Rowland-Monte Brice Productions will make 22 two-reel short subjects for Universal, featuring personalities of the newspaper and radio broadcasting. The first series of four subjects will star Morton Downey, under the general title "Morton Downey and the Famous Composers." Other series will feature Walter Winchell and Nick Kenny and Louis Sobel in a fourth series, "Down Memory Lane."

Already signed are Vincent Lopez and orchesta, Norman Brokenshire, Texas Guinan, Boswell Sisters, Buddy Rogers, Arthur Tracy, Lew Brown, Ray Henderson, David Dreyer, Jacques Renard and orchestra, Stepin Fetchit, Art Jarrett and others.

SHORTS SHOWING ON BROADWAY

Week of October 22

MAYFAIR
Ladies Not Allowed..... Columbia
Venice Vamp ..... RKO-Van Beuren

PARAMOUNT
Screen Souvenirs ..... Paramount
Betty Boop for President.. Paramount

RIALTO
Your Hat ..... Paramount
Screen Souvenirs—No. 3.. Paramount
Betty Boop's Ups and Downs ..... Paramount

RIVOLI
Touchdown Mickey ..... United Artists
Moscow ..... MGM

ROXY
Egypt ..... Ideal
Liquidaire ..... Bondy

STRAND
Northern Exposure ..... Vitaphone
Seeing Samoa Vitaphone
The Yacht Party..... Vitaphone

WINTER GARDEN
Out of the Past..... Vitaphone
Roaming Around Radio Row ..... Vitaphone
Tip, Tap, Toe..... Vitaphone

Educational Shows a Net Profit for Year to July 2

Educational Pictures, Inc., excluding Educational Talking Pictures Company, Ltd., and World Wide Pictures, Inc., reported a net income after all charges of $49,121 for the year ended July 2, compared with $13,855 for the previous year.

Educational Talking Pictures Company, Ltd., showed a net loss of $341,733, after charges. World Wide Pictures, Inc., showed a net loss of $87,337 for the same period.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 9—Hoover receives ovation in Ohio—Ex-Queen Helen of Roumania and son are separated by King—Butcher's wife of Glenville, Conn., wins Irish Sweepstake prize—Rodeo thrills crowd in Adelaide, Australia—Quake wrecks villages in Chalcidice on Aegean Sea—Peasants celebrate grape harvest in Rhone, France.

FOX MOVIETONE NEWS—No. 10—Helen Keller gets achievement prize—Empire City's racing season ends—New York youngsters hold football classic—Viscount Snowden tells why he quit—Destroyers perform on Pacific off California—Swiss children form orchestra—French firemen keep in trim.

HEARST METROTONE NEWS—No. 208—Parachute jumpers perform at Chanute Field, Ill.—Veteran wheelmen reunion in Gwynedd, Pa.—Magician performs in Berlin—Turf program end at Empire City—News hunter back from 25,000 mile trip—Nation hails Navy Day.

HEARST METROTONE NEWS—No. 209—Society race meet held on Long Island—Russian girls join in boosting sports—Hoover-Roosevelt campaign pleas arouse voters—New auto invention tried at Marysville, Mich.—Middies tame Tigers, Army beats Yale, Navy and Princeton tie—Circus star performs over Broadway in New York.

PARAMOUNT NEWS—No. 23—King calls Prince Michael home—Many disappointed in Irish Sweepstakes draw—Italian children perform for Mussolini—Henry Ford backs Hoover—Navy Day maneuvers held in San Diego—Child of four makes organ debut in New York.

PARAMOUNT NEWS—No. 24—S. S. Normandie nears completion at St. Nazaire—Pets entertain kiddies at hospital in Los Angeles—Two Los Angeles fliers plan hop to South Pole—Circus star performs over Times Square in New York—Hoover speaks in Detroit—Army crushes Yale.

PATHE NEWS—No. 24—Hoover assails foes in Cleveland address—Pictures of Irish Sweepstake winners—News flashes——Northwestern beats Illinois.

PATHE NEWS—No. 25—How are you going to vote?—Hazardous jumps cover course which killed one at Red Bank, N. J.—Balloon racers perform at Akron, Ohio—News flashes—Auto racers defy death in Roby, Ind.—U. S. fleet celebrate Navy Day on Pacific.

UNIVERSAL NEWSPAPER NEWSREEL—No. 86—Uncle Sam's fleet stages realistic "war" on Pacific—Milk products exposition held in Detroit—Hold roller-skating marathon in Greeley, Col.—Heavy turkey crop in Roseville, Cal.—Vintners speed wine output in Champagne, France—New "brain-picture" art makes debut in Berlin.

UNIVERSAL NEWSPAPER NEWSREEL—No. 87—Raid bootlegging plant at Downey, Cal.—Flames raze treasury building in Shanghai—Hoover and Roosevelt bobs introduced in New York—Army wins over Yale—Henry Ford speaks for Hoover in Detroit—Record crowd hears Al Smith speak in Newark.

Richardson's Handbooks on Projection

IN THREE VOLUMES

Universally accredited as the best and most practical treatise ever published on projection and the many problems daily confronting the man in the projection room. The remedy for hundreds of every day perplexing annoyances is explained in detail and in simple language.

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QUIGLEY BOOKSHOP
1790 BROADWAY NEW YORK

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 148.—(A) Explain, in some detail, just why alternating current will provide far less illumination for projection than will an equal amperage of direct current, other things being equal. (B) Tell us, so far as you know, just why a.c. provides a different color or tone of light than does d.c., using an arc, of course. (C) Is the light from either a.c. or d.c. continuous in brilliancy? (Better think that over.)

Answer to Question No. 140

Bluebook School Question No. 140 *was*: *"(A) Just what, if any, relations are there between electricity and magnetism? (B) Explain just what polarity is? (C) Tell us, so far as you can, just how it is possible to obtain power from a machine called a motor, at a point far distant from the electric generator?"*

There were many excellent answers. I have noticed of late a decided improvement in the answers of the large number of those who reply regularly each week, but never sufficiently well to merit the inclusion of their names in the printed list. That shows they are benefitting by the study this "school" has helped to encourage. Those answering acceptably this week are:

S. Evans and C. Rau, S. G. Williams, Lester Borst, Bill Doe, R. J. Arntson, Ira Harper, G. E. Doe, T. Van Vaulkenburg, S. D. Love and W. Love, J. Wentworth, Nic Granby, D. Goldberg and L Hutch, H. D. Schofield, H. B. Coates, N. McGuire, S. G. Williams, G. Tinlin, S. Howard and D. L. Kurts, H. Edwards, A. Jones and B. L. Banning, D. L. Monehan and L. B. Bryant. D. Anderson, L. T. Tobey, P. Jackson and B. Diglah, O. L. Evans, J. Cermak, B. Wheeler and R. Shuler, G. Farmann, O. L. Daris and M. Simms, W. Broadbent, H. D. Tyler, D. L. Blinkendorfer, O. Albright, P. L. Jensen and A. Ilks, J. Daniels, A. Zerach, J. L. Hanson and F. Hanson, D. Emmerson, P. L. Davis, F. Harlor and G. Harrison, A. Bailey, R. L. Mitchel, D. Holler and D. R. Peters, F. Rickey, J. B. Malley and M. D. Oleson, A. Wells, A. Breaston and L. Haber, F. F. Franks, A. Geibto, L. D. Simmons, J. Williams, D. D. Davis and L. Thomas, D. K. Ormie and B. Jones, R. D. Konley and S. Maybe, J. Hendershot and L. G. Gregeson, D. Michealson, P. K. Daniels and P. L. Day, T. Davis and T. Lambert, J. Billings, R. Geddings and L. Grant, B. L. and H. D. Palmer, D. V. Peterson, H. Rogers, D. U. Granger, D. L. Sinklow, M. H. Lonberger, J. H. Rathburn and D. Little, L. M. Richards, D. L. Mason, D. Singleton and J. B. Buckley, E. Rymer and B. L. Tanner, T. McGruder, G. Deckson, F. Ferguson, K. L. Knight, T. Davis and D. Lambert, T. Taylor and C. Ray, R. Singleton and M. L. George, T. Murphy, P. R. Fox, D. L. Wexler, L. D. Rubin and M. B. Greig, T. M. Vinson, M. Spencer and D. T. Arlen, G. K. Berger and H. R. Baldwin.

I think that on the whole J. Wentworth gives us the best discussion on Section A. He says:

"Since the best scientists on earth have as yet been unable to tell us exactly what magnetism is, and since there are many and diverse opinions as to exactly what both it and electricity consist of, it would be rather presumptuous to undertake to define the precise relations which exist as between the two, except in a most general way.

"We know positively that magnetism has a certain effect, under certain conditions, on an electric conductor so connected that a continuous path for electric flow is formed. We know that if such a conductor be so moved in a magnetic field that lines of magnetic force will be cut by the conductor, a second force, called electro-motive force, will be built up in that conductor, and that thereupon a force called electric current will pass along that wire, which same may be caused, through the medium of e.m.f. to supply power.

"Beyond the fact that magnetism may be and is used to produce electricity as above set forth, I do not believe anyone knows exactly what the relation of the two may be, though it is true many very able engineers have put forward more or less plausible theories, which same seldom if ever are in perfect agreement.

"Without magnetism, however, we could produce electricity only by chemical action or by friction, hence we may safely say that so far as concerns the production of electric current and e.m.f., by mechanical means other than friction, electricity is directly dependent upon magnetism for its existence in commercial form."

There may be those who will take exception to this answer in some of its phases, but I hold it to be very nearly an exact statement of fact throughout.

We have many correct answers to Section B, in varying words. Arntson says, "Polarity, as relates to electric current, is the relation of a charge of electricity to a path of movement that would make it neutral." Borst says, "Polarity may be said to be the distinction between the unlike terminals of a magnetic or electric circuit. In all electric or magnetic action there must be two poles of opposite nature, which poles seek to combine, else there could be no electrical or magnetic action."

Williams says, "A charged battery or electric dynamo, when in action, produces an electrical or potential difference between its terminals, which when so joined that an electric circuit is formed, sets up action tending to neutralize the potential difference, and through this action power may be produced by the insertion of suitable equipments into the circuit." G. E. Doe says, "Potential is electrical pressure in one terminal of a battery or other electric generator, and a condition in the other which has the ability and 'desire' to receive the current minus its pressure. It corresponds to the relation as between pressure in a steam boiler, or in a water pipe and the open air."

Concerning Section C, T. Van Vaulkenburg says, "In many respects the motor is merely a dynamo in reverse. The generator or dynamo produces e.m.f., or pressure, by the fact that by applied external power, it forces certain electric conductors to cut across lines of magnetic force in a field built up by its magnet or magnets. This e.m.f. causes current to be conveyed along or through wires, or a wire to which a motor is attached at some distance from the generator. There, by means of magnets and the application of current forced through the motor coils by said e.m.f., another magnetic field is set up, which same acts upon the wires of the motor rotor in such manner as to cause them to move through the said field. This pulling effect is sufficient to move the coils, and therefore the rotor, against the pressure of such load as the motor is rated for; and thus means is provided for the production of power by a motor located almost any reasonable distance from the power source—the dynamo."

Well, now that is an entirely new way of telling the story, and it seems to me to be unique and entirely correct. What do you chaps think of it?

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy	May 15		
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Spirit of the West	Hoot Gibson-Doris Hill	Mar.		
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9
Vanity Fair	Myrna Loy-Conway Tearle	Mar.	75	
Wild Horse	Hoot Gibson-Alberta Vaughn	Jan. 2		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson			
Davy Jones' Locker				
Eleventh Commandment				
Intruder, The	Monte Blue-Lila Lee	Nov. 15		
Iron Master, The	Lila Lee-Reginald Denney	Nov. 1		
Midnight Alarm				
Nestors, The	Monte Blue			
Officer 13	Monte Blue			
Pullman Car				
Red Kisses				
Slightly Used				
Three Castles				
Valley of Adventure, The	Monte Blue			
Without Children				

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4	65	
Night Rider, The	Harry Carey	June	63	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Line	Harry Carey			
Double Sixes	Harry Carey			
Horsehoofs	Harry Carey			
Hurricane Rider, The	Harry Carey			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21	68	June 4
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
High Speed	Buck Jones-Loretta Sayers	Apr. 2	62	May 14
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25	69	Aug. 20
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Love Affair	Dorothy Mackaill - Humphrey Bogart	Mar. 17	68	May 7
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19		
No Greater Love	Alexander Carr-Dickey Moore	June 4	60	May 21
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4	68	
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25	78	Apr. 9
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
War Correspondent	Jack Holt-Ralph Graves-Lita Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Acquitted	Alan Dinehart			
Air Hostess	Evalyn Knapp			
Bitter Tea of General Yen	B. Stanwyck-Nils Asther			
Brief Moment	Barbara Stanwyck			
Child of Manhattan				
Cornered	Tim McCoy			
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Oct. 28		
Destroyer, The				
Fighting for Justice	Tim McCoy-Joyce Compton			
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Man Against Woman	Jack Holt-Lillian Miles			
Mike				
No More Orchids	Carole Lombard-Lyle Talbot			
Reckless Romance	Buck Jones			
Red Man	Tim McCoy-Luana Walters			
Speed Demon	Wm. Collier, Jr.-Joan Marsh			
Sundown Rider, The	Buck Jones-Barbara Weeks			
That's Africa	Bert Wheeler-Robt. Woolsey			
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh			
Vanity Street	C. Bickford-Helen Chandler	Oct. 15		
Virtue	Carole Lombard-Pat O'Brien	Oct. 25		
Wild Horse Stampede	Wm. Janney-Dorothy Appleby			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dark Horse, The	Warren William-Bette Davis	July 2	75	June 18
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Famous Ferguson Case, The	Joan Blondell	May 14	74	Apr. 30
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2	79	Apr. 16
Life Begins	Loretta Young, Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Dougas Fairbanks, Jr.	June 25	72	June 18
Miss Pinkerton	Joan Bondell-George Brent	July 30	66	July 16
Rich Are Always With Us	Ruth Chatterton	May 21	71	May 21
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28	74	May 14
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Central Park	Joan Blondell	Dec. 17		
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Dec. 31		
Frisco Jenny	Ruth Chatterton-James Murray			
Grand Slam	Paul Lukas-Loretta Young			
Lawyer Man	Wm. Powell-Joan Blondell			
Silver Dollar	Edward G. Robinson	Dec. 3		
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Bondell-William-Dvorak-Davis	Oct. 29		Oct. 1
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24		
Wax Museum	Lionell Atwill-Fay Wray			
You Said a Mouthful	Joe E. Brown	Nov. 26		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkand	July 17	51	
Amateur Daddy	Warner Baxter-Marion Nixon	Apr. 10	74	Apr. 30
Bachelor's Affairs	Adolphe Menjou-Minna Gombell Joan Marsh-I. Purcell	June 26	76	June 18
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Devil's Lottery	Elissa Landi - Alexander Kirkland-Victor McLaglen	Mar. 27	74	Apr. 9
Disorderly Conduct	Sally Eilers - Ralph Bellamy-Spencer Tracy	Mar. 20	82	Apr. 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
First Year, The	aynor-Farrell	July 31	80	July 23
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Man About Town	Warner Baxter-Karen Morley	May 22	76	June 4
Mystery Ranch	Geo. O'Brien-C. Parker	June 12	55	June 25
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi - Paul Lukas-A. Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rebecca of Sunnybrook Farm	Marion Nixon-R. Bellamy	July 3	80	July 16
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29	74	June 18
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1	56	May 7
Week Ends Only	Joan Bennett-Ben Lyon	June 19	70	June 11
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15	69	May 28
While Paris Sleeps	McLagen-Helen Mack	May 8	67	
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8
Young America	Tracy-Kenyon-Bellamy	Apr. 17	70	May 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Onslow Stevens-Janet Chandler			
Call Her Savage	Bow-Kirkland-Todd-Rowland	Dec. 4		
Golden West, The	Geo. O'Brien - Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory			
Pier 13	Joan Bennett-Spencer Tracy	Dec. 11		
Rackety Rax	Victor McLagen-Gretta Nissen-Nell O'Day	Oct. 23		
Robbers' Roost	George O'Brien-Maureen O'Sullivan	Dec. 18		
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6		
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16		
State Fair	Janet Gaynor-Will Rogers			
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 27		
Too Busy To Work	Will Rogers-Marian Nixon	Dec. 20		
Walking Down Broadway	James Dunn - Boots Mallory-Zasu Pitts-Minna Gombell	Nov. 27		

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28		
Gambling Sex, The	Ruth Hall-Grant Withers	Nov. 7		
Penal Code, The		Dec. 5		
Roar of the Jungle		Nov. 21		

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Comeback, The	Benny Rubin			
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1 72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept.	15 53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1 70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Oct.	30	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1 61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15 70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	1	
Via Pony Express	Jack Hoxie-Marceline Day	Nov.	15	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15	
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June	11 66	Aug. 27
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15 63	May 14
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1 67	
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15 64	Aug. (
Love In High Gear	Alberta Vaughn-H. Ford	May	1 65	May 7
Midnight Morals	Beryl Mercer - Chas. Delaney-Gwen Lee	Aug.	1 61	Aug. 13
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15 65	Sept. 17
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1	
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15	
Widow in Scarlet	D. Revier-Kenneth Harlan	July	1 58	July 23

Coming Feature Attractions

Heart Punch	Marion Shilling-L. Hughes	Oct.	15
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26 76	Mar. 5
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28 71	June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20 90	Sept. 10
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9 82	Apr. 23
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27 78	Aug. 20
Downstairs	John Gilbert	Aug.	6 72	Aug. 6
Grand Hotel	Garbo-John Barrymore	Sept.	11 115	Apr. 16
Huddle	Ramon Navarro-M. Evans	May	14 104	June 25
Letty Lynton	Joan Crawford-Montgomery	May	7 86	May 7
New Morals for Old	Robert Young-M. Perry	June	4 76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June	4 95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept.	17 64	July 9
Red Headed Woman	Harlow-Chester Morris	June	25 75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July	16 80	July 16
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	24 100	Oct. 22
Speak Easily	Buster Keaton	Aug.	13 82	Aug. 27
Strange Interlude	Shearer-Gable		112	Sept. 3
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2 101	Feb. 20
Unashamed	Helen Twelvetrees	July	2 77	July 23
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9 74	July 2
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16 122	Apr. 30
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30 76	May 21

Coming Feature Attractions

China Seas	Clark Gable			
Faithless	T. Bankhead-R. Montgomery	Oct.	15 74	Oct. 15
Flesh	Wallace Beery			
Kongo	Walter Huston-Lupe Velez	Oct.	1	
Let's Go	William Haines-Madge Evans			
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro	Oct.	29	
Mask of Fu Manchu, The	Boris Karloff	Oct.	23	
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	8 76	Sept. 24
Prosperity	Dressler-Moran	Nov.	5	
Rasputin	Ethel, John and Lionel Barrymore			
Red Dust	Clark Gable-Jean Harlow	Oct.	22 73	Oct. 22
Reunion in Vienna	John and Lionel Barrymore			
Son Daughter	Helen Hayes-Ramon Novarro			
Turn To the Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20 68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1 71	Apr. 30
Flames	Johnny Mack Brown	May	30 70	June 18
From Broadway to Cheyenne	Rex Bell	Sept.	10	
Girl from Calgary	Fifi D'Orsay	Sept.	24	
Honor of the Mounted	Tom Tyler	June	20 60	
Klondike	Thelma Todd-Frank Hawks	Aug.	30 68	Sept. 24
Law of the North	Bill Cody-Andy Shuford	May	30 55	
Man from New Mexico	Tom Tyler	Apr.	1 60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15 58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10 60	Apr. 9
Thirteenth Guest	Ginger Rogers	Sept.	3 68	Aug. 13
Vanishing Men	Tom Tyler	Apr.	15 62	
Western Limited, The	Estelle Taylor	Aug.	5	

Coming Features

Black Beauty		Nov.	26	
Guilty or Not Guilty	Betty Compson-Tom Douglass	Nov.	5 7 reels	
Hidden Valley	Bob Steele	Oct.	1 6 reels	
Man from Arizona, The	Rex Bell	Oct.	31 6 reels	
Rangers Ride Again	Rex Bell	Dec.	3	
Strange Adventure	Regis Toomey-June Clyde	Oct.	24 7 reels	
Trail's End	Bob Steele	Nov.	12	
West of Singapore		Dec.	31	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Blonde Venus	Marlene Dietrich	Sept.	16 85	Sept. 10
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25 74	Apr. 2
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12 70	Aug. 6
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27 65	June 11
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5 80	July 30
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30 59	
Horse Feathers	Four Marx Bros.	Aug.	19 68	Aug. 6
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15 80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26 104	Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July	22 72	July 30
Make Me a Star	Joan Blondell-Stuart Irwin	July	1 68	June 18
Man from Yesterday	C. Colbert-C. Brook	June	25 70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June	10 78	June 18
Million Dollar Legs	Jack Oakie	July	8 64	July 2
Miracle Man, The	S. Sidney-C. Morris	Apr.	1 87	Apr. 30
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15 74	Apr. 16
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23 96	Sept. 24
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23 72	Sept. 17
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct.	7 78	Sept. 24
Reserved for Ladies	Leslie Howard-Benita Hume	May	20 71	May 28
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2 72	Aug. 20
Sinners In the Sun	Carole Lombard-C. Morris	May	13 70	May 21
Sky Bride	Richard Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29 78	Apr. 30
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6 78	May 14
This Is the Night	Lili Damita-Chas. Ruggles	Apr.	8 82	Apr. 23
Thunder Below	T. Bankhead - C. Bickford-P. Lukas	June	17 69	June 25
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29 70	July 23
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22 74	May 14

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	80	Oct. 8
Billion Dollar Scandal	Carole Lombard-Rbt. Armstrong			
Eleven Lives	Frances Dee- Randolph Scott			
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11	
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	28	
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28 73	Oct. 22
If I Had a Million	Frederic March-Sylvia Sidney-Gary Cooper-Wynne Gibson-Geo. Raft	Nov.		
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Bela Lugosi			
King of the Jungle				
Lives of a Bengal Lancer, The	Fredric March - Gary Cooper-Richard Arlen			
Luxury Liner	Evelyn Brent-Sari Maritza-Zita Johann-Irving Pichel			
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7 74	Oct. 8
Night After Night	Geo. Raft-C. Cummings	Oct.	14 70	Oct. 8
No Man of Her Own	Clark Gable-Miriam Hopkins	Nov.	25 74	Oct. 8
Sign of the Cross	Fredric March - Elissa Landi-Claudette Colbert	Nov.		
Trouble In Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21	
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	15 70	Jan. 16
Fascination	Madeleine Carroll	Apr.	1 68	
Gables Mystery, The	Lester Matthews-Anne Grey	June	15 71	May 7
Her Strange Desire	Laurence Olivier	July	1 60	Aug. 13
Limping Man, The	Franklin Dyall	Aug.	1 55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept.	1 69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept.	15 70	
My Wife's Family	Gene Gerrard	Apr.	15 62	Mar. 26
Skin Game	Edmund Gwenn - Phyllis Konstam	June	1 70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug.	15 68	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8	
Ghost Valley	Tom Keene-Myrna Kennedy	May	13 54	
Westward Passage	Ann Harding	May	27 73	June 11
What Price Hollywood	Constance Bennett	June	24 88	June 18
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8 76	Apr. 23

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	19 80	July 30
Bl'l of Divorcement	John Barrymore-Billie Burke	Sept.	30 76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12 80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19 70	June 4
Come on Danger	Tom Keene	Sept.	23	
Hell's Highway	Richard Dix	Sept.	23 80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler-Woolsey-Roscoe Ates	Sept.	16 74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17 66	June 11
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept.	9 78	July 30
Office Girl	Renate Muller-J. Hulbert	Apr.	8 83	July 2
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6 73	May 7
Roar of the Dragon	Richard Dix-Gwili Andre	July	8 76	July 9
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29 79	May 14
Strange Justice	Marian Marsh-R. Denny	Sept.	16 74	Aug. 27
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29 94	May 28
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept.	2 73	Sept. 3

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace, The	Richard Dix			
Animal Kingdom	Leslie Howard-Ann Harding			
Conquerors, The	Ann Harding-Richard Dix			
End of the World				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goldie Gets Along	Lily Damita-Chas. Morton			
Hell Bent for Election	Edna May Oliver			
Just a Woman	Irene Dunne-Chas. Bickford			
King Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden			
Little Women	Lois Wilson			
Lucky Devils	Bill Boyd-Eric Linden-D. Wilson			
Men Are Such Fools	Leo Carrillo-V. Osborne			
Men of America	Bill Boyd			
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov. 15	52	Oct. 1
Penguin Pool Murder	Edna May Oliver			
Phantom Fame	Lee Tracy-Lupe Velez			
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene			
Rockabye	Constance Bennett-Joel McCrea	Oct. 7		
Secrets of the French Police	Gwili Andre-Frank Morgan			
Sport Parade, The	Joel McCrea-Marian Marsh			
Three Came Unarmed	Joel McCrea-K. Hepburn			
Topaze	John Barrymore			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Condemned to Death	Arthur Wontner	First Division	Sept. 15	65	July 23
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Galpar	Capital		91	Oct. 15
Goona Goona		First Division	Oct.	66	Aug. 27
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Peerless	Mar. 1	61	
Love Is Love	Kathe von Nagy	Ufa			June 11
Love's Command	Dolly Haas	Tobis	Apr. 26	90	May 7
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15	66	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Ralph Ince	Oct. 10	70	Oct. 8
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1	70	Apr. 23
Ringer, The	Franklyn Dyall	First Division	Sept. 15	65	June 11
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13	82	Apr. 23
Scarlet Brand, The	Bob Custer		May 7		
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19	71	May 7
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Sniper, The		Amkino	Aug. 25	68	Sept. 3
South Sea Adventures		Principal Distr. Corp.	Mar. 31	50	Apr. 9
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Tangled Fortunes	Buzz Barton		Mar. 22		
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27	92	Apr. 9
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Trapeze	Anna Sten	Protex	May 2	80	May 14
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Water Gypsies	Sari Maritza	Stanley		79	May 21

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Tarzan	Ken Maynard	Sept. 25	61	
Dynamite Ranch	Ken Maynard	July 31	59	
Hell Fire Austin	Ken Maynard	Mar. 7	71	Feb. 6
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	74	July 30
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28	57	May 28
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15	70	June 11
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	68	Sept. 17
Whistlin' Dan	Ken Maynard	Mar. 20	64	Mar. 26

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Death Kiss, The		Dec. 4	83	
False Faces	Lila Lee-Lowell Sherman	Oct. 13	62	
Fargo Express	Ken Maynard	Nov. 20	62	
Tombstone Canyon	Ken Maynard	Dec. 25		
Uptown New York	Jack Oakie-Shirley Grey	Nov. 13		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Mr. Robinson Crusoe	Douglas Fairbanks	Sept. 17	72	Oct. 1
Rain	Joan Crawford		85	Sept. 17
Scarface	Paul Muni	Mar. 26	95	May 28
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Title	Star
Cynara	Ronald Colman
Happy Ending	Mary Pickford
Happy Go Lucky	Al Jolson
I Cover the Waterfront	
Jade	(Made in Tibet and India)
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan
Masquerader, The	Ronald Colman
Perfect Understanding	Gloria Swanson

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American, The	Richard Arlen-Ralph Graves	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28	75	Mar. 19
Destry Rides Again	Tom Mix	Apr. 24	55	
Doomed Battalion, The	Tala Birell-Victor Carconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Fourth Horseman, The	Tom Mix	Sept. 29		
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Night World	Lew Ayres-Mae Clarke	May 5	58	June 4
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2	68	July 23
Rider of Death Valley	Tom Mix-Lois Wilson	May 26	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10	75	Apr. 16
Stowaway	Fay Wray-Leon Waycoff	Apr. 11	50	Mar. 19
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
Hidden Gold	Tom Mix	Nov. 3		
Laughing Boy	Zita Johann			
Laughter in Hell	Pat O'Brien-M. Kennedy			
Mummy, The	Boris Karloff-Zita Johann			
Nagana	Tala Birell-Melvyn Douglas			
Oh Promise Me	Tom Mix-Ruth Hall			
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Rebel, The	Vilma Banky-Luis Trenker			
They Had to Get Married	Summerville-Pitts			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
Man Wanted	Kay Francis	Apr. 23	63	Mar. 25
Mouthpiece, The	Sidney Fox-Warren William	May 7	86	Mar. 26
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Purchase Price, The	B. Stanwyck	July 23	68	July 16
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Stranger in Town (Reviewed under the title "Without Consent")	Ann Dvorak-David Manners	Aug. 6	66	June 18
Street of Women	Kay Francis	June 11	60	June 4
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adopted Father, The	George Arliss			
Big Stampede, The	John Wayne	Oct. 8		
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent			
Haunted Gold	John Wayne-Sheila Terry			
Illegal	Ivor Barnard			
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Inside, The	James Cagney-Mary Brian			
Match King, The	Warren William-Lili Damita	Dec. 3		
Parachute Jumper	Douglas Fairbanks, Jr.			
Radio Girl	Bebe Daniels			
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12		
Telegraph Trail, The	John Wayne	Dec. 17		
Women in Prison	Barbara Stanwyck	Dec. 10		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 18	76	Aug. 20
Law of the West	Bob Steele	Mar. 20	58	Mar. 26
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Lee Carrillo	June 5	78	
Riders of the Desert	Bob Steele	Apr. 24	59	May 28
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Trailing the Killer	(Special)	Oct. 16	63	Oct. 15

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	69	
Hypnotized	Moran and Mack	Nov. 6		
Tarnished Youth	Jetta Goudal	Dec. 18		

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Runing Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10
Down Our Street	Elizabeth Allan	Para.-British		87	July 2
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Impassive Footman, The	Owen Nares	Asso. Radio-British		69	Aug. 13
Insult	Elizabeth Allan	Para.-British		80	Aug. 27
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Money Means Nothing	John Loder	Para.-British		67	Oct. 1
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11
Women Who Play	Mary Newcomb-Benita Hume	Para-British		79	Apr. 16

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr.	21 — 1 reel	
C 234	May	9 — 1 reel	
C 235	June	7 — 1 reel	
C 236	July	26 — 1 reel	
C 237	Sept.	1 — 10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Love, Honor and He Pays	Jan.	14 — 9	Apr. 23
Wolf in Cheap Clothing	Apr.	21 — 1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr.	13	
Hic-Cups, the Champ	May	28 — 7	Sept. 24
Hollywood Goes Krazy	Feb.	13	
Lighthouse Keeping	Aug.	15	
Love Krazy	Jan.	25 — 6	Apr. 9
Paperhanger	June	21	
Piano Mover	Jan.	4	
Prosperity Blues			
Ritzy Hotel	May	9	
Seeing Stars			
Soldier Old Man	Apr.	2	
What a Knight	Mar.	14	
LAMBS GAMBOLS			
Ladies Not Allowed	Sept.	8	
Shave It With Music	Sept.	30	
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar.	2 — 10	Apr. 30
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May	31 — 1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr.	18 — 7	May 21
Duck Hunt	Jan.	28 — 7	Apr. 23
Grocery Boy, The	Feb.	3 — 1 reel	
Mad Dog, The	Mar.	5 — 7	May 21
Mickey Cuts Up	Dec.	2,'31 — 1 reel	
Mickey in Arabia	July	20	
Mickey's Revue	May	27	
Musical Farmer	July	11	
SCRAPPY CARTOONS			
Battle of the Barn	May	31	
Camping Out	Aug.	10	
Chinatown Mystery	Jan.	4 — 1 reel	
Fair Play	July	2	
Famous Bird Case, The			
Pet Shop, The	Apr.	28	
Railroad Wretch	Mar.	23	
Scrappy Minds the Baby	Nov.	16,'31 — 7	Aug. 20
Stepping Stones	May	17	
Showing Off	Nov.	16,'31 — 1 reel	
SILLY SYMPHONIES			
Bird Store, The	Jan.	16 — 7	May 21
Busy Beavers, The		7	
SUNRISE COMEDIES			
His Vacation	Sept.	8	

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July	24 — 19	
Giddy Age, The	Sept.	25 — 21½	June 4
Boudoir Butler, The	May	28 — 22	
Heavens! My Husband!	Mar.	6 — 30	Mar. 12
His Royal Shyness	Aug.	28 — 21	July 23
Speed in the Gay Nineties	Apr.	3 — 18	Mar. 26
Sunkissed Sweeties	Oct.	30 — 22	
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kid's Last Fight, The			
Pie-Covered Wagon	Oct.	30 — 10	Aug. 6
War Babies	Sept.	18 — 10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct.	2 — 9	
Killers	Oct.	30 — 10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept.	11 — 9	
Our Bird Citizens	Oct.	9 — 8	
CAMEO COMEDIES			
Mother's Holiday	Mar.	20 — 11	
Fern Emmett			
CAMERA ADVENTURES			
The Forgotten Island	Sept.	4 — 10	
The Iceless Arctic	Nov.	6 — 11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May	29 — 7	
Man Eating Sharks	Apr.	10 — 8½	June 11
Sea Going Birds	July	3 — 7	
COLUMNIST NEWSREEL			
Broadway Gossip		11	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov.	27	
Old New York	Sept.	11 — 10	
GLEASON'S SPORT FEATURETTES			
Always Kickin'	Oct.	9 — 20	
Off His Base	Sept.	18 — 20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct.	16 — 18	
Hypnotizing for Love	Aug.	21 — 16	Sept. 17
In the Clutches of Death	Nov.	13 — 14	
HODGE-PODGE			
Bubble Blowers	Sept.	11 — 10	
Fury of the Storm	July	3 — 9	July 30
Little Thrills	Oct.	23 — 9	
Prowlers, The	May	1 — 9	May 7
Women's Work	Sept.	25 — 9	
Wonder City, The	Nov.	20	
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May	8 — 20	Apr. 30
Hollywood Luck	Mar.	13 — 21	Mar. 5
MACK SENNETT COMEDIES			
Alaska Love (Andy Clyde)	July	17 — 20	
Candid Camera, The (Granger-Pangborn)	June	19 — 19	Aug. 13
Divorce A La Mode (Raymond Hatton)	May	22 — 22	May 21
Flirty Sleepwalker (Stone-Granger)	Mar.	27 — 19	Apr. 9
Line's Busy, The (Arthur Stone-D. Granger)	Apr.	24 — 19	
Neighbor Trouble (Stone-Granger)	Aug.	14 — 19	
Young Onions (Harvey-Granger)	Sept.	18 — 19	Sept. 10
MACK SENNETT FEATURETTES			
Billboard Girl (Bing Crosby)	Mar.	20 — 21	Mar. 26
Hatta Marri (Harry Gribbon)	July	10 — 20	July 2
Spot on the Rug, The (Billy Bevan)	June	19 — 19	May 21
MERMAID COMEDIES			
Big Flash, The (Harry Langdon)	Nov.	6 — 22	Oct. 15
It's a Cinch (Collins-Crane)	Mar.	27 — 20	Apr. 9
OPERALOGUES			
Idol of Seville	Aug.	28 — 21	July 30
Milady's Escapade	May	15 — 21	Apr. 30
Walpurgis Night	Oct.	30	
ROMANTIC JOURNEYS			
Lost Race, The	Mar.	13	
Mediterranean Blues	Apr.	17	
SPIRIT OF THE CAMPUS			
Yale	Oct.	9 — 10	
TERRY-TOONS			
Burlesque	Sept.	4 — 6	
Bluebeard's Brother	May	29 — 6	July 9
Bull-ero	Apr.	3 — 6	
Cocky Cock Roach	July	10 — 6	July 16
College Spirit	Oct.	16 — 6	
Farmer Al Falfa's Ape Girl	Aug.	7 — 6	
Farmer Al Falfa's Bedtime Story	June	12 — 6	June 18
Farmer Al Falfa's Birthday Party	Oct.	2 — 6	
Mad King, The	June	26 — 6	July 23
Play Ball	Mar.	6 — 6	
Radio Girl	Apr.	17 — 6	Apr. 9
Romance	May	15 — 6	May 28
Sherman Was Right	Aug.	21 — 6	
Southern Rhythm	Sept.	18 — 6	
Spring Is Here	July	24 — 6	Aug. 13
Woodland	May	1 — 6	
Ye Olde Songs	Mar.	20 — 6	Mar. 12
TOM HOWARD COMEDIES			
The Acid Test	Nov.	27	
The Mouse Trapper	Sept.	11 — 12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct.	2 — 20	
Torchy's Night Cap	Apr.	3 — 20	Mar. 26
Torchy Raises the Auntie	May	1 — 19	Apr. 30
Torchy's Two Toots	June	5 — 20	May 14
VANITY COMEDIES			
He's a Honey (Harry Barris)	Apr.	17 — 21	Apr. 9
Honeymoon Beach (Billy Bevan-Glenn Tryon)	Oct.	23 — 21	
Now's the Time (Harry Barris)	June	12 — 20	June 4
Ship A-Hooey (Glenn Tryon)	Aug.	7 — 22	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug.	28 — 8	
29 Manhattan Medley	Sept.	18 — 10	
30 By-Ways of France	Sept.	11 — 9	
31 Zanzibar	Oct.	9 — 9	
32 Incredible India	Aug.	21 — 9	
33 The Tom-Tom Trail	Sept.	4 — 9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct.	16 — 8	
36 Fisherman's Fortune	Oct.	2 — 9	
37 Rhineland Memories	Sept.	25 — 8	
38 Pirate Isles	Nov.	27 — 9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct.	23 — 9	
42 In the Guianas	Dec.	25 — 9	
43 Venetian Holiday	Oct.	30 — 10	
44 Havana Ho!	Nov.	6 — 9	
45 Paths in Palestine	Nov.	13 — 8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs	Dec.	11	
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli	Dec.	18	
53 Alpine Echoes	Aug.	14	
54 Ricksha Rhythm	Nov.	20	
55 From Kashmir to the Khyber	Dec.	4	
56 Sicilian Sunshine			
57 Boardwalks of New York			
58 When In Rome			
59 Gorges of the Giants			
60 Railroad Rhapsody			
61 Mississippi Showboats			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Love Pains	Feb.	13 — 21	Apr. 23
Too Many Women	May	14 — 19	
You're Telling Me	Apr.	16 — 19	
Wild Babies		17	
CHARLEY CHASE			
First In War	May	28 — 20	Apr. 9
Girl Grief	Oct.	8	
In Walked Charley	Apr.	23 — 21	
Mr. Bride	Dec.	24	
Now We'll Tell One	Nov.	19 — 19	Oct. 22
Young Ironsides	Sept.	3	
FISHERMAN'S PARADISE			
Color Scales		9	May 14
Fisherman's Paradise	Aug.	15,'31 — 10	
Piscatorial Pleasures	Nov.	28,'31 — 9	
Sharks and Swordfish	Oct.	24,'31 — 10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept.	24 — 9	
Come Back to Erin		9	June 4
Cradles of Creed	Feb.	6 — 10	
Home Sweet Home	Jan.	9	
London, City of Tradition	Feb.	6 — 10	
Over the Seas to Borneo		9	
Romantic Argentina	Aug.	27 — 9	
World Dances, The		9	
FLIP, THE FROG			
Bully		7	
Fire, Fire		6	Mar. 5
Milkman, The	Feb.	20 — 7	
Puppy Love		7	
School Days		7	
What A Life	Mar.	26 — 7	Apr. 23
LAUREL & HARDY			
Chimp, The	May	21 — 25	Apr. 9
County Hospital	June	25 — 20	Apr. 23
Music Box	Apr.	16 — 29	Mar. 12
Scram	Sept.	10 — 21	Oct. 15
ODDITIES			
Chili and Chills	Sept.	10	
Sea Spiders	Aug.	13 — 9	
OUR GANG			
Birthday Blues	Nov.	12	
Choo Choo	May	7 — 20	May 21
Free Wheeling	Oct.	1	
Hook and Ladder	Aug.	27	
Pooch	June	4 — 21	May 28
Spanky	Mar.	26 — 20	Apr. 9
PITTS-TODD			
Alum and Eve	Sept.	24 — 18	Aug. 13
Old Bull	June	4 — 20	May 7
Red Noses	Mar.	19 — 21	Mar. 26
Seal Skins	Feb.	6 — 21	
Show Business	Aug.	20	
Soilers, The	Oct.	29	
Strictly Unreliable	Apr.	30 — 20	
SPORT CHAMPIONS			
Athletic Daze	Mar.	26 — 10	June 11
Chalk Up	Dec.	10 — 10	
Desert Regatta	Sept.	17 — 10	
Flying Spikes	Apr.	16 — 9	
Lesson in Golf, A	Jan.	16 — 10	
Old Spanish Custom	Oct.	15 — 10	
Olympic Events	Mar.	5 — 10	May 28
Snow Birds	Aug.	20 — 10	
Swing High	Nov.	12 — 10	
Timber Toppers	May	7 — 9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept.	22	
Thundering Taxis	Sept.	17	
What Price Taxi	Aug.	13	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug.	26 — 10	Aug. 13
No. 2	Sept.	23 — 1 reel	
No. 3	Oct.	21 — 1 reel	
No. 4	Nov.	18	
No. 5	Dec.	16	
ONE REEL ACTS			
Babbling Book, The (Burns and Allen)	Mar.	11 — 10	May 7
Beyond the Blue Horizon (Vincent Lopez)	Apr.	1	
Breaking Even (Tom Howard)	Sept.	30	
Bridge It Is (The Musketeers)	May	13	
Bun Voyage (Lester Allen)	June	3	
Cheaper to Rent (Willie West & McGinty)	Sept.	19,'31 — 10	Apr. 23
Close Harmony (Boswell Sisters)	Jan.	9	
Coffee and Aspirin (Solly Ward)	Apr.	8	
Hollywood Beauty Hints	July	15	
Ireno (Ethel Merman)	July	1	
Jazz Reporters (Charlie Davis & Gang)	Nov.	21,'31	
Knowmore College (Rudy Vallee)	Apr.	15	
Meet the Winner (Tom Howard)	May	6	
Musical Doctor (Rudy Vallee)	Oct.	28 — 10	Oct. 1
Naughty Cal (Lillian Roth)	Feb.	19	
Oh My Operation (Burns and Allen)	Jan.	16	
Old Man Blues (Ethel Merman)	Mar.	18	
Old Songs for New (Technicolor)	Mar.	4 — 10	Feb. 20
Out of Tune (Herb Williams)	Feb.	12	
Patents Pending (Burns and Allen)	Aug.	5	
Pro and Con (Tom Howard-Alan Brooks)	July	8	
Quit Your Kickin' (Red Donahue)	Jan.	23	
Rhapsody in Black & Blue (Louis Armstrong)	Sept.	2	
Roaming (Ethel Merman)	Nov.	28,'31	
Seat on the Curb, A (Hugh Cameron Arthur Aylesworth)	June	24 — 7	Aug. 13

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Singapore Sue	June 10	10	Aug. 13
Anna Chang			
Switzerland	Apr. 29		
Lester Allen			
Taxi Tangle	Dec. 19,'31	10	Mar. 19
Jack Benny			
Ten Dollars or Ten Days	July 22		
Eddie Younger and His Mountaineers			
Those Blues	May 27		
Vincent Lopez			
Your Hat	Nov. 25		
Burns & Allen			
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionables — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June 17		
Down Among the Sugar Cane	Aug. 26		
Lillian Roth			
Just a Gigolo	Sept. 9		
Irene Bordoni			
Just One More Chance	Apr. 1		
Let Me Call You Sweetheart	May 20	1 reel	
Ethel Merman			
Oh, How I Hate to Get Up in the Morning	Apr. 22	7	May 7
Romantic Melodies	Oct. 21	1 reel	
The Street Singer			
Rudy Vallee Melodies	Aug. 5	1 reel	
Rudy Vallee			
School Days	Sept. 30		
Gus Edwards			
Shine On Harvest Moon	May 6	1 reel	
Alice Joy			
Sing a Song	Dec. 2		
James Melton			
Time On My Hands	Dec. 23		
Ethel Merman			
When It's Sleep Time Down South	Nov. 11	1 reel	
Boswell Sisters			
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb. 19	1 reel	
Wait Till the Sun Shines Nellie	Mar. 4	1 reel	
You Try Somebody Else	July 29	10	June 25
Ethel Merman			
SCREEN SOUVENIRS			
No. 6—Old Time Novelty	Jan. 2	1 reel	
No. 7—Old Time Novelty	Jan. 30	1 reel	
No. 8—Old Time Novelty	Feb. 26	1 reel	
No. 9—Old Time Novelty	Mar. 25	10	Apr. 9
No. 10—Old Time Novelty	Apr. 22	1 reel	
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19	1 reel	
Catch 'Em Young	Dec. 9	10	Oct. 15
Fighting Fins	Sept. 16		
Stuff on the Ball	Oct. 11		
Water Jamboree	Nov. 14	1 reel	
TALKARTOONS			
Admission Free	June 10		
A Hunting We Did Go	Apr. 29	1 reel	
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Blowout	Nov. 25	1 reel	
Betty Boop for President	Nov. 14	7	Oct. 1
Betty Boop Limited	July 1		
Betty Boop, M.D.	Sept. 2		
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Boop-Oop-A-Doop	Jan. 23	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Chess Nuts	May 13		
Crazy Town	Mar. 25	1 reel	
Dancing Fool	Apr. 8	1 reel	
Hide and Seek	May 27	7	Apr. 16
In the Shade of the Old Apple Sauce	Oct. 17,'31	1 reel	
Jack and the Beanstalk	Nov. 21,'31	1 reel	
Kidnapping (Tent.)	July 1	1 reel	
Mask-a-Raid	Nov. 7,'31	1 reel	
Minnie the Moocher	Feb. 26	1 reel	
Cab Calloway			
Minding the Baby	Sept. 26	1 reel	
Robot, The	Feb. 5	1 reel	
Stopping the Show	Aug. 12		
Swim or Sink	Mar. 11	7	Apr. 16
TWO REEL COMEDIES			
All Sealed Up	Mar. 18		
Al St. John			
Arabian Shrieks, The	Mar. 4	22	Feb. 13
Smith & Dale			
Auto Intoxication	Oct. 17,'31		
Ford Sterling			
Big Splash, The	Jan. 17		
Weismuller-Kruger			
Blue of the Night			Sept. 10
Bing Crosby			
Bridge It Is	May 13		
The Musketeers			
Courting Trouble	Oct. 28	2 reels	
Sennett Star			
Door Knocker, The	May 27		
Al St. John			
Dunker, The	Apr. 1	19	May 7
Billy House			
Harem Scarem	June 10		
Al St. John			
Hawkins and Watkins, Inc.	July 8	22	Sept. 3
His Week End	May 13		
Johnny Burke			
Jimmy's New Yacht	June 3		
Light House Love	May 6		
Ma's Pride and Joy	Oct. 14	18	Aug. 27
Donald Novis			
Mlle. Irene The Great	Nov. 7,'31		
Al St. John			
Meet the Senator	May 20		
Mysterious Mystery, The	Feb. 12		
Johnny Burke			
Pretty Puppies	Jan. 2		
Ford Sterling			
Prosperity Pays (Tent.)	Nov. 4		
Put Up Job, A	Jan. 23		
Dane & Arthur			
Rookie, The	Apr. 29		
Tom Howard			
Shove Off	Oct. 31,'31		
Dane & Arthur			
Singing Plumber	Sept. 23		
Donald Novis			
Summer Daze	Apr. 15	20	May 14
Dane & Arthur			
Twenty Horses	Apr. 29		
Ford Sterling			
Unemployed Ghost, The	Dec. 19,'31		
Tom Howard			
Up Popped The Ghost	July 22		
What Price Air	June 24	20	June 18
Tom Howard			
Where East Meets Vest	Nov. 28,'31		
Smith & Dale			

POWERS PICTURES, INC.

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control	Sept. 1	12	
(Capt. James A. Mollison-Amy Johnson)			
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 9
Light of Love	Oct. 15	9	
Mystery of Marriage, The		18	Apr. 9
Special Messengers		9	Mar. 26

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July 30	5½	Sept. 3
Cat's Canary, The	Mar. 26	7	
Chinese Jinks	July 23	7	
Circus Romance	June 25	7	
Farmerette	June 11	6	
Fly Frolic	Mar. 5	7	
Happy Pole	May 14		
Last Dance, The	Nov. 23'31	8	
Magic Art	Apr. 25	7	
Nursery Scandal	Aug. 26	7	
Romeo Monk, A	Feb. 20	7	
Spring Antics	May 21	7	May 21
Stone Age Error	July 9	7½	
Wild Goose Chase, The	Aug. 12	7	Aug. 6
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar. 21	19	
CHARLIE CHAPLIN			
Cure, The	Aug. 19		
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov. 16,'31	19	
Extra, Extra	Apr. 4	20	May 7
News Hound, The	Jan. 25	20	
Pete Burke, Reporter	June 13	20	
Promoter, The	May 30	17	June 4
GAY GIRL COMEDIES			
Gigolettes	May 23	18	
Only Men Wanted	Feb. 8	20	
Riders of Riley	Oct. 26,'31		
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar. 12	9	
Ducks and Drakes	Dec. 14,'31	10	
Flying Leather	Feb. 27	8	
Pack and Saddle	Oct. 19,'31	11	
Slim Figuring	Feb. 6	10	
Uncrowned Champion	Nov. 30,'31	10	
MASQUERS COMEDIES			
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Wide Open Spaces	Dec. 28,'31	20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Mother-in-Law's Day	Apr. 25	20	
Parlor, Bedroom and Wrath			
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb. 29	18	
Doomed to Win	Dec. 21,'31	10	
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr. 11	17	July 2
Perfect 36	June 20	17	
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June 18	9	
Empire of the Sun	Apr. 25		
Fallen Empire	July 27,'31	10	
Second Paradise	Mar. 19	9	
Shanghai	May 23		
Singapore	Aug. 5	9	
Wild New Guinea	July 23	9	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
Hurry Call, A	Mar. 12	16	
Many a Slip	Dec. 19,'31	19	
Slip at the Switch, A	Apr. 16	18	May 7
HARRY SWEET COMEDIES			
Iceman's Ball, The	Aug. 12	20	Aug. 13
HEADLINER SERIES			
House Dick, The	Oct. 17,'31	18	
Jimmy Savo			
Jitters, the Butler		22	Aug. 20
Clark and McCullough			
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr. 16	11	Apr. 30
Double Decoy	Dec. 16,'31	11	
Endurance Flight	Feb. 13	20	
Ether Talks	Dec. 12,'31	11	
Secretary Preferred	Mar. 26	11	May 14
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May 16,'31	21	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Golden Rule	June 4	19	
Mickey's Helping Hand	Dec. 19,'31	18	
Mickey's Holiday	Mar. 5	19	
Mickey's Sideline	Dec. 26,'31	19	
Mickey's Thrill Hunters	Sept. 19,'31	18	
Mickey's Travels	Feb. 20	20	
Mickey's Wildcats	Sept. 12,'31	18	
NED SPARKS SERIES			
When Summons Comes	Feb. 20	18	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept. 26,'31	21	
Mystery of Compartment C	Oct. 31,'31	21	
Swift Justice	Jan. 2	21	
Self Condemned	Feb. 27	20	Apr. 9
ROSCOE ATES SERIES			
Never the Twins Shall Meet	Feb. 13	20	
Use Your Noodle	Oct. 31,'31	20	
TOM AND JERRY SERIES			
In the Bag	Mar. 26	7	
Joint Wipers	Apr. 23		
Jolly Fish	Aug. 19		
Jungle Jam	Nov. 14,'31	8	
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Rabid Hunters	Feb. 27	7	
Redskin Blues	July 23	7	
Rocketeers	Jan. 30	7	
Swiss Trick, A	Dec. 19,'31	7	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30
CAPITAL			
Japanese Rome		10	Mar. 5
Isle of Isolation		10	July 30
CENTRAL FILM			
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19
MARY WARNER			
The Mozelle		9	Oct. 15
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Killing the Killer		11	July 30
Mexico		43	June 11
Isle of Peril		32	July 16
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11
German Students on a Ramble Through Greece		11	Mar. 26
Last Pelicans in Europe		10	May 7
Secrets of an Eggshell		13	Mar. 26
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
Mickey's Nightmare	Aug. 5	7½	Oct. 8
Mickey's Revue		7	Oct. 1
Touchdown Mickey	Sept. 21		
Trader Mickey	Aug. 26	7	
SILLY SYMPHONIES			
Bears and Bees	July 15	6½	
Bugs in Love	Oct. 7	7	
Flowers and Trees	Sept. 9	8	Oct. 15
Just Dogs	Aug. 12	7	
King Neptune		7	
Wayward Canary, A			

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28	7	Apr. 23
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7	June 25
Clown, The	Dec. 21,'31	6	Jan. 16
Day Nurse	Aug. 1	1 reel	
Fisherman, The	Dec. 7,'31	7	Jan. 9
Foiled	Apr. 25		
Grandma's Pet	Jan. 18	8	June 4
Great Guns	Feb. 29	1 reel	
Jungle Jumble, A	July 4	1 reel	
Let's Eat	Apr. 25	7	Apr. 30

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Making Good	Apr.	11	7 July 23
Mechanical Cow	Jan.	4	Jan. 30
Mechanical Man	Feb.	15	1 reel
Oh, Teacher	Feb.	1	1 reel
To The Rescue	May	23	
Wet Knight, A	June	20	1 reel
Wild and Wooly	Nov.	21	1 reel
Winged Horse	May	9	1 reel
Wins Out	Mar.	14	
POOCH CARTOONS			
Athlete, The	Aug.	29	8 Sept. 10
Butcher Boy, The	Sept.	26	7 Sept. 17
Crowd Snores, The	Oct.	24	1 reel
Underdog, The	Nov.	7	1 reel
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec.	16,'31	16 Jan. 2
No. 5—The Red Shadow	Jan.	20	2 reels
No. 6—Circus Showup	Feb.	17	18 Feb. 6
SPORT REELS			
Basket Ball Reel No. 2, Doc Meanwell	Dec.	28,'31	1 reel
Basket Ball Reel No. 3, Doc Meanwell	Jan.	4	1 reel
Notre Dame Football			
Developing a Football Team, Pop Warner Football	Nov.	2,31	10
Fancy Curves, Babe Ruth No. 4	Mar.	7	1 reel
Just Pals, Babe Ruth No. 2	Feb.	22	1 reel
Over the Fence, Babe Ruth No. 5	Mar.	14	1 reel
Perfect Control, Babe Ruth No. 3	Feb.	29	9 May 14
Running with Paddock, Chas. Paddock	Apr.	11	10 Apr. 23
Slide, Babe, Slide, Babe Ruth No. 1	Feb.	15	1 reel
Victory Plays, Tilden Tennis Reel	May	2	9 May 7
STRANGE AS IT SEEMS SERIES			
No. 18—Novelty	Apr.	18	9 May 14
No. 19—Novelty	May	16	1 reel
No. 20—Novelty	July	18	1 reel
No. 21—Novelty	Aug.	22	1 reel
No. 22—Novelty	Sept.	19	1 reel
No. 23—Novelty	Oct.	17	1 reel
No. 24—Novelty	Nov.	14	1 reel
UNIVERSAL BREVITIES			
Dr. Jeykil's Hide	Sept.	26	9 Oct. 1
Good Old Days, The	Nov.	21	1 reel
Greeks Had No Words for Them, The	Oct.	24	1 reel
Runt Page, The	Apr.	11	1 reel
Unshod Maiden, The	Apr.	18	1 reel
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July	28	2 reels
Around the World in 18 Minutes	June	15	18
Boys Will Be Boys, Frank Albertson	Nov.	30	2 reels
Dancing Daddies, E. Lambert			17 May 21
Doctor's Orders	June	29	2 reels
Hesitating Love	Nov.	26	2 reels
Finishing Touch, Skeets Gallagher June Clyde	Oct.	19	2 reels
Hollywood Kids	July	13	2 reels
Foiled Again	June	1	2 reels
Hollywood Handicap, A	Aug.	10	2 reels
In the Bag	Apr.	5	21 Mar. 26
Eyes Have It, The, Slim Summerville	Mar.	9	2 reels
Marriage Wow, The, Bert Roach	Apr.	20	16 Mar. 26
Meet the Princess, Slim Summerville	May	4	17 Apr. 16
Monkeyshines, Daphne Pollard	Mar.	23	2 reels
Officer, Save My Child, Slim Summerville	Nov.	2	2 reels
Robinson Crusoe & Son, Lloyd Hamilton	Feb.	24	2 reels
(1932-33 SEASON)			
Kid Glove Kisses, Slim Summerville	Sept.	21	
Union Wages, Louise Fazenda	Aug.	31	20 Sept. 17
Who, Me, Frank Albertson	Sept.	7	2 reels
Yoo Hoo! James Gleason	Oct.	5	21 Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2	reels
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1	reel
BIG STAR COMEDIES			
No. 6—Shake a Leg, Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor, Benny Rubin		2	reels
No. 8—Maybe I'm Wrong, Richy Craig, Jr.		18	May 28
No. 9—The Toreador, Joe Penner		17	May 7
No. 10—On Edge, Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest, Thelma White and Fanny Watson		2	reels
No. 12—In the Family, Thelma White and Fanny Watson		2	reels
BIG V COMEDIES			
No. 1—Sherlock's Home, Jack Haley			
No. 2—Here, Prince, Joe Penner			
No. 3—You Call It Madness, Richy Craig, Jr.			
No. 4—Hey, Pop, Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn, Jack Haley			
No. 6—The Run Around, William Demarest			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive, Billy Hayes-Bobby Jordan		1	reel
No. 2—Batter Up, Billy Hayes-Bobby Jordan		1	reel
No. 3—One Good Deed, Billy Hayes-Dave Gorcey		9	
No. 4—Detectives, Billy Hayes-Dave Gorcey		9	Mar. 5
No. 6—His Honor, Penrod, Billy Hayes-Dave Gorcey		9	Mar. 19
No. 7—Hot Dog		1	reel
No. 8—Penrod's Bull Pen, Billy Hayes-Dave Gorcey		1	reel
BROADWAY BREVITIES			
No. 3—Footlights		19	Jan. 16
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover, Jack Haley		19	Feb. 13
No. 6—Subway Symphony		18	Mar. 26
No. 7—Sea Legs		19	Apr. 23
No. 8—Absentminded Abner, Jack Haley		2	reels
No. 9—A Regular Trouper, Ruth Etting		19	July 23
No. 10—A Mail Bride, Ruth Etting		18	June 4
No. 11—Artistic Temper, Ruth Etting			
No. 12—What an Idea, Harriet Hilliard		18	June 25
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2	reels
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Moonbeams			
No. 6—Bad Boy			
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
No. 2—Rambling Round Radio Row			
No. 3—Rambling Round Radio Row			
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
MELODY MASTERS			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic, Benny Meroff and His Band		8	
No. 6—Up on the Farm, Henry Santrey and His Band		1	reel
No. 7—Pie, Pie, Blackbird, Eubie Blake and Band-Nina Mae McKinney		9	Apr. 23
No. 8—Music to My Ears		9	June 25
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears, Jack Denney and Band			
No. 2—Municipal Band Wagon			
No. 3—Small's Paradise Band			
No. 4—The Lease Breakers, Aunt Jemima			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 9
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was In the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13
The Naggers' Anniversary		1	reel
The Naggers at the Opera		1	reel
The Naggers Go Ritzy		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1	reel
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They Are, The, Primo Canera		2	reels
Gypsy Caravan, Martinelli		1	reel
Handy Guy, The, Earl Sande		2	reels
Rhythms of a Big City		1	reel
Season's Greetings, The, Christmas Special		5	
Trip to Tibet, A		1	reel
Washington, The Man and the Capital, Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face, Victor More			
Bitter Half, The, Ann Codde		9	Feb. 13
Military Post, The, Roberto Guzman			
No-Account, The, Hardie-Hutchison			
No Questions Asked, Little Billy			
Second Childhood		7	Dec. 26,'31
Strong Arm, The, Harrington-O'Neill			
Travel Hogs, Hugh Cameron-Dave Chasen		9	Nov. 28,'31
ORGAN SONG-NATAS			
For You, Organ-Vocal		1	reel
Say a Little Prayer for Me, Organ-Vocal		1	reel
When Your Lover Has Gone, Organ-Vocal		1	reel
JOE PENNER COMEDIES			
Moving In		2	reels
Rough Sailing		16	
Stutterless Romance, A		1	reel
Where Men Are Men		2	reels
PEPPER POT SERIES			
No. 1—The Eyes Have It, Edgar Bergen		10	Dec. 12,'31
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie, Marjorie Beebe			
No. 4—High School Hoofer, Hal Le Roy		10	Jan. 9
No. 5—Free and Easy, Edgar Bergen			
No. 6—Cigars, Cigarettes, Marjorie Beebe		10	Mar. 26
No. 7—The Movie Album		10	Mar. 26
No. 8—The Wise Quacker, Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7
No. 10—Campus Spirit, The, Douglas Stanbury and N. Y. U. Glee Club		9	May 21
No. 11—Napoleon's Bust, Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Love Thy Neighbor			
No. 2—Nickelette			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—You're Killing Me			
No. 6—Around the World in 8 Minutes		8	Aug. 20
No. 7—Contact			
No. 8—If I'm Elected			
No. 9—King Salmon			
No. 10—Babe O'Mine			
SPORTSLANT SERIES—TED HUSING			
No. 8		1	reel
No. 9		1	reel
No. 10		1	reel
No. 11		1	reel
No. 12		1	reel
No. 13		1	reel
SPORTSLANT SERIES (New) TED HUSING		1	reel
No. 1			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2	reels
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder In the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two			
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The, Frank McGlynn, Jr.-Mary Murray			
For Two Cents, De Wolf Hopper			June 6,'31
Freshman Love, Ruth Etting			
Old Lace, Ruth Etting			
Politics, George Jessel		18	Jan. 30
Regular Trouper, A, Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1	reel
No. 2—Southern India		9	
No. 3—Road to Mandalay		1	reel
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1	reel
No. 7—Oberammergau		1	reel
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1	reel
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1	reel
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		1	reel
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1	reel
No. 2—Transportation of the World		1	reel
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1	reel
No. 5—From Bethlehem to Jerusalem		1	reel
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Streets of the World		1	reel
No. 8—Beauty Spots of the World		1	reel

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier, Creighton Chaney	Sept. 2		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery, Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 16
Detective Lloyd, Jack Lloyd	Jan. 4		Jan. 16
Heroes of the West, Noah Berry, Jr.	June 20	18 (each)	June 18
Jungle Mystery, Tom Tyler	Sept. 12		
Lost Special, Frank Albertson	Dec. 5		

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of the funniest people to guarantee
double-barrelled entertainment.

HE LEARNED about WOMEN

with
STUART ERWIN
SUSAN
ALISON SKIPWORTH
FLEMING

A Paramount Picture

MOTION PICTURE
HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Paramount Declares for Decentralizing–Katz Quits

Vol. 109, No. 6 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* November 5, 1932

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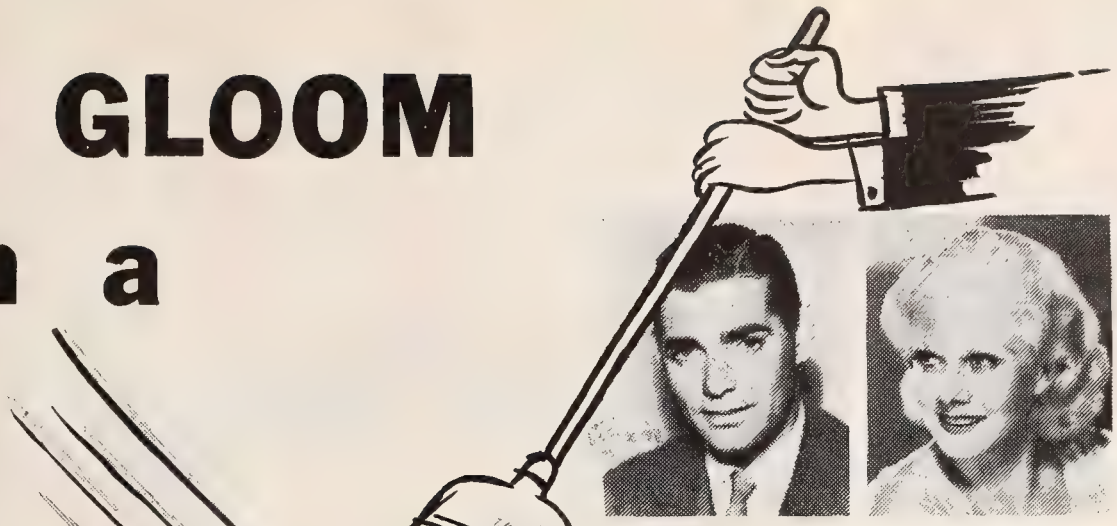
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They were BORN *to* CO-STAR!

RED

DUST

CLARK GABLE — JEAN HARLOW

Gold dust describes it better! Wow, what a crowd-getter!

SEE IMPORTANT
PROSPERITY
announcement
Opposite Page 26

LOS ANGELES—Simultaneous engagements. At Pantages it broke opening matinee record; in three days exceeded full week of "Tarzan." Total for the week almost equalled *combined* total of "Tarzan" and "Emma." That's *something!* At United Artists Theatre "Red Dust" delivered same sensational business!

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WITH

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EVERY AN...

T...

So true that at th... headlong flight fr... expose! So true... glare of busy stre... masterpiece! But... to the surging ... superhuman cou... possible — the p... story of his en... from the tortures... on earth, and fron... ory of his four gr...



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... he'll never risk the
... see his own great
...can thrill *today*
...life epic his
... has made
...stopping
... flight
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...oves!

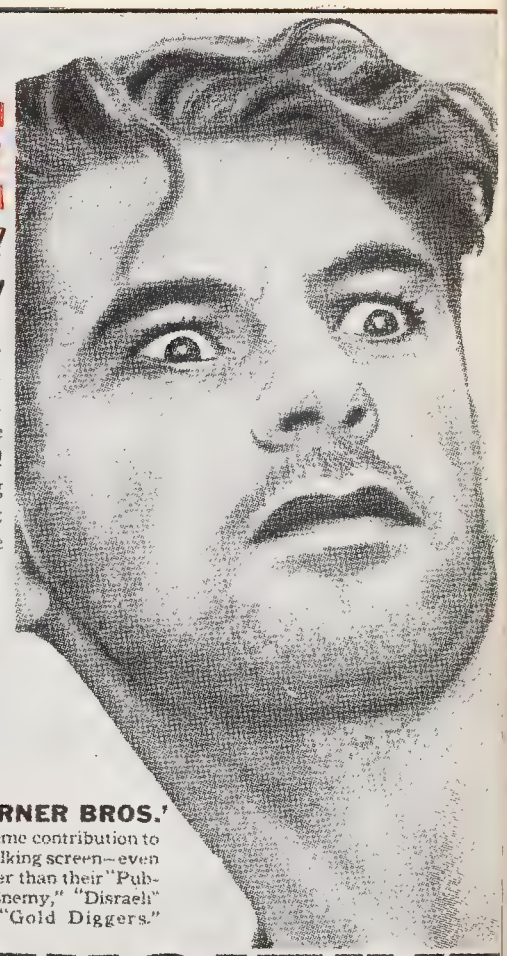
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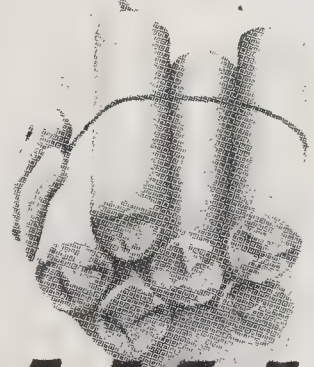


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VOTE
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CHARLES FARRELL
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TESS OF THE STORM COUNTRY
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JANET GAYNOR
CHARLES FARRELL
IN
TESS OF THE STORM COUNTRY
FOX PICTURE
VOTE
Bill Rause

(Adv.)

NOV -4 1932
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MOTION PICTURE HERALD

Vol. 109, No. 6 November 5, 1932

Decentralized Theatre Operation

By Martin Quigley

THE dominating significance of the resignation of Mr. Sam Katz from the Paramount Publix organization is the fact that this resignation marks the end of that vast trend toward the circuiting of theatres nationally which for a time threatened to overwhelm the industry.

Mr. Katz, since his great initial success with a local chain of theatres in Chicago, has been the industry's chief advocate and promoter of the plan to establish and maintain a nation-wide circuit of theatres, including, if possible, several thousand houses. It was Mr. Katz's theory that a vast chain of theatres under centralized executive direction, standardized in operation and conforming generally to a uniform policy, would provide the instrument with which to stabilize the industry, control production, and generally attain the best results possible out of the business of motion pictures.

Mr. Katz brought to the execution of his plan one of the finest business intelligences which has been disclosed in any leading industry in a decade. And to this intelligence were added an extraordinary capacity for work and an unusually keen talent for organization.

But all of these qualities of business leadership were not adequate for the realization of the plan for the simple reasons that the plan itself is actually unworkable, and in addition it constantly stood at violence against many of the best interests of the industry and the motion picture. Every gain made by his plan represented a loss with respect to the fullest development of the industry and the motion picture.

The essential weakness of the vast theatre circuit idea was that it sought to regiment the motion picture and the personnel of the industry. It sought national chain-store operation for theatres. It sought to make production and production activities conform with the bottle-neck requirements of the executive management of the circuit. It sought to control the motion picture and the industry through the arbitrary buying power of a single entrenched interest.

In a form of human activity where individual initiative and enterprise count most it aimed to introduce standardized methods which were more suggestive of the Ford factory than the show business. It was an idea characteristic of the boom days of mass production, mass operation and grand scale activity generally, and, like many similar ideas, it has been found not to work.

Hundreds of times in print the writer of this article has contended against the great theatre circuit idea. Repeatedly it has been pointed out that vast hazards lie in the path of this operation.

While claiming to have stood out relentlessly against the desirability and the feasibility of the great circuit, it is freely admitted that the writer at no time envisioned the tremendous financial havoc which the prosecution of the idea has brought to the industry and to the several principal companies which devoted themselves to the creation of vast theatre circuits.

The tremendous losses which have come to this industry are all mainly attributable to the cost of theatre acquisitions and to the losses sustained in the attempt to operate the acquired properties. As prodigal as Hollywood has been, its record is a flattering one alongside of what has happened to various of the companies in the theatre field. This industry is not now—nor ever has been—badly off in production and distribution; if the losses which were sustained in the theatres had been avoided the leading companies would have weathered the depression in a manner that would have inspired great confidence in the stability of the business.

The exorbitant prices which have been paid in Hollywood for talent and material have been small-change items as compared with the exorbitant prices which were paid for theatre properties in that mad scramble for circuit expansion. Properties were not sold, they were bought, and the buyer rushed in with all of the frenzy of a person thirsting for power, rather than as a businessman making a deal.

The day of reckoning was, of course, hastened by the depression, but the result was inevitable. It was preordained by the nature of the business and by the essential weaknesses of the plan.

While the losses which have been sustained may be lamented over and while the defeated ambitions may be sympathized with, the industry as a whole and particularly the personnel of the exhibition branch of the business may regard the break-up of the great circuit movement as a real benefaction.

Individually owned theatres or groups of theatres contained within reasonable and workable territorial circuits can better serve the public, and in better serving the public they must necessarily better contribute to the welfare and prosperity of the industry. Production, freed of the threatened domination of buying power, can better proceed with its job, dependent only upon the results which may be obtained after having had free access to such playing dates as the merits of its product—and no other considerations—warrants.

The industry is returning to a condition of free and open competition—the single condition under which all of its real progress has been made.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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"ON THE SCREEN FOR THE SCREEN"

by Terry Ramsaye

THE motion picture industry aggressively and industriously uses every known medium and device to sell motion pictures—and none of them to sell *the motion picture.*

The motion picture industry alone has important access to the one great medium of address to the public which other commercial interests would pay millions to invade—the screen. But the motion picture's only message to the public on the screen is "Coming Next Week." The trailer, worthy as it is, can sell the show for tomorrow and next week, but there remains the greater opportunity to sell the show for the next year.

All that the box office public has heard about the motion picture as an institution, from the screen, since the coming of sound, has been in the current comedies, "Once in a Lifetime" and "Movie Crazy." They are both excellent entertainment, which is what they set out to be. But neither sells the audience the motion picture.

The motion picture has risen to dominance in the world of theatrical amusement because it has continuously presented *the world's best box office buy for the money*—and for no other reason whatever.

In these days of readjustment buying habits are being reshaped and realigned. The advertising pages of industry and the whole complexion of the face of merchandising proves that at a glance. It would therefore seem discreet for the motion picture industry to give a thought to re-selling itself to the amusement consuming public. All of the directly competitive amusement enterprises, and an endless array of less obvious competitions for the spenders' dollars, are engaging anew in a great diversity of campaigns for consumer attention.

It would be vastly costly for the motion picture industry to set forth in printed page and billboard and on the radio the story of the special merits of the screen. Such a campaign, to be important, would run into the millions. But it would seem possible, for the expenditure of relatively little directly outlaid capital, to utilize the production, distribution and exhibition machinery to conduct a campaign on the screen for the screen that could be worth millions in institutional value.

The public does not need, and should not have, any further enlightenment on "how movies are made," any more studio visiting expeditions or other illusion dispelling expositions. The public does need, and may well be given, a much sounder view of some of the realities about the motion picture, a concept of it as something beyond the tinsel traditions created and fostered by the fan magazine press, better than the innuendo patter of the columnists and the cosmic piffle whispers of the radio gossipers. Steel, railroads, motors, the press—all these have a status of a certain substantiality in the public mind in which the motion picture could profitably share. Such a sharing, too, would be reflected in every phase of motion picture interest, from the box offices to the halls of legislation.

All of which is likely to be admitted. The problem is how something might be done about it. Such movements generally start with a committee. And matters that start with a committee more often than not die there, too. The old saw, *Everybody's business is nobody's business,* is too true.

The motion picture industry, compact and closely knit as it is, with the great community of interest involved, has all of the resources of skill and equipment necessary to the execution of such a project. If it could in some manner get one capable production man, in one studio, so assigned that it was his business to make such a picture or series of pictures to go *on* the screen *for* the screen, it would get done. Now is the time the industry needs it most.

CIRCUIT DECENTRALIZATION UPHELD AS SAM KATZ QUITS PARAMOUNT

Hertz' Insistence on Policy of Local Autonomy Brings Abrupt Resignation of Publix's Organizer at Height of His Influence; Chain Idea Seen Hit

Paramount Publix Corporation, greatest of circuit exhibitors, this week officially and publicly engaged in a direct reversal of its national policy with a declaration for decentralization of theatre control. This is to be observed as a milestone in motion picture operation, re-asserting the power of the individual exhibitor against the mass machine. This represented crystallization of the moves in the making presented by Motion Picture Herald last week.

This development in the affairs of Paramount Publix was accompanied by corporation dramatics of high intensity at a meeting of the executive committee high in the Paramount tower, at "the cross roads of the world," last Friday night, when Sam Katz, vice-president, at the crest of a rocket rise to power, resigned giving Broadway and all filmland its sharpest thrill of a twelvemonth.

With a celerity and abruptness matching Mr. Katz' action, the announcement of his resignation was forthwith made by the corporation by telephone that night.

Mr. Katz went to his apartment in Park Avenue, and Paramount executives went into the polite silences, issuing words of mere formality. Broadway and Hollywood boiled and bubbled with excitement, rumors and conjectures, forgetting quite, in the excitement over personalities, the larger aspect of the affair as the unchaining of the greatest chain in the industry, and as a manifestation of phenomena fundamentally important to every branch and aspect of the industry.

At its peak of development, the Paramount Publix chain held in the close control of Mr. Katz and the New York home office, 1,200 theatres, operated by law and rule and formula at long range across the nation.

While Broadway was speculating about the affairs of Mr. Katz, guessing, without foundation, that he was going to RKO, that he was going to form his own company, that he was going to be called back to Paramount Publix, the corporation was making ready and hastening to press a special edition of its house organ, "Publix Opinion," with a news announcement embodying a statement from John Hertz, of Chicago and Yellow Cab fame, chairman of the finance committee, and carrying in a parallel column a statement from Adolph Zukor, president, the whole under a flaming red page-wide head:

MR. SAM KATZ RESIGNS— PERSONNEL AND POLICIES WILL REMAIN UNCHANGED

The official news story presented by the corporation said:

Mr. Sam Katz resigned as vice-president of the Paramount Publix Corporation last Friday evening in a move that came with startling and unexpected speed.

Functions formerly exercised by Mr. Katz will be assumed immediately by the Executive Committee of the organization. The executives heretofore reporting to Mr. Katz will report to Mr. Hertz, representing the Executive Committee.

The business of the company will continue as usual without any changes in function or personnel. Neither will there be any changes in the policies or activities of the organization.

Explanation of Mr. Katz' resignation is contained in the following statement issued by Mr. Hertz:

"It is with great regret that the management of Paramount Publix announces the resignation and retirement from the company of Mr. Sam Katz, vice-president.

"An uncompromisable difference of policy arose between Mr. Katz and the other members of the company's Executive Committee on the matter of decentralization of theatre management.

"All of the executives of the Theatre Department and of the company generally, were in favor of a complete policy of decentralization with full authority in the field subject only to New York supervision. Mr. Katz just as honestly and firmly believed in the policy of more or less centralized management and control from New York, as heretofore.

"The executives of the company believe that at the present time the interests of Paramount Publix can best be served by establishing a system of local autonomy in theatre management whereby local conditions and problems will be met immediately by local decisions strengthened by local knowledge and authority.

"Such a policy, it is felt, will result in greater elasticity to meet local needs, and the greater development of individual initiative throughout the organization. Under such a policy, alert local management will be in effect with greater opportunity for company employees, and greater advantages to the company.

"Mr. Katz could not bring himself to accept this policy in all its details. Despite the highest regard for his views by his associates, this fundamental difference caused Mr. Katz to feel that the situation was best served by his withdrawal.

"We deeply regret that this difference of opinion should have occurred and that Mr. Katz should have seen fit to resign.

"Paramount Publix is in good condition. Present policies and personnel will continue in no way affected by Mr. Katz' resignation.

"The same department heads will continue in charge of all operations. No changes in personnel will be made other than those that would have been made in the normal course of business. Throughout this wide-spread organization every department will continue to function with the same personnel.

"I have known Mr. Katz as friend and associate for over 15 years. Mr. Katz has always had and still has my highest confidence and esteem. No one can possibly regret his going as I do."

In his statement on the same page, Mr. Zukor said:

"The resignation of Sam Katz is a source of regret to the entire company. It in no way, however, affects the conduct or continuation of our business."

The situation and the tales of it drew heat and color from the background of personal relations involved. Mr. Katz, who had come into the concern as the head of the theatre department a few years past, had built his domain of exhibition into an institution which tended to overshadow the imposing production and exhibition structure. Coincident with the arrival of the depression and the fall of box office revenues the real estate and theatre commitments of the corporation created grave

(Continued on following page)

CIRCUIT GROWTH A LONG PROCESS

Decentralizing Is Upheld as Katz Quits Paramount

(*Continued from preceding page*)

problems in the province of finances.

In the financial picture, with some 10 million of dollars, came a Chicago triumvirate, accredited to Mr. Katz, consisting of the late William Wrigley, gum; Albert Lasker, advertising; and John Hertz, taxicabs and busses. Mr. Hertz came to New York and became chairman of the finance committee and an authoritative interior voice in the corporation's affairs.

Meanwhile Mr. Katz extended his activities and presently his powers into the production and exhibition machinery of the corporation. In succession Walter Wanger, Benjamin Schulberg (later engaged as a unit producer) and Jesse Lasky, production executives, variously resigned and departed. Likewise, Sidney Kent, sales manager through the company's great rise to dominance, proceeded hence and to Fox. Contemporaneously under the auspices of Mr. Katz, Emanuel Cohen, editor of Paramount News, rose to authority in matters of production and went to his present post in Hollywood.

As the current season progressed, Mr. Katz increased the concentration of his attention on production and spent his time largely in Hollywood. Meanwhile in New York, the executive committee was devoting an increased attention to the exhibition affairs of the concern, and some two weeks ago, without much fanfare, admitted a policy of decentralization of the theatre circuits, which in fact had been going into effect for some weeks.

It would appear, in the light of the spectacular nature of the meeting of Friday last week, that Mr. Katz found that decentralization was not a subject of tentative discussion by committee, but a progressively real fact of operation. His abrupt resignation was the immediate consequence. In a few minutes the corporation's announcement was on the telephone to the press and the news services. The world had the story of another great mark in the evolution of the industry, expressed in personality, personified.

Product of a Long Evolutionary Process

The Paramount Publix theatre organization has been a product of long evolutionary processes, as time goes in the speeding world of motion picture. First came First National Exhibitors Circuit, a pooling of exhibitor buying power to finance production with major stars in answer to the selling terms imposed by Famous Players-Lasky. Famous Players then, to insure "show window" presentation of the product against the competition of the great first runs of First National, acquired the Rialto and Rivoli in New York and here and there subsequently, about the country, other key city "show windows."

Meanwhile Marcus Loew, with his many metropolitan theatres, was confronted with somewhat the same product problems as those which had inspired the founding of First National. He purchased Metro and Famous Players-Lasky had new competition, to which the response was more theatre competition by Famous Players-Lasky.

Foundation Laid in 1922-23

For a period around 1920-21, what with Federal Trade Commission actions and the like, the Famous Players-Lasky theatre campaign went into a period of apparent somnolence. Mr. Zukor let it be understood for the while that the company was concerned only in a show window policy. Then presently as conditions became more propitious theatre acquisition began again. Harold B. Franklin, fresh from successes with Shea's Hippodrome in Buffalo, went into the service of the Paramount theatre organization, which began definitely to head for "big time" operations and a policy of taking the revenue out of the product directly from the public. In the season of 1922-23 the real foundation of Publix was laid.

The expansion reached the Midwest and threatened to make inroads in Chicago, where an independent circuit operated by the Balabans and Sam Katz had things pretty much to themselves.

The Katz-Balaban interests and Mr. Zukor's board of directors began to talk of a get-together and actual negotiations were concluded in September, 1925. About November 1 of the same year Mr. Katz transported his belongings from Chicago to New York, and from there, in association with Mr. Franklin, started in to direct the destinies of the combined Paramount and Balaban & Katz theatre holdings, which were the foundation of Publix. The new Publix corporate name was decided on in 1926, a few months after Mr. Katz entered the picture. Subsequently Mr. Franklin went west to the presidency of West Coast Theatres.

Expansion Rapid

From that point on the expansion was rapid, reaching almost every corner of the country and in Canada, and all operated on Mr. Katz's theory of centralized control and complete supervision and operation from the home office in New York. Rapidly deals were made with A. H. Blank, in Illinois, Iowa and Nebraska, and with W. S. Butterfield, who had vast holdings in Michigan. Hundreds of properties were bought from Sparks in Florida; Clinton and Myers, in Minnesota; Saenger's circuit in the South; Kunsky and Trendle, Michigan; the Maine and New Hampshire Company in New England; Northwest Theatres Circuit; M. A. Shea, in upper New York, and Canada; with Wilby, Kincey, Lucas and Baum in Alabama, Georgia and the Carolinas, and Comerford in New York and Pennsylvania. The Gray Circuit was acquired in New England; Walter Reade's theatres in New Jersey and scores of others, until the largest theatre circuit in the world was created, with a peak listing of 1,200 properties.

Spitz An Active Figure in Policy Of Balaban-Katz

Leo Spitz, who has assumed an increasingly more important position in the affairs of Paramount Publix, and whose name has definitely come to the fore following the sudden resignation of Sam Katz from the organization, is a Chicago attorney important in the Balaban & Katz organization there.

He became associated with Balaban and Katz at the time that circuit acquired the Lubliner Trinz interest in 1925. Maintaining a law office in Chicago, Mr. Spitz acts in an important executive capacity in the affairs of several circuits associated with Balaban and Katz as general counsel of that company. Although he is not a member of the B. & K. board of directors, it is known that Mr. Spitz has taken an active part in the deliberations of the board. His work as general counsel has brought him into contact with various phases of the industry and he was an important factor in the recent difficulties with union operators in Chicago.

Since the entrance of John Hertz into the affairs of Paramount, Mr. Spitz, long a close friend, is reported to have been working closely with Mr. Hertz on the business problems of the organization. Mr. Spitz has been traveling regularly between New York and Chicago during the past four months.

Mr. Spitz was born June 30, 1888, and is a graduate of the University of Chicago. Unmarried, Mr. Spitz is a member of the Chicago and American Bar Associations, Standard Club and the Chicago Riding Club.

Company Run By Able Men: Zukor

In his statement in "Publix Opinion," Mr. Zukor also said:

"The company today is being run by able and capable men who enjoy the confidence of the leading executives of the company. They will continue to function as in the past.

"The company is in good condition due to the efforts made during this period of country-wide depression to further the interests of Paramount Publix. The same efforts will be continued.

"We look forward to the same enthusiastic co-operation and support from our personnel that we have had in the past. We firmly believe that if we all continue to work with the same enthusiastic effort our future will be bright. I look ahead with great optimism to a Paramount Publix greater than it is today."

THE CAMERA REPORTS



IN LEAD. (Left) Zita Johann, Hungarian actress who has the principal feminine role in "The Mummy," Universal melodrama of Egyptian atmosphere starring Boris Karloff.



CAST ANEW. (Above) A recent personality study of Kay Francis, Warner featured player, who follows an assignment opposite William Powell with a role opposite George Brent in "The Keyhole."

VACATIONING. (Right) Dorothy Jordan, MGM featured player, as she returned to the good earth following a plane trip from the Pacific to sojourn in New York.





WHERE THE NEXT WILL COME FROM. Frank Buck, author of "Bring 'Em Back Alive," showing Armand Denis, director of "Goona Goona," the locale of the next Buck picture, "Wild Cargo," which Denis will direct for Van Beuren. As with the first Buck thriller, release will be through RKO Radio.



EASTWARD HO! Bidding David O. Selznick, RKO Radio production chief, and Mrs. Selznick, bon voyage as they left Los Angeles for New York via the Panama Canal, to arrive this week. Shown are Mrs. Donald Ogden Stewart, Mr. and Mrs. Selznick, Mrs. Louis B. Mayer, Mr. Stewart and George Cukor.

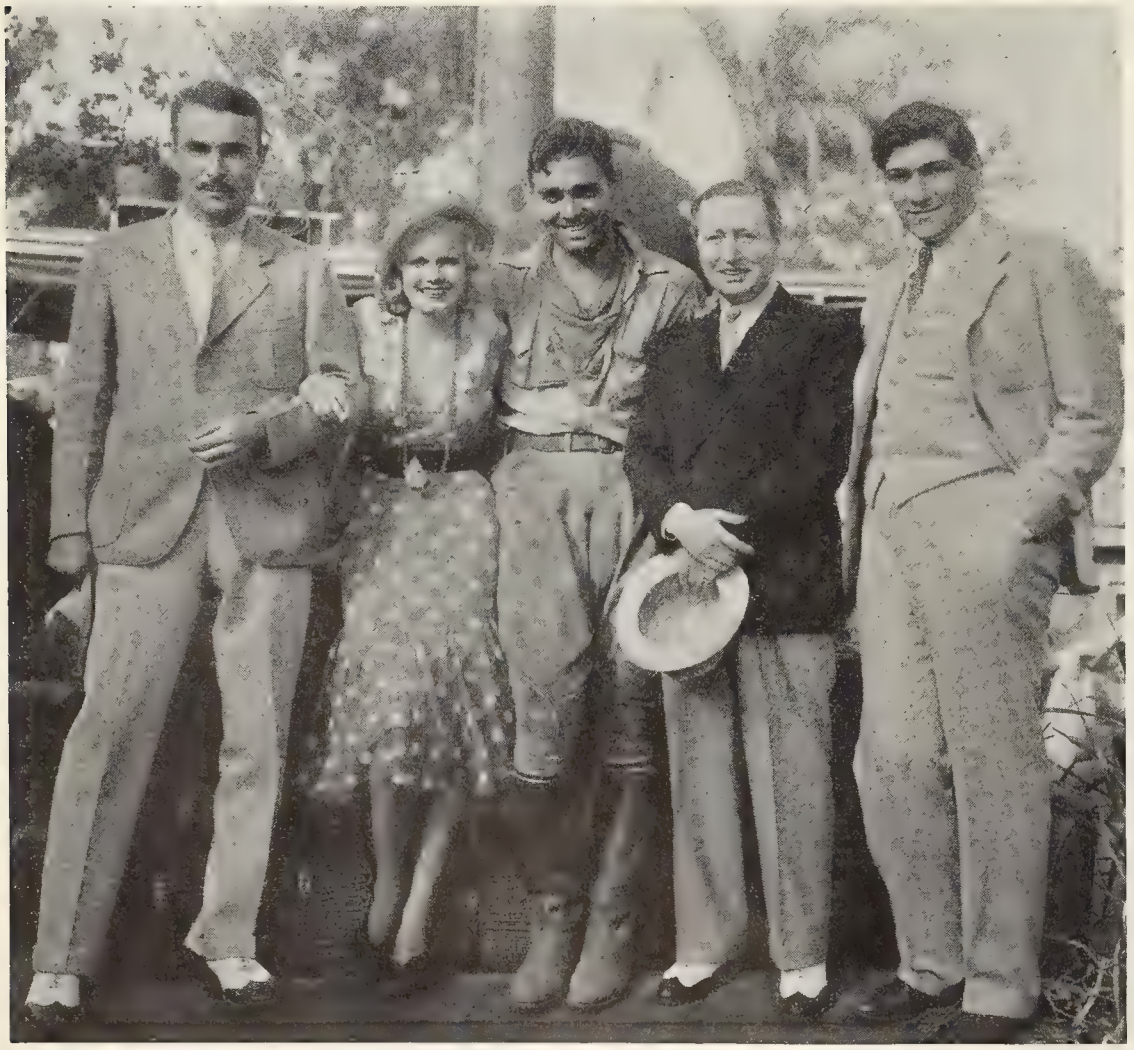


NEW STYLE CRANE. The KBS company shooting World Wide's "Uptown New York" at the Tiffany studio, using one of the new type of cranes which is said to be lighter and to permit one-man operation. "Uptown New York" stars Jack Oakie, who may be seen on the staircase.



SIGNED FOR LEAD. John Wray, Broadway stage player and well known character actor, who will star in World Wide's "The Death Kiss," forthcoming production described as a mystery story of many murders.

ANOTHER RECRUIT. (Below) Not to acting, but to the screen. She is Muriel Kirkland of the New York stage, whom MGM has signed to a long-term contract. Her first role is as yet unspecified.



TIME OUT FOR GUESTS. On the "Red Dust" set at MGM as the leading players thereof, Jean Harlow and Clark Gable, receive Bolton Mallory (left), former editor of Life (and husband of Nancy Carroll); and Billy La Hiff, New York restaurant operator. At extreme right is Sam Marx, MGM scenario editor.





IN DEBUT. The MGM production "Rasputin," which unites all the Barrymores on the screen for the first time, also has initial significance for Diana Wynyard, representing her bow to the motion picture public.

ENCORE. (Below) A prodigal study of Gwili Andre, one of the screen's newer personalities, whom Fox has cast importantly in "Man and Wife," wherein she is twice-troublesome as "the other woman."



THE TECHNOLOGY OF ROMANCE. That is to say, a love-in-the-garden scene as the cinematographer sees it in the course of his day's work. This scene, by the way, is for "Call Her Savage," Clara Bow's first Fox picture, and shows Miss Bow and Monroe Owsley. The star's leading men number three in the production.





ALL A GAMBOL. Members of the Lambs Club appearing in Columbia's "Lambs Gambol," as John N. Garner, Vice-Presidential candidate, visited them. Among those shown, besides Mr. Garner, are William Roselle, Burton Holmes, Walter Armin, Edward Ellis, Jimmie Savo, Hugh Cameron, Ralph Whitehead, and Joseph Santley.

SOLVES ADMISSIONS BY AIDING CHILDREN

Ray Branch at Hastings, Mich., Admits All Boy Scouts and Camp Fire Girls at Theatre's Regular Juvenile Admission

A novel working arrangement with the Boy Scouts of America and the Camp Fire Girls has been evolved by Ray Branch, secretary-treasurer of Hastings Strand Theatre, Inc., of Hastings, Mich., to solve the complicated problem of the 12 years of age dividing line for juvenile admissions. But Mr. Branch has found that his plan does more than that. It also has more than doubled children's attendance at the Strand; increased the receipts from adult patronage, expanded the membership of the Boy Scouts of Hastings five times above its former total, and finally it has been a powerful force for community goodwill.

Mr. Branch's thought reached farther than the one of clarifying the situation regarding juvenile admission age. He writes: "I knew of several instances where boys were telling us that they were under 12 years of age and enjoying the privilege of children's admission to the theatre." This he realized also: "Every town or city has its quota of poor boys that are over the age limit (granting, of course, that we take the age-old custom that 12 years is the dividing line), and these boys and girls want to attend the movies, but can't because of finances." But further than that: "The big question that has always been uppermost in my mind is that this entire business is nothing but a habit for movie patrons. Once you get the public out of the habit they can easily stay away, and by the same token if you can get them into the habit they will come, and this should apply to the child as well as the adult."

Calls Scout Executive

To place this philosophy in action, Mr. Branch called in the executive of the Boy Scout council and the project was arranged. A general assembly of Boy Scouts was summoned. Mr. Branch explained the plan "by reminding the boys that one of the strictest rules of their order was to always tell the truth." And a boy cannot become a Scout until he is 12 years old, so that when a lad wearing a Scout uniform enters a theatre it is obvious to the management that he is at least of that age.

Here is how the system works, in Mr. Branch's own words:

"We present what we call a special privilege card to each boy who is a member of the Scouts in good standing, which entitles him to the benefit of the child admission price. And let me say here that you are not stipulating the price; if it so happens that you have a big picture on which the price has been advanced, he pays it.

"Each boy is registered in a book at the theatre by number the same as appears on the ticket. He shows the card to the cashier when buying his ticket and again to the doorman so that the latter may know that he is entitled to come in on a child's ticket. This may seem to you to retard things a bit, but I find that by imposing these two restrictions on the ticket it shows the boy that he is getting something special.

"And now to the real merit of the thing. We had at least a dozen boys that were extra large for their years; they seemed to be reluctant to associate with the smaller boys in their Scout work and lay down on the job, much to the displeasure of the Scout executive. He reported to me that he believed the boys were joining the Scouts just to get the ticket. So I impressed upon him that the card specifically stated that any boy not subscribing to the rules of Scouting could have his ticket revoked. He took this message to the various leaders, who in turn passed it along to the boys. The result was that Scouting has developed in this territory to such an extent that we now have a paid executive and five times as large a membership as we ever had before. The Scout leaders proclaim that the theatre is doing it.

"I get real cooperation from this group. This became so much a subject of civic pride that the Camp Fire Girls wanted it, and we are now doing the same for them. They report that they are getting the larger girls interested." (The cooperation with the Boy Scouts was launched three years ago.)

There is another factor of importance in the project. "The youth of today is the adult of tomorrow," he said. "I know there is little offered today that will attract the youth; I know also that there has been so much offered of late that drives away the youth. If this were not true, I doubt very much if there would be as many organizations sponsoring libraries, and so on, for the enlightenment of the parents as to just what is suitable for their children."

"Adult" Pictures Labeled

With this mind, Mr. Branch points out that "you will have to play ball" with the cooperating organizations "and not run a lot of indecent or suggestive attractions without some sort of resistance." This is what he did: "We promised the leaders that any time we found we had a picture that was not considered suitable for children under the age of 16, we would prominently display a sign to that effect in our lobby. By this it was explained and understood that this did not mean that the picture was bad, but it just meant that it was not of interest to the younger paron. This covered up a lot of things. It satisfied the censorship-seeking individuals that you will find in any community.

The season card is 4 inches by 2½ deep and carries a vertical line on the left side for signature, with the words "Not Transferable." The heading is: "Special Privilege Card. In Recognition of the merits of..... (Camp Fire Work or Scouting)." The text reads:

The bearer of this card, whose signature appears in the margin thereof, is....., recognized as a (Camp Fire Girl) in good standing by the.....Council and belongs to Group.....under leadership of.....

(She) accepts this privilege with full understanding that (she) must subscribe to the Rules and Regulations and that a violation of any of the tenets of same will render this card void and subject to cancellation.

It entitles above named (girl) to attend any regular moving picture entertainment given at the (Strand) Theatre (Hastings, Mich.) at the admission price of one child for the season of (1932), *unless revoked for infraction of rules.*

Signed.....
Manager of Theatre.

Mr. Branch adds this: "I find on a two-day picture that if I get a good crowd of the kiddies the first day, this is followed by a good attendance of adults on the second. This would tend to show that they are the best little advertisers we have, and if we can retain or build up their patronage now, it will be but a short time until they are taking the adults' places in the world and should restore the very thing which we feel has been lost.

"While I primarily, of course, wanted to stimulate my business, I find that in so doing I have made a contribution to the community that I am very proud of, for it is the talk of the town."

KIN OF MATA HARI FAIL TO STOP FILM

The family of Mata Hari, famed German spy during the World War, lost a suit last week at Rotterdam, Holland, to force withdrawal of the MGM film starring Greta Garbo, and based on the story of Mata Hari's career. Injury to the reputation of the family was the basis of the suit. Specifically, the brothers of the spy, whose real name was Margaretha Zella, sued Tuschinsky, leading motion picture theatre of Amsterdam, where the film attained great success. The plaintiffs declared certain scenes were untruthful. Counsel for the defense contended the film concerned a vivid historical figure and not Margaretha Zella.

Agnew Succeeds Clark as Paramount Western Manager

Neil Agnew, former Paramount district manager with headquarters in Chicago, has been named to succeed John D. Clark, who resigned recently as manager of the western division of Paramount distribution.

In connection with the promotion of Mr. Agnew, Charles Reagan, former Indianapolis branch manager, has been named to succeed Mr. Agnew at Chicago; J. H. Stevens, Portland, Me., branch manager, will replace Mr. Reagan and John Howard, Boston salesman, will succeed Mr. Stevens as Portland manager.

Boston Leaders Dine Casey, Retiring as Licensing Chief

Leading figures in Boston's theatrical, business and political life on Tuesday evening tendered a dinner to John M. Casey, who at the age of 70 retired November 1 as chief of the licensing bureau of the city, a post he had held continuously for 28 years.

Present at the dinner, held at the Copley Plaza Hotel, were Governor Joseph B. Ely of Massachusetts, Boston's Mayor James M. Curley, and Andrew F. Peters, Malcolm G. Nichols and John F. Fitzgerald, all former mayors of Boston.

Heenan With Screen Service

D. F. Heenan has joined the sales force of Exhibitors' Screen Service and will cover the territory of eastern Pennsylvania, southern New Jersey, Maryland and Delaware. Jack Cohen will cover the Indiana territory.

William Morris, Leader in World Of Theatre, Dead

William Morris, well-known theatrical manager, president of the William Morris Agency and of the Jewish Theatrical Guild, died suddenly of heart failure shortly after midnight Tuesday in the Friars Club in New York. Mr. Morris was 59 years old. He had been in poor health for about two years, although he had not complained of illness during the afternoon and evening. Services will be on Sunday at Riverside Memorial Chapel and Temple Emanuel.

After dinner, Mr. Morris played cards with Walter C. Kelly, the "Virginia Judge" of the vaudeville stage, and shortly after midnight they were joined by Lou Riel and Munro Goldstein. They had been playing, but a few minutes when Mr. Morris led a card and then suddenly expired.

Through his agency, which was one of the oldest in the city, Mr. Morris had associated under his management many big names in motion pictures, theatre stage shows, vaudeville and musical comedy. Al Jolson, Eddie Cantor, Weber and Fields, Will Rogers, Sir Harry Lauder, Nora Bayes, Anna Held, the Dolly Sisters, Rudolph Valentino and scores of other leading players were under his direction. He produced stage units for motion picture theatre presentation and was also the manager of George Jessel, Paul Whiteman and Vincent Lopez and, some years ago, of Annette Kellermann. For the last 25 years he had been the manager of Sophie Tucker.

In February of this year Mr. Morris bought out the financial interest previously taken in his agency by Paramount Publix and obtained a permit from the Actors' Equity Association to represent its members. This had been refused the Morris agency by Equity when Paramount bought an interest from Mr. Morris.

About 19 years ago Mr. Morris opened an indoor "Coney Island" in the old New York Theatre, now a Loew motion picture theatre at Broadway and 45th Street. Into this attraction, which he called "Wonderland," he crowded a theatre, a dance floor, a "Crazy Town," where he ran a Punch and Judy show, and a "Cave of the Winds." "Down the Pike," a kind of Barnum's Museum, was established in the old roof garden of the theatre. The then modern improvements included a "wild" man, two fat ladies and a mystery room in which a muezzin sang the call to prayer, after which a desert marriage ceremony was performed. Other sideshow attractions were on display.

As president of the Jewish Theatrical Guild for the past several years, Mr. Morris had a deep interest in the welfare of theatrical people. Last year he raised $7,000 for the Guild's Saranac Lake fund at a dinner in honor of former Mayor James J. Walker. Three years ago he was appointed managing director of the National Variety Artists' sanatorium at Saranac Lake by Eddie Cantor, then N. V. A. president.

Mr. Morris is survived by his wife, a son, William Morris, Jr., now in California, and a daughter, Miss Ruth Morris, a newspaper writer.

"WHAT THE PICTURE DID FOR ME"

The announcement of the coming presentation of the department of exhibitor box office testimonies known as "What the Picture Did for Me" in Motion Picture Herald as a revival from the pages of antecedent Exhibitors' Herald is bringing forth expressions of approval from many old subscribers and contributors to the department.

Pleasantly enthusiastic is our own Mr. J. C. Jenkins, the itinerant "Herald Man" who rambles up and down the highways and byways of the nation, visiting exhibitors and recording in his own pithy way stories of their lives and their business. Mr. Jenkins writes, from McPherson, Kansas:

. . . and I want to say that if all the exhibitors who have expressed a desire to have this department reinstated will report to it the book won't hold them. . . .

. . . and in announcing the reinstating of this department, I would suggest that you emphasize the importance of exhibitors' reports as a cooperative service of mutual benefit, and that the continuance of the department will depend on the interest they take in it. Also that their reports on pictures shall be governed by the audience reaction and the box office performance and not on individual, biased opinions. . . .

Mr. Jenkins, out there with his ear close to the ground of exhibitor operations, is one of the many voices which have made articulate the wide exhibitor demand which results in the bringing of the time honored department into the new journal.

These pages can afford only the facilities and vehicle of expression. The success of the endeavor must depend upon the enthusiasm and the continuing industrious interest of the exhibitors who desire to mutually create this service for themselves and their fellow exhibitors. Sincere observance of its constructive purposes can make it of service to the whole industry.

MOTION PICTURE HERALD

NEW WIDE RANGE SYSTEM FROM RCA

"High Fidelity" Recorder Is Announced and Demonstrated; Erpi Plans Merchandising of Similar Improvements

Announcement by Radio Corporation of the availability of a new system which is said to increase widely the range of sound in motion pictures, and the formulation by Electrical Research Products, Inc., of preliminary plans for merchandising similar mechanical improvements are current developments in the programs of the large electrics for improving the recording of sound in studios and its reproduction in theatres. Wide range is the second improvement since sound started, following "noiseless" recording which eliminated background noises.

A new wide range recorder to be marketed by RCA as the "High Fidelity" system is said to increase tonal reproduction; increase dynamic range so as to reproduce sound shadings from a whisper to full effects of a symphonic orchestra; and virtually eliminate extraneous "ground" noises by a system of masking off the spaces on the sound track not actually utilized by the sound wave itself.

According to RCA officials, film recorded with the new wide range system "can be used in all types of projectors without any adjustments or changes, and can be counted upon to effect a great improvement in reproduction on even the oldest types of equipment." However, it was later explained by W. A. Graham, assistant manager of records and recording at the RCA Victor, that in order to obtain full benefits of the higher frequencies of the new system, certain changes in the sound head and reproducer must be made and the amplification must be stepped up to take the increase, including a changeover in the present style of speakers. Theatres where amplification now cuts off abruptly, or otherwise, at about 4,000 cycles may show wide range recordings with some improvement in tonal quality, he said, but in order to react favorably to the new high frequency, said to be about 10,000 cycles, these changes must be effected.

Variable Area

The RCA Victor high fidelity recording system employs a variable area, symmetrical sound track. Instead of the familiar "saw-toothed" effect along one side of the sound track, the new recording produces a double-edged, symmetrical pattern, with both edges of the sound wave said to be identical in every respect. This is accomplished by the development of a new optical system in which a triangular beam of light is focused on a horizontal opening leading to the sensitized film; so that, as the triangular beam vibrates in accordance with the incoming sound, small and larger portions of its light expose the film as it moves past the horizontal opening, producing the double-edged effect.

The sound wave image on the developed film is said to be clear and transparent, while the unused portion of the sound track is black and opaque. Background noises thereby are minimized, as are minute dirt particles.

RCA Victor claims that the frequency range covered by the new system is from 40 to 10,000 cycles. The first sound film did not produce more than 4,000 cycles, it is said.

An important adjunct to the "High Fidelity" system is the new "Velocity" ribbon microphone, which was announced some weeks ago. This new "mike" utilizes a thin strip of metallic ribbon which vibrates exactly to the velocity of air particles set in motion by the sound. The old style manufactured by RCA used a diaphragm.

Adaptable by "Minor Changes"

Producer licensees of RCA who use recent model recorders may adapt their systems to a wide range by certain minor refinements and changes, according to the company, although it would be economically impractical to change over old style recorders.

RCA demonstrated sound-on-film results of the new recording system to the trade press on Tuesday, and although little was said as to the practical application of the system to theatres and the exact nature of changes and expense to exhibitors, it was learned that the company contemplates explaining these phases within two weeks.

In the meantime, since Electrical Research Products first announced completion of its wide range recording and reproducing system, in April, 1932, the company's engineers have been conducting practical tests in theatres and studios. United Artists' studio in Hollywood already has installed the system and three wide range pictures have been made there, including "Rain" and two forthcoming releases, "Kid from Spain" and "Cynara." The first theatre test was made in May at Ed Fay's Majestic theatre at Providence. The Rivoli, in New York, has also gone wide range. The first showing at the Fay house is said to have resulted in favorable audience reaction. Even clock beats and whispered dialogue can be heard, it was said.

Although Erpi's wide range involves primarily the extension of the frequency range which can be reproduced, the volume range is also said to be materially extended to insure the full effect.

Mr. Graham said that one type of speaker only will be necessary for RCA's wide range.

Erpi is understood to be planning an extensive merchandising campaign on behalf of its wide range system. Already, Fox and Metro are conducting experiments at their Hollywood studios and Valencio Del Riccio is using the arrangement in the production of his series of Travelogue short reels. It will take approximately one week to change-over each studio recording panel, and about the same time to switch a present theatre reproducing system to wide range, although theatres will not be forced to close during the switch.

Costs have not been determined either as regards reproducer or recording changes to wide range by Erpi or RCA.

Moe Mark Dies; Helped Develop Strand Circuit

Moe Mark, pioneer exhibitor and a leading factor in the development of the Mark Strand circuit, now controlled by Warner Bros., died Wednesday from a heart attack. Mr. Mark was en route to New York from Clifton Springs, N. Y., where he had been taking a cure. He was 61 years old.

Funeral services are to be held Friday at Campbell's Funeral Chapel in New York. Mr. Mark is survived by his wife, Mrs. Elsie Mark; his daughter, Mrs. Theodore Cohn; a granddaughter, Joyce, and a son, Courtland.

Moe Mark had carried on the tradition, begun by his brother, Mitchell, in 1894, when he opened a phonograph "parlor" in Buffalo, under the name of "Edisonia Hall," and continued through two colorful decades until April 11, 1914, when the Mark Strand theatre arrived on Broadway and definitely brought the nickelodeon age to an end. Following his dime museum of electrical curiosities, Mitchell Mark operated a battery of peep show machines and, in 1896, obtained one of the first Armat-Edison Vitascope projectors. It was then but a short step to far-famed Fourteenth street in New York and a picture show arcade under the firm management of Mark and Wagner.

With the opening of the Strand theatre on the Great White Way, Mitchell Mark reached the high point of his long and interesting theatre career. Moe took up the reins after Mitchell died and continued until about four years ago, when the Stanley Company of America, with vast holdings in Pennsylvania, acquired the Mark Strand theatres in New York, Brooklyn and elsewhere as the first step in what Stanley executives intended to develop into a national circuit. However, Warner Bros. acquired the Stanley interests shortly afterward and have operated the Strand theatres as a part of those holdings.

"Universal Weekly" to Resume on Laemmle Order

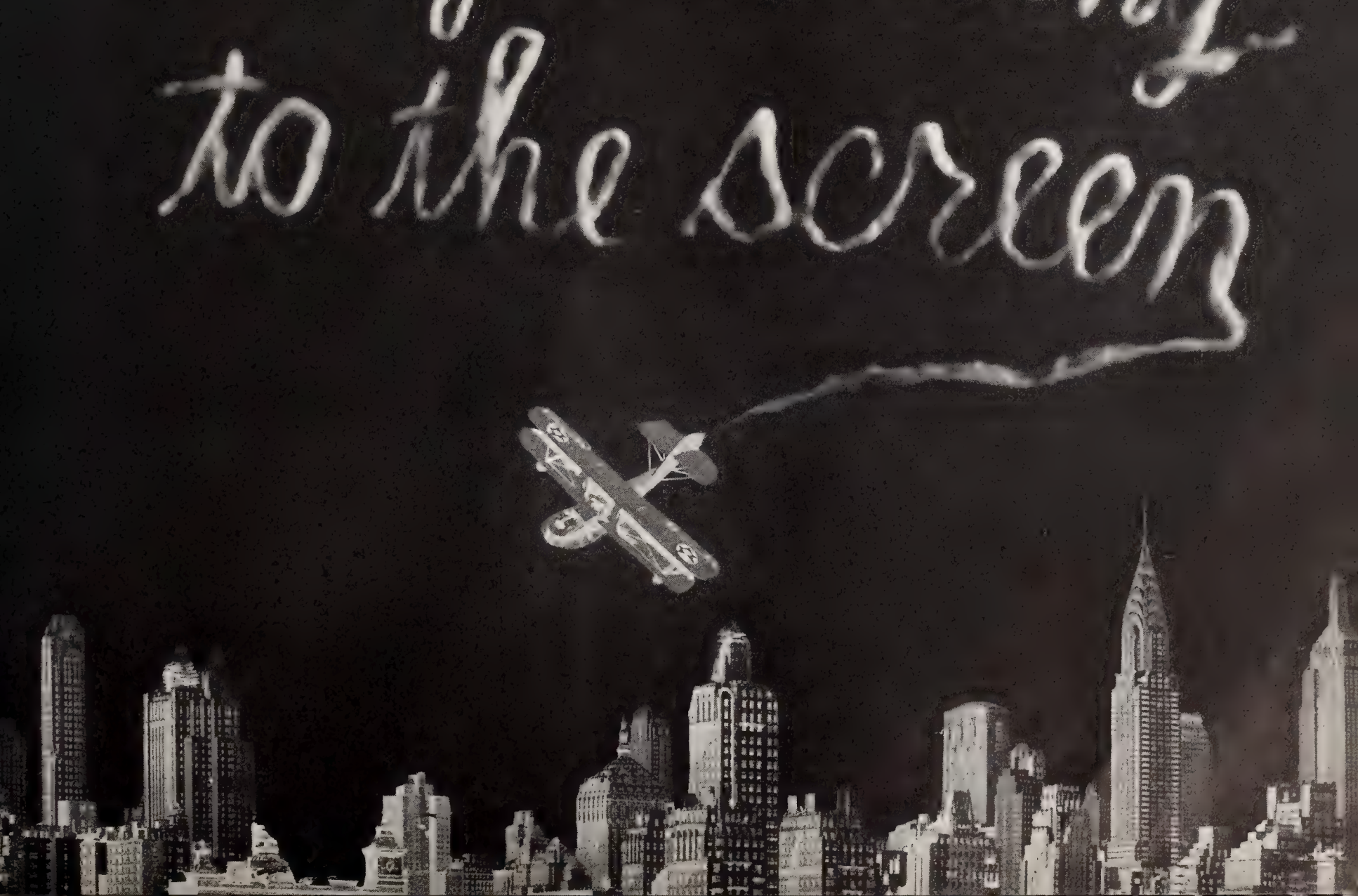
Carl Laemmle has decided to resume publication of the *Universal Weekly,* house organ first issued in 1911 as *The Implet,* which was discontinued two years ago as an economy move. The first issue will be dated November 5.

The first number calls attention to the fact that exhibition "is being decentralized. The balance of buying power has returned to local theatres, as opposed to the monopolization of this power in New York. Consequently, the field in which the *Universal Weekly* throve and in which it proved to be for 20 years a useful marketing and exploitation medium, has returned."

Kahane Radio City Director

B. B. Kahane, president of RKO Radio Pictures, has been appointed a director of Radio City, New York theatrical enterprise. Mr. Kahane is also a vice-president of Radio-Keith-Orpheum and a member of the board of directors of that company.

Life itself
wrote the story
Genius
brings it living
to the screen





HE KNOWS LIFE

and makes you know it . . . in his vivid direction of a tender love flowering amid the grimness of a great city. *Erich von Stroheim*

WALKING DOWN BROADWAY



THEY KNOW LOVE

and make you feel its power to plunge the heart into cold desperation or send it soaring to the clouds. *James Dunn-Boots Mallory*

WALKING DOWN BROADWAY



SHE KNOWS SORROW

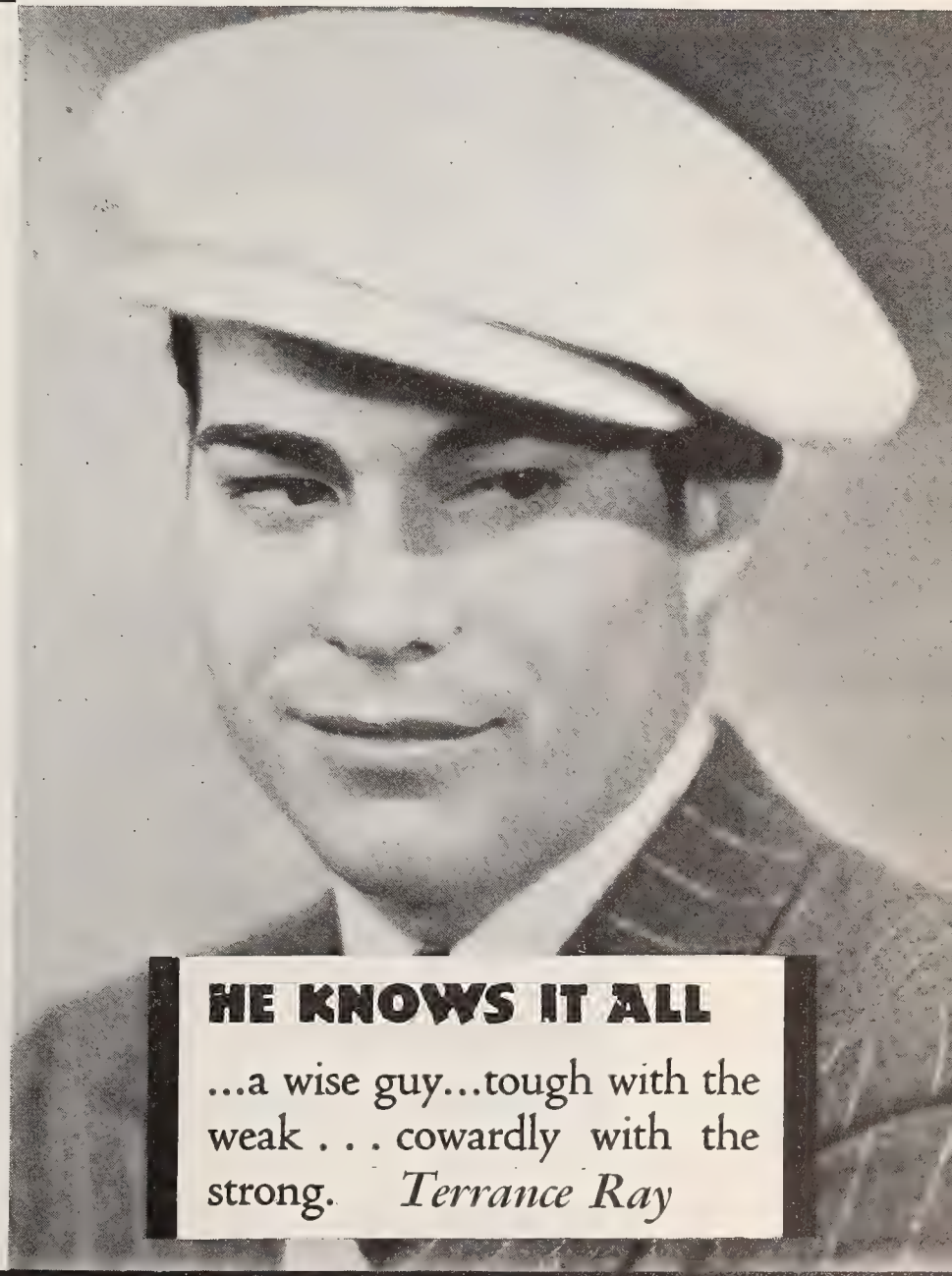
. . . the empty heartache of a girl who yearns to love and cherish. But what do men care for a plain face? *Zasu Pitts*

WALKING DOWN BROADWAY



● A boy and a girl from Main Street . . . youth . . . loneliness ... flirtation ... love ...innocence...a baby...and a way out to happiness. The story you would have chosen for James Dunn . . . a new star, Boots Mallory . . . a superbly dramatic Zasu Pitts.

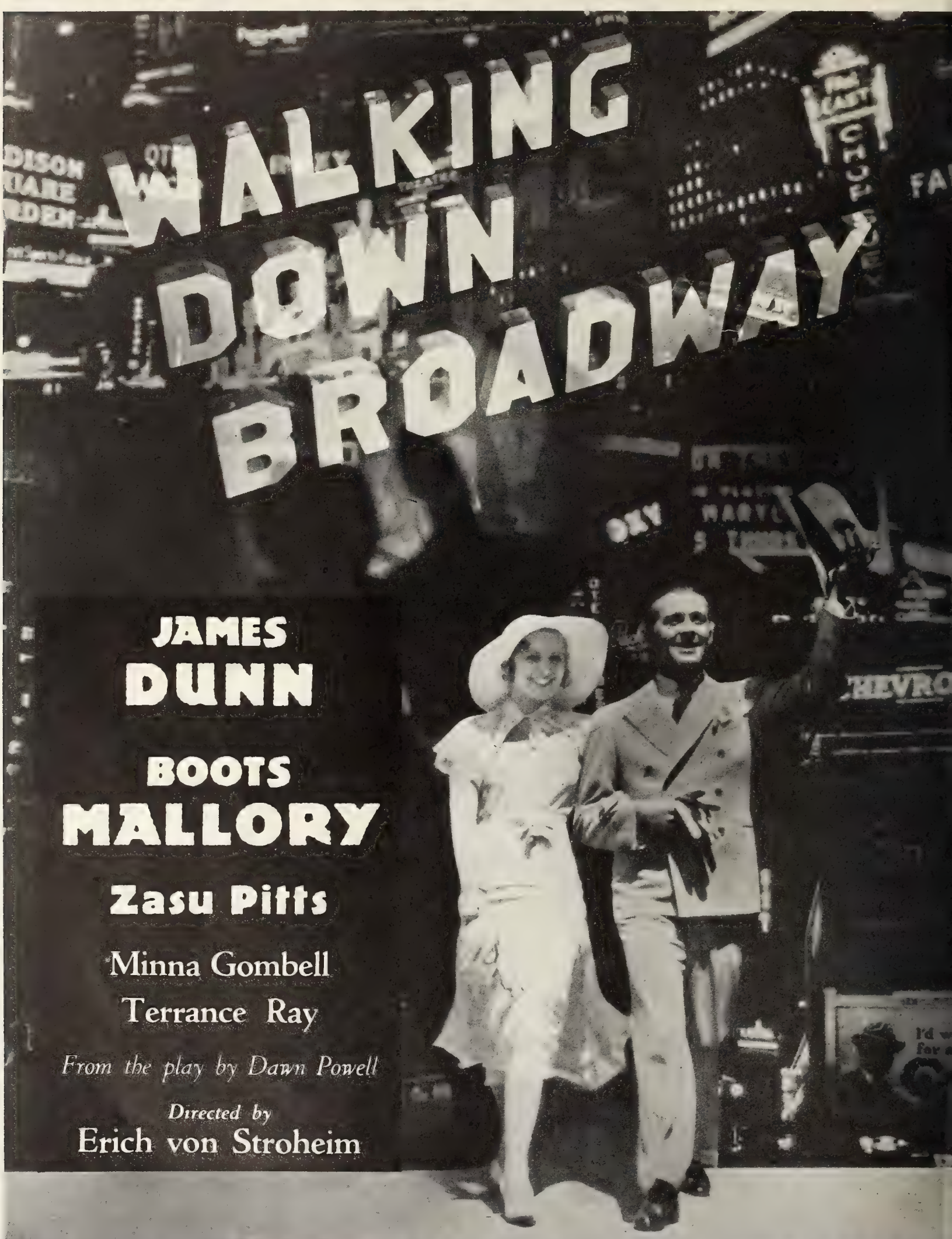
● Too seldom there comes to the screen a production imbued with all the qualities that make people laugh ...cry...and glow with happiness. Such a picture is "Walking Down Broadway," a story of what happens when youth meets youth. A drama of young love true wherever lonely young hearts answer to the call of romance. No woman can resist its appeal.



WALKING DOWN BROADWAY

YOU'LL KNOW

its true greatness when you show..



WATCH FOX THIS YEAR

McGrath, Author, Dies; Made Early Film Serial History

Harold MacGrath, the first author of motion picture serials, died Sunday at his home in Syracuse, N. Y., after an illness of several months. He was 61.

It was Mr. MacGrath's "Adventures of Kathlyn" that brought the film serial into being. The author was writing serials for the *Chicago Tribune* at the time. Walter Howie was city editor and Max Annenberg circulation manager. The two newspapermen saw a literally golden circulation opportunity and the result was simultaneous release of the MacGrath serial and the motion picture serial, made by Selig Polyscope Company, Chicago, and starring Kathlyn Williams.

There followed, in 1912, "The Million Dollar Mystery," written directly for the screen and made at Thanhouser, New Rochelle, N. Y., and released through Mutual by Syndicate Film Corporation, in which Dr. W. E. Shallenberger was interested. The late Charles J. Hite of Chicago, who was second vice-president and director of Mutual Film Corporation, in April of that year headed a syndicate which bought the Thanhouser plant and assets. Mr. Hite was also interested in the American, Reliance and Majestic companies.

Among the many novels written by Mr. MacGrath, a number were brought to the screen, among them "Arms and the Woman," "The Man on the Box" and "The Goose Girl," Paramount, "Drums of Jeopardy," Truart, and "Luck of the Irish," Realart.

Nationalized Sales Planned by Majestic

An effort is being made by Majestic Pictures to organize nationally and thus synchronize the release dates of its product throughout the country. Approximately 24 exchanges now handling the company's sales are state rights franchise holders and also have an interest in the parent company.

E. A. Eschmann, who has been active in the distribution field for many years, has been made an executive of Majestic, identified with sales. He will work with John Weber, general sales manager. Mr. Eschman is conducting conferences this week with the various Majestic franchise holders.

Majestic Pictures has completed one quarter of its production schedule for the current season, which includes 20 features and six westerns starring Jack Hoxie. "The Unwritten Law," from an original story, has just been completed. In preparation are "The Vampire Bat" and "Sing You Sinner."

Seeks MGM Premiere

MGM's adaptation of the story "Turn About" may have its world premiere in Oxford, Miss., the home town of William Faulkner, author of the story. R. X. Williams, Jr., owner of the Lyric theatre in Oxford, is negotiating for the first showing, though production has not as yet been completed.

EXHIBITORS ARE MORE OPTIMISTIC, SAYS ROSS

Executive of Checking Service, on Tour, Finds Percentage Playing on Increase, Notes Improved Theatre Status

Definite indications that exhibitors are more optimistic were reported this week by Harry A. Ross, head of the Ross Federal Service, Inc., checking organization, who has returned from a tour of the country in which he contacted exhibitors and distributors in 16 key cities.

"There is a very noticeable increase in the number of percentage pictures as compared with a year ago," said Mr. Ross. "As a matter of fact, there are very few cases where there is not a minimum of five pictures that can be designated as percentage pictures."

Mr. Ross first visited New England, where he found theatre conditions generally encouraging, particularly in connection with a number of pre-releases that were being shown in that territory. Buffalo showed a general minor increase in grosses, with the big pictures standing up well. When he was there the only new releases were "Horsefeathers," "Bring 'Em Back Alive" and "Back Street"—all doing well.

Grosses Slightly Higher

At Cleveland similar conditions were noted. Each branch manager reported some improvement in general grosses. The returns there showed grosses a little higher than was to be expected from the seasonal increase. In Detroit the reopening of the Buick plant and the more optimistic attitude on the part of industry in general were taken as indication of better theatre business in the future.

In Chicago Mr. Ross described conditions as "uncertain." The big pictures both there and in Milwaukee were going over big but there was no assurance of sustained performance above the average. Minneapolis was reported as being in a better frame of mind, although not exactly optimistic. That territory is looking forward to improvement as soon as the fall product is released.

Grosses were stable with minor increases in Des Moines. Conditions were not particularly improved in Omaha, although the industry was found to be hopeful there.

Indianapolis did not evidence any noticeable change, while Pittsburgh showed better general business with some increase in theatre grosses. Washington remained about the same. Gross receipts increased in Philadelphia.

800 Theatres Checked in Week

The Ross agency, which checks percentage pictures for distributors, checked about 800 theatres nationally last week.

"Although we originally found some resistance from exhibitors who did not understand, as they do now, that we are a strictly neutral agency, that difficulty has been entirely overcome," Mr. Ross declared. "We never know the terms of a contract, and we are continually checking the work of our own men, who never know when they are being checked."

Flinn to Exploit De Mille Picture, Paramount Release

John C. Flinn, some time ago publicity director of Paramount for a period of 10 years, and later with Pathe in an executive capacity, has returned to Paramount to prepare the exploitation campaign for Cecil B. De Mille's "Sign of the Cross." Mr. Flinn will leave Hollywood shortly for New York to arrange for special showing of the film in several eastern centers.

Mr. Flinn achieved outstanding success in exploitation of important Paramount releases, including "The Covered Wagon," with reference to which he introduced the American film advertising methods in London and Paris, and Mr. De Mille's "Ten Commandments." Each of these films was reported to have grossed more than $5,000,000. Mr. Flinn is credited with having originated national motion picture advertising.

"Sign of the Cross" is the fifty-seventh feature length picture produced by Mr. De Mille. Since 1914, when Mr. Flinn joined the original Lasky company, he has publicized 51 De Mille films. For the past year, Mr. Flinn has been associated with Ruth Collier in the firm of artists' agents known as Collier and Flinn.

Laemmle Demands Final Title Before Production

The final title of every Universal feature must be decided definitely before the picture is put into production, Carl Laemmle, Jr., production chief, has instructed the entire writing staff, production department, and New York sales force. Mr. Laemmle has issued the order because of his conviction that money and exploitation value is lost through the general practice of changing titles before release of a feature.

Under his leadership, stories have been completed before production, and he demands the same with respect to titles. Emphasizing his order, Mr. Laemmle said: "I fully realize how busy you are. Nevertheless, I find time to work overtime on titles and I expect you to do the same. One hundred dollars will be given for the written suggestion of any title that is accepted, and every member of the staff must submit at least three."

Block Non-Theatrical Shows

A fine of $100 will be imposed against any member of the MPTO of eastern Pennsylvania, southern New Jersey and Delaware who arranges or aids in the preparation of any non-theatrical performance in Philadelphia, the organization decided recently. Exchanges are asked to aid in the elimination of such performances, which are said to be hurting business.

A NEW RATIO FOR DIALOGUE IN FILMS

Audiences "Musically Starved and Talked to Death," Says Jay Gorney, Composer and Director

Motion picture audiences are being "musically starved and talked to death," and the solution is to supplant dialogue with silent sequences with musical scoring in places where the dialogue does not serve the intended purpose, says Jay Gorney, composer. Mr. Gorney believes that 60 per cent dialogue and 40 per cent silent with musical scoring should be the ratio in the average script.

Mr. Gorney speaks from experience in the industry, which includes four years of service recently completed with Paramount, as composer and musical director both on the Coast, where he took a course in sound recording at the University of Southern California, and at the Astoria studio on Long Island, also becoming a member of the editorial advisory board in the home office. He occasionally wrote complete scripts or dialogue sequences as well.

"I grew up with a piano in one hand and a violin in the other," Mr. Gorney said. He early left the practice of law after graduation from the University of Michigan, moved to New York and straightway sold two operettas to Leo Feist. Then came a job with the Shuberts, and after that eight or nine years in writing music, for the theatre and for motion pictures. Stage productions for which he wrote the scores or the music included "Top Hole," Earl Carroll's "Sketchbook" and "Varieties of 1930," "Accidentally Yours," "Greenwich Village Follies of 1926," "Ziegfeld Follies of 1931." With Richard Herndon he was co-producer of "First Night," and of "Unexpected Father." At present he is working on a motion picture story based on his song, "Brother, Can You Spare a Dime?" a number in the current revue, "Americana."

Cites Loss of Music

Out of that experience Mr. Gorney hopes to see music made the stepping-stone to greater perfection in pictures.

"With the advent of talkers, pictures suffered a great loss—the loss of music as a medium of expression," he said. "It is trite to say that music is the universal language, but it is a very important fact just the same—particularly important if you happen to forget it. Music can create a mood more subtly than the best dialogue. It is the most valuable device we have for the expression of all sorts of emotional and dramatic moods—and, unfortunately, it has been lost since the days of silent pictures."

On the point of dialogue, Mr. Gorney argued emphatically that "there are not enough brains in the writing world to go on creating uniformly excellent dialogue for a total output of 600 or more features each year. As a matter of fact, dialogue should not be included in a picture unless it is swift, sparkling, dramatic—in other words, strong enough in itself to create the desired mood and leave a lasting impression with the audience.

"I would eliminate dialogue where it doesn't do the job and use silent sequences with musical scoring to replace it. Let's say the scene is a courtroom. The producer wants an atmosphere of tense, swift action.



JAY GORNEY

The dialogue is rapid, confusing. Everybody seems to be talking at once. Now, instead of prolonging this type of dialogue, suppose we imagine it cut to a few lines and at the beginning of the scene you have something like this. . . ."

Mr. Gorney's hands pounced upon the keyboard. Crashing chords thundered with rivet-like rapidity, filling the room with a climactic, impelling sound . . . then died away. Mr. Gorney turned around and smiled. "Something like that," he said.

"Or suppose the boy is about to take the girl in his arms . . . you know, the real tender Farrell and Gaynor stuff. You just can't talk sometimes, so why try? What the people in the audience really want to hear, the thing that would give them the greatest sense of reality, a feeling of participation in the scene, would be something like the soft, plaintive strains of a Tschaikowsky melody.

Points to Varied Usages

"Of course, music can be used in either silent sequences or under dialogue," Mr. Gorney continued. "It should not be added afterward, as it is now. Just as the dialogue is carefully planned and written in finished form, so music should also be developed to fit the situation, to develop climaxes. There must be complete coordination between the story and the musical sequence before the picture is shot.

"I believe that the average picture script could be constructed with a ratio of about 60 per cent dialogue sequences and about 40 per cent silent with musical scoring."

Mr. Gorney reiterated his belief that the importance of the intelligent and discriminating use of music in pictures could not be over-emphasized. He enumerated the following as among the many uses of music in that connection:

As a contrast to, and relief from, too much dialogue. "It is too great a strain upon the average audience to listen intently to recorded dialogue, no matter how good it may be, for an hour and a quarter without some relief. Appropriate music scored under occasional silent sequences would provide this relief."

As a creator of mood. "There are situations which in themselves are so delicate that they would become banal if reduced to dialogue. Direct and factual ideas are best projected by dialogue; but music can most subtly create a desired mood."

As a descriptive device. "Characteristic music well scored under dialogue can add glamour and romance to love scenes; pathos and heart-throb to tragedy; excitement, tempo and pace to tense dramatic situations, where too much dialogue would actually slow up the action."

As punctuation of a dramatic climax and to prolong suspense. "In the legitimate play, climaxes are built up and the first and second act curtains are used as punctuation and to carry over suspense. The audience has a chance to sit back, relax, collect its thoughts and speculate as to the outcome of the story. By dividing up the scenario plot into acts, with occasional fadeouts and titles with appropriate music underscored, we can create the effectiveness of curtains without, of course, the objectionable waits suffered in the theatre."

More advantageous for foreign distribution. "Pictures with substantial musical scoring are more commercial from a foreign standpoint, because the less they contain of dialogue—and the more of silent sequences with musical scoring—the less there is to translate and make understandable to foreign audiences."

Tampa Theatre Firm Files $500,000 Monopoly Action

Suit has been filed in federal court at Tampa, Fla., by the Rivoli Theatre Company, Inc., former operators of the Rivoli theatre in Ybor City, against Consolidated Theatres, which is the Sparks circuit, operator of five houses at Tampa; Casino Enterprises, operator of three theatres, and six national distributors, claiming they formed a monopoly to keep pictures from the Rivoli company, and so forced it out of business. Damages were asked in the amount of $500,000.

Regarding the suit, N. V. Darley, manager of the Rivoli, explained that he and Ed Cerf had rebuilt the house in 1929 and paid an increased rental. In July, 1930, Mr. Darley said "we were shut out of pictures by United Artists, RKO, Warner and First National. Paramount had refused us service when we opened the new house." In March, 1931, the theatre was closed after a long period of losses. Following the failure of the Rivoli company, the Casino Enterprises took over the house, renamed it the Ritz and is still operating it.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

BELIEVING victory is just around that li'l old corner, the Democrats may have a fine disdain for their opponents' idea of a a chicken in every pot, but at the stage and screen dinner to Roosevelt the other night at the Astor in New York, someone forgot that representatives of the press expect food at a dinner. Soup was served at eight, but not for the newsmen. Reporters were told to come back at nine. At that hour they were told to show up at ten. Then vigorous protests succeeded in getting a few through the sacred portals, in company with some chauffeurs, into the vast assemblage of political penguins, where they were allowed to watch the consumption of the few final courses.

One of the many speakers, while discussing Mr. Henry Ford's recent activities on behalf of Republicanism, observed, "Henry Ford . . . knows so much about the laws of this commonwealth that he will not be able to cast his vote in support of his candidate. He forgot to register." Even the New York ***Herald-Tribune,*** which has pronounced Republican leanings, privately admitted Mr. Ford's oversight later.

On the other hand, the Democratic party has a few forgetful ones, too. Whoever handled the details of the screen's testimonial at the Astor forgot to invite Mr. Roosevelt to his own dinner. That's why he did not attend.

▽

RKO publicity to the trade announces that, besides some fine new motion pictures, the Radio studio will have a blessed event or two for the new season. Mrs. Gwen Olden, blonde hairdresser on the lot, anticipates in February, and 'tis said "she's running a race with Arline Judge." So what!

▽

The New York Sunday roto sections reveal and depict for us our Benjamin DeCasseres, who sees the Broadway stage for us "Through the camera's eye," as the only living descendant of the illustrious philosopher, Benedict Spinoza, whose 300th birthday is to be celebrated this month. Ben is shown looking at Benedict's bust. The family resemblance is not acute, perhaps due to 300 years' difference in haircuts. And since Ben sees with the camera's eye, perhaps it is fitting for us to record that while Spinoza got famous and excommunicated by the rabbis for his philosophies, he made his living mostly by lens grinding. It runs in the family, and it is just a lot of Spinoza after all.

▽

Lynn Farnol, who writes press stuff for Samuel Goldwyn, calls Lyda Roberti, his employer's star, a sex-menace—a bubbling, hot-cha-cha menace; "sweet and hot."

▽

Fred Johnson, critic of the *Call-Bulletin* in San Francisco, tells about a circuit chief who called his staff into conference and after the usual chatter about loyalty to the cause and the necessity of hard work, he stressed the point that all managers and their assistants should be in the theatre Saturday afternoons, instead of attending football games or horse races. "And," he concluded, "if anything important comes up, I'll be at the Stanford-Southern California game."

▽

Imagine the audience reaction in Boston to a sequence in "That's My Boy," football story, which shows a Harvard varsity team coming onto the field bedecked in white sweaters with vertical stripes! Harvard's team is known far and wide as the "Crimson" eleven and its uniform is so familiar to a majority of Bostonians that loud laughter greeted the unusual sight of white-striped sweaters.

The news wires reported that Will Rogers returned from a 16,000-mile flight over Central and South America, favorite stamping ground of American ambassadors of good-will. "The people down there are fed up on good-will," Mr. Rogers reported. "Furthermore, I guaranteed 'em that if Roosevelt is elected, he'll not make any good-will trips." Will said he took "no good-will with me and brought none back, so that makes us even."

One reason for Mr. Rogers' sudden departure for South America may be attributed to a fear that he might have to help carry a daisy chain. He was notified just before leaving that he had been made an honorary member of Wellesley and someone said that he got Wellesley mixed up with Vassar.

▽

Publix Theatre managers have been told on many occasions that friendly relations with the press return dividends. Recently the bass player at the Palace in Pittsfield, Mass., died suddenly during morning rehearsal. Realizing that if local newspapers published the story, an unpleasant psychological reaction might be created, Manager Harrison asked the daily's editor to omit any reference to the death taking place at the theatre. This he consented to do.

▽

S. L. Rothafel and other executives of the new picture house in Radio City secretly staged an audition for organists late last week. Only six were invited, including a young lady who traveled all the way from England, a chap from Hollywood who also made a special trip, and four others, now engaged by other circuits, and all well known in their field. It was a trying experience for the little group, for none had ever before seen the immense instrument, said to be the largest in the world. They were brought in "cold" and told to play, while Roxy and his staff of lieutenants listened critically.

▽

Out in Kansas City they're telling this one as a fact: A new exhibitor went into an exchange to buy pictures. "What's the protection in your town?" asked the booker. "One constable and a sheriff," snapped back the new owner.

▽

"Fun In Bed," published this week by Simon and Schuster, is Frank Scully's literary contribution to the ailing. Mr. Scully, who has lived at Nice, France, ever since he went over there to work for Rex Ingram several years ago, enlisted the aid of Soglow, Hershfield, Lardner, Arno, Nathan and others in compiling pictures and articles designed to cheer up the convalescent.

▽

F. E. Adams, of London, an important British circuit executive, is actively engaged in a vigorous campaign against the reopening of English theatres on Sundays. He claims that American distributors, supplying most of the films used in England, take out of the country approximately $400,000,000 every seven years on rentals paid by exhibitors of Britain, and that London representatives of American distributors recently donated $1,000 to assist in the fight for reopening. "What would America say of us if we financed a campaign to reopen their pubs so that we may sell to their people our whiskey and beers"? asks Mr. Adams. Well, what if they did—or do?

▽

Miss Helen Harrison, publicist of Freuler Film Associates, forwards this interesting observation (publicity) by John R. Freuler: "The visionary wish, the practical can and the dynamic will are the three chief reasons why the motion picture producer has made a fourth largest industry out of a magic lantern!"

BURIED deep in the columns of New York newspapers there appeared the other day an inconspicuous item about the passing of the wooden ship, Buccaneer, which during its long career played an important part in the production of many pirate pictures. The sheriff stepped in last week and sold her on the block for only $460. Bidding started at $1.50, offered by a red-headed tar who wanted her anchor chains. Fourteen years ago the five-masted barkentine cost $200,000.

Ten years ago the Buccaneer quit the hard life of the mahogany trade, sailing out of gulf ports and "sold her soul," as the saying goes, for the easy life of New York harbor. Since then her career has been as stormy as the seas she has sailed, and when times got very bad some few years ago the Buccaneer was sold to Famous Story Pictures, of Hollywood. Subsequently Douglas Fairbanks and other Hollywood producers fought many a private "battle" on her decks after she had been changed to look what Hollywood decided a pirate ship should look like.

Now she lies, moored in a Hudson River graveyard not far from the Washington Bridge, one of the most romantic sailing ships in the world, a full-blood cousin of Donald Mackay's Glory of the Seas.

One night, while Baltimoreans were using her as a floating cabaret, she had a relapse, a case of remorse for her night life dissipation, and her decent feelings made a last gesture. With no one on board, she broke away from her moorings in the Patapso River and floated down to sea in the moonlight. Captain Thomas Orlando Moon, her skipper, captured the old boat, but he always said his heart ached to do so.

▽

Educational Pictures has no theatres for which passes may be issued, but they're thinking of giving special passes to the press to get by the new reception clerk recently stationed out front in the New York office. The young man just dares you to pass him.

▽

The first insurance policy ever taken out for a radio broadcast was signed by Walter P. Chrysler for the 90-minute radio business conference heard on Monday over Columbia network. The program was insured for $500,000 and is said to be the largest policy ever applied to such a brief period except in the case of money shipments in big city financial districts. The broadcast in itself was unique, being a "convention" of approximately 75,000 persons associated with DeSoto, Dodge and Chrysler dealer organizations.

▽

We read the other day that Tom Mix has retired Tony, the colt of a mare which Mix found pulling a vegetable wagon and which has since carried the cowboy star through glamorous adventures for 20 years. Bought for $12.50, Tony aided Mix in piling up a fortune reported to be $5,000,000, in movies and circuses. When Tom and Tony went abroad in 1925, the horse was quartered in the royal stables in England at the invitation of the Prince of Wales. While in France, Tony occupied a stand in the stables of the great Epinard, and later was the first horse ever to ride to the top of the Eiffel Tower. Tony was guest of honor at an exhibitors' convention at the Hotel Astor some years ago. He was honored in the dining hall of the Savoy in London and occupied quarters in the Book-Cadillac Hotel at Detroit. Tony, Junior, succeeds him.

McCARTHY HEADS FOX PUBLICITY, ADVERTISING

Appointment to Post by Kent Subsequent to Resignation From Publicity Department At Paramount After 13 Years

Charles E. McCarthy, former director of public relations for Paramount Publix, has been appointed director of publicity, advertising and exploitation for Fox Film by Sidney R. Kent, president.

The resignation last week of Mr. McCarthy terminated 13 years of continuous service with the Paramount organization. The new post returns him to the top ranking position in a department at Fox Film Corporation in which he served for a short time in 1918.

Glenn Griswold, who entered the Fox organization on February 1, 1931, as vice president in charge of public relations, will devote himself for the most part to new duties to which he has been assigned by Mr. Kent in connection with the financial affairs of the company.

Mr. McCarthy joined the publicity department of Fox in 1918 following early newspaper work as reporter and editor with papers in New York, New England and New Jersey. In 1919 he began his connection with the then Paramount Famous Lasky Corporation as publicity manager, a position he retained until 1929, when he was promoted to director of public relations of Paramount Publix. Mr. McCarthy was a member of the board of directors of the Columbia Broadcasting System during the time that Paramount Publix held a substantial interest in that organization.



CHARLES E. McCARTHY

Conrad Nagel Is Named President Of Coast Academy

Conrad Nagel was elected president of the Academy of Motion Picture Arts and Sciences at the annual election Tuesday night at Hollywood. He succeeds M. C. Levee in that office.

Benjamin Glazer, vice-president; Fred Niblo, secretary; Frank Lloyd, treasurer; and Lester Cowan, executive secretary, were also elected.

The annual awards to professionals will be made at the Academy banquet on November 18.

Federal Theatres Asks Bond Change

The Federal Theatres Company, all of the common stock of which is owned by Warner Pictures, Inc., has addressed a letter to the holders of the National Theatres Corporation's first and refunding mortgage 6½ per cent gold bonds, series A, due in 1942, asking their approval of a proposed readjustment of the interest on the bonds. Under the readjustment, the coupons for four semi-annual periods would be detached and canceled and the interest rate for the remaining eight years that the bond will have to run would be reduced to four per cent.

The Federal Theatres Corporation and its wholly owned subsidiary, the Bird Theatre Corporation, acquired the properties and leases of the former National Theatres Corporation in March, 1930, and assumed the indebtedness represented by the bonds of National Theatres. Interest on the bond issue, which totals $2,493,000, has been paid thus far. The letter reports the first plan was to scale down the principal of the bond issue, but it was concluded finally to reduce the burden of interest.

Milwaukee Police Raid Office of Union Operators

Milwaukee police raided the offices of Local 164, Motion Picture Operators' Union, last week, confiscated records of the organization and detained three men, including two operators and the business agent of the union. The raid followed the bomb attack on the Parkway theatre, independent neighborhood house, the night of October 8.

Mayor Daniel Hoan has been out of the city and upon his return will meet representatives of the competing unions. Under the mayor's police power he will order the theatres closed as a protective measure for the public unless he is assured there will be no more vandalism, his secretary stated.

Universal Reports Loss of $759,646 for Nine Months

Universal Pictures Company, Inc., and subsidiaries, report a net loss of $759,646 for the nine months ended July 30. This figure is reached after allowing $6,089,850 for amortization of negatives and $450,535 for depreciation in capital assets as well as for other charges.

The figure for nine months compares with a net income of $243,469 for the same period in 1931. As for July 30, 1932, total current and working assets were $8,453,871 and current liabilities were $2,350,441.

Coast Studios to Move Previews from Hollywood

Producers may move previews on new pictures out of the Hollywood territory, in the belief that audiences there are so used to previews that their reactions are meaningless. Patrons flock to previews as to a bargain sale and exhibitors are only too glad to run them from the business point of view.

Some producing companies, which have their own theatres, capitalize on previews by running them at theatres where a box office stimulant is seriously needed.

Laemmle, Jr., Calls for Registry of Story Ideas

Carl Laemmle, Jr., Universal production chief in Hollywood, has advocated the plan of Jack L. Warner, in charge of Warner-First National production, for the registration of all story ideas. He bases his contention on the detrimental effect of the "cycle" in film production on both the producer and the exhibitor.

Speaking of the imitation of a costly original by several other companies, as is often the case, Mr. Laemmle said: "These socalled 'cycles' are undermining the picture business. These 'quickies,' tossed on to the market in hopes of a clean-up at the expense of the studio making the costly original, seldom accomplish their purpose, yet producers go on cutting their own throats by making them. It is vital to the industry as a whole that something be done to put a stop to the practice."

Johnston Announces Eleven Monogram Features Planned

W. Ray Johnston, president of Monogram Pictures, now on the Coast outlining production plans for the balance of the season, has announced 11 features scheduled for production up to January 1.

The pictures planned include "Strange Adventure," "Guilty or Not Guilty," "Young Blood," "Man's Law," "Black Beauty," "West of Singapore," "Lucky Larrigan," "The Fighting Champ," "The Rangers Ride Again," "The Return of Casey Jones," "The Ape."

Threaten Price Cut to Balk Proposed Philadelphia Tax

Philadelphia theatre owners have threatened to cut admissions to 25 cents for all performances to escape the new amusement tax proposed by the city council's special commission on increased revenue tax. The commission would place a levy of five cents on each ticket in excess of 25 cents up to 99 cents and set a tax of five per cent of all tickets sold for $1 or more. Legitimate theatres, ball and amusement parks, circuses and carnivals would also be affected.

PROSPERITY IS POSITIVELY NOT AROUND THE CORNER!

Face the Facts!
Don't be FOOLED!
Metro-Goldwyn-Mayer dares
to tell the TRUTH!

IT'S HERE RIGHT NOW!

Introduced by those beloved ladies–

DRESSLER MORAN *in*





"PROSPERITY"

The Greatest Comedy Ever Made—Bar None—
Will be ushered into Box-Office History with

NATIONAL PROSPERITY WEEK

NOV. 18th Simultaneous Day-and-Date Engagements Everywhere!

Plugged! Promoted! 24-sheeted across the continent in simultaneous Day-and-Date engagements! Bringing back fond memories of "Caught Short", "Reducing","Politics"! You'll live them all over again when you play "Prosperity" the Prize Picture of 1932!

—HERE'S HOW TO PROMOTE IT→

(see next page)



"I ROLLED UP MY SLEEVES

and went to work on the BIGGEST PROMOTION campaign I ever produced on any picture before! ASK ME FOR IT!"



ASK ME! Write to M-G-M Ad Dept., 1540 B'way, N.Y.C.

ASK ME for the SPECIAL CAMPAIGN BOOK, illustrated to the left. It's a showman's paradise, crammed full of sensible promotion ideas, workable tie-ups, intelligent accessories. Planned by practical field exploitation minds, not swivel-chair exploiteers.

ASK ME for the SPECIAL advertising mats (*available at cost*) including teaser campaign shown at the left. All in addition to the regular press sheet.

ASK ME for (*and you'll get it!*)

PROSPERITY

from your pals **MARIE, POLLY** *and* **LEO!**

REAL DOG-FIGHT IS IN PROSPECT OVER BRITAIN'S SUNDAY SHOW ACT

Proposal That Permission Be Not Extended Past January 31 Is Laid to Confusion Over How Law Is to Be Operated

by BERNARD CHARMAN
London Correspondent

The Sunday Cinemas Act is now law in England, and with its coming into operation the Home Office has issued a circular to all licensing authorities recommending that permission to open on the Sabbath shall not at present be extended beyond the period ending January 31. And, bless you, the reason for this recommendation is the doubt which arises in connection with the administration of several points of the act.

The first point on which the legislators of this land of the free have yet to make up their minds is the allocation of the 5 per cent charity fund, supposedly earmarked for the suggested Film Institute.

A Regular Dog-Fight

And so we enter on a period of snapping and snarling, a regular dog-fight which will extend the length and breadth of the country, and in which the contestants will be on one side the cinema interests backed by the more broadminded section of the public which believes that every man knows what is best for him, and on the other the legion of the Lord's Day Observance Society together with its satellites who hold that the best way to save us from our wicked selves is to restrict our powers of free action.

Up and down the country, in big towns and small, the cohorts are marshaling for battle, while the little local authorities blanch at the prospects of the thunderbolts of hot words which are to be hurled at them from both parties before they can make their momentous decisions. Through each battle will be continued the pouring out of public money; and burden will fall on the local rates, because our enlightened law-makers had not the courage to go all out and make a clear-cut decision in their original ruling.

So far as it is possible to translate the Sunday Cinemas Act into plain English, the position is this:

In any area in which any cinema has been allowed to open regularly on Sundays, the local authority may permit all cinemas to open on Sunday. At the same time, to quote one of our leading evening papers, it may exact such proportion of the profits as it pleases, to be applied to such charities as it pleases, and it must allocate 5 per cent of the sum thus exacted to be transferred to the Cinematograph Fund, in a manner not yet specified, for purposes not yet defined!

In any area, on the other hand, where cinemas only occasionally or never have been opened on Sundays a regular routine must be followed before the delectable state can be reached. In the first place, a meeting of municipal electors must be held. Then, whatever the result of the first meeting, a poll may be demanded by one hundred electors, or may be instituted by the Council without the electors. The final decision, moreover, is the responsibility of the local authority, regardless of the attitude of the electors. And that goes on for days and days. . . .

Though it all sounds like the plot of a Gilbert and Sullivan opera or an excerpt from "Alice in Wonderland," the matter has its serious side. How serious may be gauged from the position at Croydon, a London borough which has been striving for years for the privilege of Sunday entertainment and last year lost the issue only by the vote of the chairman of the licensing committee. Croydon has become one of the storm centers of the battle and each side has gathered to its standards all the weight and power of authority that it can muster.

On the side of the cinemas are one bishop, one clergyman, one doctor, several representatives of local commerce, Cinematograph Exhibitors Association, the Kinematograph Renters Society (supplying financial help) and the press. The ranks of the enemy, led by the zealous Mr. H. H. Martin and his henchmen of the Lord's Day Observance Society, contain one local councillor, several Nonconformist ministers and a number of clergymen of other denominations.

According to weight of numbers the cinemas should carry the day, but its sponsors appreciate the strength of the opposition and still await the issue with trepidation. Deputations from both sides are about to wait on the Council, who will be asked, first, to ascertain the views of the electors, secondly, not to do so. If the Council agrees to the first request, a meeting of electors will be held to ask the home secretary to apply the Sunday Cinemas Act to the borough, and, unless a poll is subsequently demanded by 100 electors, the decision of the meeting will be final.

An Illuminating View

The attitude of the bishop who dares to side with those who desire to be amused on Sundays is illuminating. He says: "We hope this scheme will result in pictures being shown that are really suitable to the day. We have here an opportunity to move away from a merely negative attitude towards Sunday as a day when certain things cannot be done towards a more positive endeavor to shape and use Sunday for really worthy ends. Everybody knows that going to the pictures is a means of recreation, and a means of recreation which I sometimes enjoy myself. It is also a means of education. Wisely chosen, pictures are really a means of self-development and a help to the higher sides of our being. If we carry this experiment through successfully our example may be followed, and we may be rendering some service to the whole community."

Presumably there are more than several reverend gentlemen in the United States who might be edified by these few kind words.

An indication of the bewildering comparisons to which the operation of the act lays itself open is given in the following figures of charity contributions already demanded by the authorities in districts where applications for Sunday opening have lately been ratified. The towns listed are, for all practical purposes, of roughly equal size.

At Southampton the cinemas are required between them to allocate £100 per annum to charitable causes; at Brighton, £210 for the last three months of the year (a rate of £840 for the full year); Southend cinemas must contribute £500 in a year, and at Coventry the combined annual levy for the various theatres gives an aggregate total of not less than £1,164! At Coventry, in fact, one hall alone is asked to pay £188, or nearly double the amount to be extracted from the whole of Southampton's fourteen halls!

How long a law which permits such anomalies and absurdities will be allowed to remain on the statute book is the question which now excites lively controversy. Popular opinion has a way of settling such matters for itself; and popular opinion will not allow itself to be befooled for an unlimited period. The very patchwork nature of this clumsy piece of legislation must be its own undoing, and the optimist will rejoice at the thought.

PAPER WATERMARK ENDS FILM SUIT

The testimony of a paper manufacturing executive in Hartford, Conn., federal court last week ended with a favorable verdict for the defense after five years of litigation in which A. C. Morrison and the Majestic Theatre Company of Hartford were suing Fox Film, Vitagraph and United Artists on a charge of conspiracy. The plaintiff had contended that the theatre had been put out of business through a combination of film companies, and based the charge on a theatre lease dated April 13, 1927. The paper on which the lease was drawn was stamped with a watermark "par value 100 per cent," Mr. Morrison admitting he had phrased and typed the document himself. Defense counsel held the lease could not have been signed in that year, and brought to the stand George Witham, mill manager of the Parker Young Company of Lincoln, N. H. He testified the paper on which the lease was written was not manufactured before 1929 and was not placed on the market until 1930. The lease was thereby invalidated and an instructed verdict for the film companies resulted.

EFFICIENCY DEVICES AT BUSINESS SHOW

Many Developments of Direct and Indirect Application to Film Industry Are Exhibited at National Exposition

The 29th annual National Business Show was held recently at the Grand Central Palace, New York, displaying a wide range of new developments in the office equipment and general business field, some of which have a practical and direct application for the motion picture industry's executive offices.

Featured at the show were the personnel psychology tests demonstrated by the Psychological Corporation, a national organization of psychologists headed by Henry C. Link. The tests are based on a vocational interest questionnaire written by Professor E. K. Strong of Leland Stanford University and calibrated against 24 specific occupational groups. Heretofore the clerical work of scoring a test has required almost a full day, but with an adaptation of special Hollerith-International tabulator the whole test of 420 items is scored in less than ten minutes. Three kinds of tests are possible. One is a general intelligence or mental alertness test indicative of aptitude for certain lines of mental work, another is a personality test indicative of certain traits that make for success in sales and executive work, and the third is a vocational interest test indicative of the similarity or dissimilarity of a person's interest with those of successful men in various professions and businesses.

For Mimeograph Exploitation

The A. B. Dick Company exhibited a new dermaprint photographic stencil which brings the principle of photo-engraving to the mimeograph. Line drawings, for instance, may be transferred to the dermaprint stencil which may then be run off on a mimeograph machine at the rate of 5,000 copies an hour, the reproductions ranging from post-card size to some of 14 by 20 inches. The same film also showed the Edison-Dick mimeoscope, an illuminated drawing table which facilitates line tracing with highly lighted visibility beneath the copy being traced.

A duplicating machine, which turns out copies in four colors, was displayed by the Ormig Sales Company. Without stencils, gelatin, ribbons, type or ink the machines will turn out reproductions of any kind of illustrations, statistical work or letters. A sheet of ordinary coated paper is backed up with a hectograph carbon sheet and the illustrations, figures or letters are drawn, typed or hand-written on this, thus making a master copy, or original, on the coated paper. As the copy sheets are fed into the machine they are automatically treated with a duplicating fluid which effects instant transfer from the original.

For Foreign Languages

The varityper, which writes in approximately 50 languages in nearly 400 different type styles, was shown by Varityper, Inc. The type styles range from ordinary newspaper letters to the most formal script, a twist of the wrist being all that is necessary to change the language or type face on the machine.

Calculating machines were prominent. The Ralph C. Coxhead Corporation exhibited a "mathematon," an electrical automatic apparatus which is controlled by four buttons and is capable of multiplying, dividing, adding and subtracting. The Elliott Addressing Machine Company has a post-card printing and addressing machine which prints a message and an illustration on one side and the address on the other, the cards being fed into the machine at the rate of 60 a minute.

The New York Telephone Company's exhibit featured teletypwriter service. The teletypewriter permits instant written communication within and between business organizations, making possible important economies and improvements.

Filing systems received considerable attention. The Shaw-Walker Company showed several filing systems, one of them featuring a section of a "morgue" for photographs which are so filed that any one picture is instantly available in a collection of thousands.

Church Federation Plans Previewing

Appointment of a committee to organize a film preview board of the New York Federation of Churches is expected at a meeting this month. A number of other Protestant groups have adopted resolutions calling for similar action. Since the factor of completing the previewing before a picture is released precludes establishment of previewing committees except in New York and Los Angeles, it is expected that the list of selected pictures published in the weekly paper of the New York Federation will be picked up by other Protestant groups. Women probably will be in the majority on the New York preview board.

Carl E. Milliken, of the M.P.P.D.A., said last week that the New York groups request for information on previewing was typical of a rapidly growing interest among Protestant churches in the question of selecting good pictures for their members. The Hays office stands ready, Governor Milliken said, to give information to church groups. Their cooperative spirit, he believes, will benefit the industry generally.

Quite a few of the 200 publications in the Protestant religious press are now carrying some form of film list. Some individual church bulletins also are listing pictures on occasions.

Lasky Joined by Son

Jesse Lasky, Jr., has joined the staff of his father's production organization at the Fox studio. He had previously resigned his post as assistant to B. P. Schulberg, producing at the Paramount plant.

Best Sellers of the Week

Following is a list of best sellers of last week, compiled from the records of Arthur R. Womrath, Inc., New York, book sellers and operators of circulating libraries:

Fiction

Fountain, by Charles Morgan.
Inheritance, by Phyllis Bentley.
Sheltered Life, by Ellen Glasgow.
Fortress, by Hugh Walpole.
Three Sheet, by Tiffany Thayer.

Non-Fiction

Death in the Afternoon, by Ernest Hemingway
Van Loon's Geography, by Hendrick Van Loon.
More Merry Go Round, Anonymous.
New Pictorial Atlas of the World.
March of Democracy, by James T. Adams.

The best sellers for the previous week, as recorded by the Womrath company, were as follows:

Fiction

Fortress, by Hugh Walpole.
Gods Arrive, by Edith Wharton.
Inheritance, by Phyllis Bentley.

Non-Fiction

More Merry Go Round, Anonymous.
Death in the Afternoon, by Ernest Hemingway
Crossword Puzzle Book No. 25, by Buranelli and others.
New Deal, by Stuart Chase.
Van Loon's Geography, by Hendrick Van Loon.

Louisiana Commission Grants Film Reduction

A 50 per cent reduction on the return of films shipped by train was granted last week by the Louisiana Public Service Commission at its regular meeting in the St. Charles Hotel, New Orleans. Chairman Francis Williams listened to the arguments presented by Howard W. McCoy, Publix district manager; Harold J. Wilkes, Paramount exchange manager; L. C. Montgomery, Paramount booker; and Mrs. J. B. Heine, secretary of the Film Board of Trade, that this reduction had been granted in states surrounding Louisiana, but that Louisiana had apparently been overlooked. Representatives of the American Railway Express company argued that the reduction in other states was only a trial and that it should not be made mandatory in Louisiana until its success had been established.

Union Seeks New Contract

The union of sound men on the Coast is attempting to devise a contract arrangement whereby members will be retained on the payrolls during studio closings. A concession would provide three-men draws instead of four. The Roach studio is understood to be opposed to the plan.

NOVELTIES AS BUSINESS BUILDERS PROVE AID TO SMALLER THEATRES

Inexpensive Articles Presented To Audiences Found Helpful For Goodwill; Used Also in Direct Tieups with Pictures

The widespread practice of presenting small and inexpensive articles to the audience as a whole, in connection with exploitation tieups on pictures or as business builders, is producing satisfactory results in the main, opinions of exhibitors in all parts of the country show. The policy is used for the most part by neighborhood and suburban houses, seldom by downtown first-runs and de luxe theatres.

This practice differs in all phases from that of awarding costly prizes through lucky number methods, with the prizes ranging all the way from large cash awards to automobiles, long trips with expenses paid, refrigerators, and even completely furnished homes. Only recently has the exhibition field begun to clear itself of the ruinous competition thus entailed. A study of that situation showed that in nearly all cases exhibitors had gone to extremes and the major gift awards were reacting like a boomerang.

A second check has been made to ascertain the extent of use of inexpensive novelties and their reaction at the box office. While some exhibitors reported negatively, due in part to the manner of presentation, theatres for the most part indicated that the use of novelties for audience appeal are an aid to business when used in moderation.

The policy of distributing novelties is also practiced to a large extent at children's shows on Saturdays. They also are used in general presentation to women patrons. Some owners make use of them when showing the first episode of a new serial. In many instances the articles are presented in direct tieups with certain pictures.

Following are territorial summarizations of the extent of the use of novelties, and the results achieved.

Depends on Gift and Handling at Kansas City

Most showmen in Kansas City find the benefits of novelty giveaways depend on the type of gift and the manner in which the presentation is handled. Loew's Midland and the Publix Newman, large downtown theatres, believe in occasional giveaways to stimulate business, but chiefly as goodwill builders. John McManus, manager of the Midland, where articles of minor value but distinct appeal are distributed several times a year, is convinced the practice is beneficial from a good will standpoint. He says the gift must be of a type the patrons will reach for and tell their friends about. Mr. McManus says that in the case of a theatre such as the Midland, Kansas City's premier de luxe house, the giveaway must be conducted in a high class, dignified manner in keeping with the surroundings and designed to leave a good impression with class patronage.

A number of exhibitors playing serials find novelties directly exploiting the subject important in stimulating children's business. These are given chiefly when the first chapter is shown. However, exchanges report this type of exploitation is less frequently used, due to the present mode for rigid economy.

HOW EXHIBITORS USE NOVELTIES

As stimulus to the box office.
To build community goodwill.
In direct tieups with pictures.
To draw child attendance.
As favors for women patrons.
To launch new serials.
In "Pay Envelopes" to all patrons.
As tieups with merchants.
In cooperation with newspapers.
As expression of appreciation for patronage.
At weekly Family Nights.

Houston Finds They Help If Used in Moderation

Houston exhibitors are agreed that novelties for audience appeal are an aid to business when used in moderation, although, as one exhibitor said, it is a thing "easy to run into the ground." Opinion, however, is divided on the benefits of offering money for prizes in newspaper contest tieups. One exhibitor declares that no contest is worth the trouble it takes to plan it unless the first prize is cash. "No matter what the amount, cash will draw hundreds of contestants, where an article and passes will draw 10." Other exhibitors disagree. One insists money should never be offered. Newspapers in Houston are not enthusiastic about contest tieups, although they do not turn them down entirely. Many firms, on the other hand, are always willing to enter into a novelty tieup, even restaurants giving free meals.

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"Pay Day" Envelopes Successful in Spokane

The most successful novelty giveaway recently tried in Spokane is the "Pay Day" idea. Every patron entering a theatre is given a pay envelope, which might contain anything from a five dollar gold piece down to a theatre ticket or a penny. Managers report that this has noticeably increased business. However, with the fall season, Spokane exhibitors are concentrating on screen programs.

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Oklahoma City Suburbans Find Novelties Helpful

Novelties passed out in Oklahoma City to whole audiences are definitely an aid to "B", or suburban houses, but they exert little or no influence on the average patron of an "A" house, according to exhibitors. The patronage of "A" houses is definitely established, except for variation of interest in stars or pictures, it was pointed out, and novelties are not used in them.

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Suburban New York Houses Adopt Practice

The presentation of novelty giveaways in the Greater New York territory has been confined almost exclusively to the outlying districts in suburban localities, with neighborhoods in town offering small gifts only occasionally. The most numerous attractions for giveaway nights appear to be china and vanity sets.

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Little Use of Gifts In Virginia Theatres

While it is true that several Virginia theatres, including a few leading houses, have figured in offers made by newspapers of free

Found Useful as Souvenirs to Women Patrons, Also in Connection with Showing of First Episodes of a New Serial

tickets for best answers to advertisements or certain articles about film stars, little use of gifts has figured in the business either in Richmond or in other parts of the state. Gifts are not distributed among audiences and there seems to be no offering of novelties to increase attendance or to hook up with any of the newspapers in regard to any gifts other than tickets. There have been cash prizes, however, offered by certain newspapers, as to best gags or compositions relative to certain productions. In fact, most of the contests seem along the lines of publicity and to help both the theatres and the newspapers in certain communities.

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San Antonio Uses Them in Film Tieups

While practically every house in San Antonio occasionally uses novelties and inexpensive articles in tieups with pictures, theatre managers say they have little or no box office value. Circuit managers say that scarcely a week passes that the managers are not instructed to work up some kind of novelty or business tieup. At the present time, the Texas theatre, Publix's ace house, is working such a stunt. It is a tieup with Chase and Sanborn Coffee in connection with Marlene Dietrich's "Blonde Venus."

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New Orleans Suburbans Find They're Incentives

A survey of New Orleans suburban houses shows that patrons demand "something for nothing," no matter how small, as an incentive for visiting places of entertainment.

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Considerable Benefit To Portland Suburbans

It is the consensus among suburban exhibitors in Portland, Ore., that novelties of various kinds, giveaways for the entire audience, have been of considerable benefit to the box office. Second-run downtown houses on numerous occasions have tried similar plans, but results were not as satisfactory.

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Sizeable Business Added in Cincinnati

Comparatively few exhibitors in Cincinnati territory give gifts or novelties to stimulate attendance, but those who have done so report a sizeable increase in business. Some exhibitors use the china plan occasionally, but not regularly. When they do, they generally announce that it is merely an expression of appreciation on the part of the management for past patronage. With the advent of better pictures, the plan is not necessary, they say.

▽

Held Down in Milwaukee In Budget Curtailment

Within recent months Milwaukee exhibitors have not used novelties extensively in connection with exploiting pictures. When used in the past they have been promoted primarily for boosting children's patronage, and have always been found successful in this connection. The majority of exhibitors feel that the use of inexpensive articles in tieups with pictures offer good promotional advertising, but with the curtailment of exploitation budgets the use of such novelties has slowed down. Also gum and candy

AID CHILD PATRONAGE

samples contributed by the manufacturers were used to some extent by exhibitors in promoting pictures. Many theatre operators believe, however, that the future will see a greater use of novelties as a means of promoting pictures.

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Used Less Frequently In Buffalo Neighborhoods

Use of novelties for the entire audience may have helped some Buffalo neighborhoods in the worst days of the depression, but recently they have been almost entirely discarded, in the belief that only strong pictures and effective shorts will attract a steady clientele.

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Nolte Says Circuit at Baltimore Opposes Use

Charles E. Nolte, general manager of Durkee Theatrical Enterprises at Baltimore, said they have been fighting the practice of giving away premiums to gain patronage for the past 15 years. "In our experience," said Mr. Nolte, "we have found that giving away any premiums to increase patronage is a detriment to business—it cheapens the theatre in the eyes of the public. The sooner the exhibitors of the country concentrate their efforts on trying to give good shows to the public, the better it will be for the theatres." The Durkee Enterprises control about 15 theatres in Baltimore and in Maryland.

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Tampa Exhibitors Find Practice Brings Results

The giving of presents, or a treat of some kind, to the entire audience has been pretty well worked at Tampa. The principal novelty present given away to audiences was a vanity set, and this to the women only. There were quite a number of items in the set and as one item was given each prize day, it was possible for one to get an entire set by coming to each change of program. This developed quite a following among the ladies and helped business.

▽

Used Occasionally At Washington, D. C.

Washington, D. C., exhibitors apparently feel that the presentation of gifts to audiences is not necessary as an inducement, since the plan is used only very occasionally and, in most instances, is a tieup with some manufacturer, say of face powder or perfume, desiring to do some extensive sampling. If a picture won't draw them in, some Washington exhibitors declare, the best thing to do is to change the picture. This has been done on numerous occasions. The sentiment in Washington may be due to the fact that all the downtown and a majority of the neighborhood houses are circuit-operated, giving them a flexibility of product not always available to the independent. But the local independents are all assured of good product.

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Practice Prevalent At Dallas Houses

Practically every other picture house in Dallas, including suburban theatres, has at some time in the last few months given prizes and many of them continue to do so at regular intervals, in most cases weekly family nights where groceries are offered.

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Varied Opinion Of Detroit Exhibitors

Some exhibitors feel that a small item of little intrinsic value, but with a definite picture tieup, could be used to advantage; others take the stand that any form of give-away is poor showmanship.

H. M. Ritchie, general manager of Allied of Michigan, believes that, while premiums may be used profitably in small towns where there is little or no competition, they are ineffectual in Detroit. He reported a current falling off in the use of giveaways there. Novelties for children are regarded with favor by some exhibitors. They consist of toys, such as paper airplanes, small musical toys, tops, kites and marbles; celluloid buttons picturing state maps, animals, ships, personalities and sport symbols; small statues to be colored and other similar items. Novelties in the class of the celluloid button appeal to children. Some theatres give tickets for complete sets of collected items.

▽

Inexpensive Articles Aid Birmingham Houses

The arrangement between picture houses and business houses giving inexpensive articles has not been used extensively in Birmingham, Ala., but when the plan has been used it worked well, at little cost to either party. The idea of giving cars and other valuable prizes has seemingly been cast aside as too costly and artificial by houses in Birmingham.

▽

Occasional Gifts Help at Seattle

Seattle theatres, with very few exceptions, have not gone in very much for the idea of giving away novelties to all patrons. However, in remote instances where tieups have occasioned gifts, the results were entirely gratifying to the management. With few exceptions, first-runs have not participated recently. The general belief in Seattle seems to be that novelty gifts build goodwill for a theatre after the patrons are in the house, but the other merchandise, as used in various forms of contests, sometimes influence attendance in the case of weak attractions or dull business.

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Opinion Divided In North California

The giving of novelties to stimulate attendance at theatres is on the wane in San Francisco and other northern California cities. Some credit this to the season, and the natural pickup in business, while others express the opinion that the plan has run its course and that the public again is looking for picture value and not for merchandise. That some houses have met with real success with gift plans is an acknowledged fact. The most satisfactory premium in this territory seems to be china, with 10 theatres handling this exclusively. As a rule, one night a week is a china premium night and presentation is made only to ladies. About eight weeks seems to be the limit for a successful run on china.

Steffes' Validity Suit Taken Under Advisement

W. A. Steffes' application for a temporary injunction against major distributors in his suit which is designed to test the validity of zoning has been taken under advisement by Judge Gunther Nordby of Minneapolis. Next March has been set as the time when hearings will commence.

Mr. Steffes will be represented by Abram F. Myers and Paul F. Good, candidate for attorney-general in Minnesota.

Emmett Corrigan Dead

Emmett Corrigan, for years a stage and screen player, died on Saturday at the Masquers' Club, Hollywood, of heart failure. He was 65.

Hollywood Forces Cooperating: Saal

"Hollywood has become dead sober about the importance of its work," Bill Saal, president of KBS Productions, said on his return to New York from the Coast.

"General conditions," observed Mr. Saal, "have shown a lot of people that they had been living in a fool's paradise, and many of them are only now seriously buckling down to doing their job well. There is greater cooperation among the people in the various fields of production; greater recognition of the large stakes involved; and a greater sense of responsibility. I sincerely believe our batting average has been higher than ever before, simply because all, from the highest executive to the grips, have been working together."

Laemmle Renews Schlaifer's Pact

Carl Laemmle, Universal president, has signed L. J. Schlaifer, general sales manager, to a new one-year contract, effective January 1. The new agreement was signed without waiting for the expiration of Mr. Schlaifer's present contract, which runs out December 31.

Mr. Schlaifer, former United Artists sales executive on the Coast, had been the object of reports of an impending change in the post he holds. The contract renewal automatically puts an end to the reports.

Exhibitor Suit Against Publix Due November 14

The trial of the monopoly action, instituted against Paramount-Publix and other distributors by Joseph Quittner, Middletown, N. Y., exhibitor, will be held in the New York federal district court November 14. Triple damages in the amount of $3,000,000 are asked by the plaintiff, based on his alleged inability to obtain sufficient films to operate his Middletown theatres.

Mr. Quittner charges that when he was unable to meet the terms of Paramount's film contract several years ago, Publix erected a theatre directly opposite his most important Middletown house, and that thereafter he was unable to obtain sufficient films from all large distributors to operate his theatres.

Burkey's Anti-trust Suit Will Be Heard December 5

The anti-trust action of Walter O. Burkey against the Kansas City Board of Trade and major distributors, pending in the federal district court, Kansas City, more than a year, will be heard December 5 before Judge Albert L. Reeves.

Mr. Burkey, former owner of the local Admiral theatre, charges he was forced out of business through the operation of the old arbitration system and standard contract. Block booking is also cited as a basis of suit. The plaintiff asks $408,000 in triple damages under the anti-trust laws.

ON THE DOTTED LINE...

Educational

Joy Dimple signed for Baby Burlesk comedies. . . . Lionel Pedley and "Wee Willie" Dritt sign for "Torchy Rolls His Own" (comedy). . . . Monty Collins and Gertrude Messinger in "Hollywood Merry-Go-Round" (comedy). . . .

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First Division

Armand Dennis to direct Frank Buck's "Wild Cargo" (temporary title). . . . Monte Blue and Lila Lee in "Intruder." . . .

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Fox

Lew Ayres and Frank Craven added to "State Fair." . . . Stuart Erwin signed for "Face in the Sky." . . .

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Monogram

Rex Bell in "Lucky Larrigan," J. P. McCarthy to direct. . . . Lois Wilson and Theodore Von Eltz in "Man's Law," Phil Rosen to direct. . . .

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Paramount

Dorothy Mackaill and Elizabeth Patterson sign for "No Man of Her Own." . . . Sheila Terry and Judith Vosselli in "Madame Butterfly." . . . W. C. Fields signed for series of two-reel comedies. . . . Robert Barrett added to "King of the Jungle." . . . George Davis and Leland Hodgson join "Under-Cover Man." . . . Four Marx Brothers in "Cracked Ice" (temporary title). . . . Mae West in "Honky-Tonk," Lowell Sherman to direct. . . .

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RKO Radio

Phil Harris in "So This Is Harris" (comedy), Mark Sandrich directing. . . . Mark Sandrich to direct next Masquers comedy. . . . Armand Dennis to direct Frank Buck's "Wild Cargo." . . . Alan Rosco and John Kelly added to "Land of the Six-Shooter." . . . Ann Harding in "White Moth," Dorothy Arzner to direct. . . . Joel McCrea in "World's Champion." . . . Arline Judge in "Lucky Devils." . . . Richard Dix in "Ace," J. Walter Ruben to direct. . . . Dudley Murphy to direct "Now You Said It." . . . Tom Keene in "Circus Cowboy." . . .

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United Artists

Mary Pickford in "Yes, John," Frank Borzage to direct. . . .

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Universal

Boris Karloff in "Destination Unknown," Tay Garnett to direct. . . . Tom Mix to appear in series of seven pictures. . . . Lew Ayres in "Out on Parole," Tom Buckingham to direct. . . .

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Warner-First National

George Arliss, Dick Powell and Patricia Ellis in "King's Vacation." . . . William Powell, George Brent and Kay Francis in "Keyhole," Alfred E. Green to direct. . . . Lanny Ross signed for "A Young Man's Fancy" (two-reel), Roy Mack to direct. . . . Joan Blondell and Chester Morris in "Blondie Johnson," Ray Enright to direct. . . . Warren William succeeds William Powell in "Mind Reader," Roy Del Ruth to direct. . . . Roy Mack to direct "Sock Market." . . . "Common Ground" changed to "Frisco Jenny." . . .

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World Wide

John Wray in "Death Kiss," Eddie Marin to direct. . . .

"SAM GOLDWYN WEEK"

Meehan Points to "Cynara" and "The Kid from Spain" as Distinguished Attractions

by LEO MEEHAN
Hollywood Staff Correspondent

So far as previews are concerned, the last week might have been called "Samuel Goldwyn Week." Two of the distinguished attractions, "Cynara" and "The Kid From Spain," came from this astute United Artists producer. "Cynara" is completed and in final release form. "The Kid from Spain" is still in the out-of-town tryout stage, but a little bird tipped us off it was being shown in Long Beach, where all good Iowans go after they retire.

We are compelled to admit that it is about four editions of the "Ziegfeld Follies" all wrapped up into one pretentious package. If you can imagine how the late Mr. Ziegfeld might have staged his show in Barnum & Bailey's tent, you get a rough idea of what they let loose in this production. If there is any depression around, it doesn't look as if Mr. Goldwyn or his bankers have heard about it. Gorgeous sets, beautiful girls, dancing, music, bull fights, and a riotous lot of tomfoolery by Senor Eduardo Cantor, the best damned bull thrower in all Mexico—these are the chief ingredients of this extravaganza which is so ultra-lavish we can imagine Earl Carroll's eyes watering when he gets a look at it!

Beautiful Girls, Too

Remember reading press agent yarns from Lynn Farnol, typewriter impresario for Mr. Goldwyn, about how the producer was searching the nation for its most beautiful girls to put into this show? Well, we laughed up our sleeves—both suits—reading them. The old stuff, says we. Not after seeing them girls. Trained by that master of ballet moderne, Busby Berkeley, they do a couple of ensemble numbers which knock the spots off anything seen on the screen, particularly one which is done entirely in a swimming pool!

Never mind what happens to Cantor, or the plot. Just the idea itself will convince you it is funny. Cantor has to flee to Mexico, and there to save his face has to pose as the son of Spain's greatest bullfighter. Ultimately, he has to go into the bull ring and face old "Bull Durham" in person. Sidney Franklin, famous Brooklyn bullfighter who really crashed them in Spain, is an interesting member of the cast, by the way, and does some stuff in the ring. Able support is given Cantor, if he needed it, by Lyda Roberti, Robert Young, Ruth Hall, John Miljan, Robert Emmett O'Connor and several others.

The versatility of Mr. Goldwyn as a producer is demonstrated by his other attraction, "Cynara," starring Ronald Colman. Here is romance, tragedy, pathos. The story of "Cynara" is old as the hills—the eternal triangle. But under the magic spell of fine production, splendid direction and wise casting, it becomes a gripping drama. Colman is in a part perfectly suited to his talents, and somewhat reminiscent of his characterization in "Arrowsmith." Mr. Goldwyn entrusted the script of Frances Marion and Lynn Starling to the capable custody of King Vidor, who is always at his very best in a story of the humanities. Kay Francis, Phyllis Barry, Henry Stephenson and several other clever thespians lend fine support.

A Surprise Package

Paramount pops out with a surprise package in "Evenings for Sale." Featuring Herbert Marshall, Mary Boland, Sari Maritza, Charlie Ruggles, George Barbier, Bert Roach, Lucien Littlefield and others, it turns out to be a very clever romantic comedy with catchy music, colorful scenes and a neat blending of comedy with drama and romance. Stuart Walker's direction is deft. Gus McCarthy says the women will like it. Between you and me, Mac liked it himself, too. It is a neat job of cinema.

Due to our being absent from school last week, we missed the opportunity of telling you that "Rackety Rax" is a riot of fun. Fox got hold of a real novelty in this one, and Victor McLaglen drew a role which is one of his best in a long time.

I took a look at Ralph Ince's first picture in a long time, "Men of America," made for Radio. Ralph abandoned the megaphone a couple of years ago to play heavies. Coming back, he proves he still knows how to put hair on the chest of screen melodrama. Chic Sale is featured along with Bill Boyd. There's plenty of punch and fast action, together with a liberal portion of Chic's rural wisecracking. Dorothy Wilson, Radio's "stenog" screen find, is very charming.

While we are on the subject of Radio pictures, our most reliable "grapevine" brings us enthusiastic reports about "The Conquerors," latest picture featuring Richard Dix and Ann Harding.

We are all steamed up about production activities these days. Good attractions are coming out right along, and we have seen enough of others now in production to believe that Hollywood is going to do its part in delivering the best batch of product since the talker cyclone hit this industry.

Interpretation of Cleveland Settlement Brings Confusion

The interpretation of the agreement which recently concluded out of court the monopoly suit filed by independent exhibitors of Cleveland against distributors, has given rise to a certain amount of confusion. The agreement, covering protection, availability and arbitration, is to go into effect January 1, 1933. The confusion involves a question as to whether protection terms refer to produce released January 1 or pictures available on that date.

In addition, it is understood not all producing companies have signed the agreement, which raises the further question of its validity. Samuel Horwitz, attorney for the exhibitors in the monopoly suit, is preparing a statement covering both controversial points.

SCHOOL AND SCREEN

by RITA C. McGOLDRICK

As among the important pictures of this month SCHOOL AND SCREEN *has elected:*

"White Eagle," Columbia
"Chandu, The Magician," Fox
"Seeing the U. S. A. by States," Picture Classics
Operalogues, Educational
"Klondike," Monogram
"All American," Universal
"That's My Boy," Columbia
"S.O.S. Iceberg," Universal
"Last of the Mohicans," Mascot
"Air Mail," Universal
"The Golden West," Fox
"Little Women," RKO
"Theft of the Mona Lisa," RKO

Opera, symphony, travel, adventure, romance built on the fundamentals of an ethical ideal, clean sports, and the little interpretations of fine literature, are among the screen's current offerings for the coming season. Despite general economic conditions, to the credit of the industry it may be said that one company after another has come forward with an outstanding, brilliant and cultural offering as a gesture in behalf of the better motion picture.

To any fair minded critic of the screen, the current product must have some appeal. Here and there may be a weak spot, a picture not suitable to juveniles, an intellectual, exotic, brilliant, technical achievement like "Strange Interlude" or "Grand Hotel". On the other hand, there are a number of fine, wholesome, dramatic motion pictures to meet the demand of the most fastidious.

School and Screen is interested in picking out of the pictures of the month those productions that should be of value and educational importance to the young people of the American audience. This service relies for its contact upon the teachers, the Parent-Teachers, and the club women of the country, of whom there are many thousands. We are privileged to select from many productions pictures worthy of juvenile attention and classroom discussion. A picture does not have to be educational in the sense that geometry, geography and mathematics are educational to become a mental experience in the life of a high school boy or girl. It may be musical, dramatic, tragic; it may be historic, or gallant in its interpretation of life as it may be lived with something of a grand nobility. These are the things we would emphasize to the young people as a counteractant to the exotic boudoir scenes, the abnormal phases of living, that some of the most glamorous pictures present.

At this season of the year, we hear much of the exuberance of youth. The air is full of football, enthusiasm, cheers, flying pennants, girls wearing chrysanthemums. There is school spirit, eagerness, the nerve of a clean vitality. The motion pictures, reflecting this background to the folk who may not attend the games, have in this season accomplished two glorious pictures of football.

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"The All American"

Universal set the pace in sports pictures when it made the successful "Spirit of Notre Dame." The picture, without love interest, was clean and wholesome—it registered at the box office. In the wake of this one Universal has produced "The All American," one of the strongest football stories that has come to the screen. The winning team *is* All American, a team that any football lover will be interested in. The story is strong, thrilling, clean, with a quality of sportsmanship in it that is worthy of scholastic attention. It is the post college adventures of a football player who has received a deluge of publicity. The denouement is a fine lesson to boys who would capitalize popularity and sacrifice the more important fundamentals of right living.

In the same class, and with equal brilliance, Columbia presents "That's My Boy" in a stirring, dramatic story of gridiron sports in which Richard Cromwell and Dorothy Jordan are co-starred. In this film we see a boy who is the sensation of the Freshman football squad. The coach believes him to be one of the greatest gridiron finds of all times. The boy has an intelligent running capacity; they call him "Snake-hips"; he has the genius to dodge through any line to a touchdown. In this, there is real money, more than half a million dollars to the University for which he is playing. Business men, with an eye to the earning capacity of the team, attempt to make things easier for the football star. They make him partner in a company that will be highly repaying. They provide for his clothing. He is invited to change his skylight room to one in more sumptuous surroundings. He is the idol of the team and the best bet of the interested bankers. Out of all of this turmoil, his own character has to assert itself in self-sacrifice, agonizing and determination.

We have had several important sports pictures. We do not know of any one that has been stronger in ethical values, more glorious in spirit and finer in dramatic sequences, than "That's My Boy." This may be recommended to any audience, any where, with a sense of assurance that it will not miss fire. "That's My Boy" is a strong, poignant, virile lesson in the ethics of a boy's development. The picture is worthwhile; it cannot fail to hit its high mark with any audience.

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"Klondike"

This is a curious drama of romance. It finds its setting in the Klondike, and its beginning in the magnificent offices of a New York doctor who, undertaking an emergency operation that he believed necessary but almost hopeless, found himself indicted by the widow of the deceased for murder. With a reputation that is ruined he decides to go to another land. He flies with an aviator by way of Alaska, expecting to reach Tokio in a special speed flight. One sees the glorious photography of a plane flying over jagged snow-capped mountains, in fog and in ice. The wings of the plane become labored under the weight of frozen fog and gradually it is forced down and down to a calamitous ending. Beautiful photography, a sensitively dramatic heart interest, announce the story poignantly. This is the problem of the ethics of a good doctor who attempted what he thought he should do. When the plane crashes there is an opportunity for him to change his identity with the dead pilot. But a little boy's broken leg is more than his professional instinct can bear. In this instance he must be the doctor and not the pilot.

There is something of fine and beautiful integrity about a picture of this kind. It is free of sex and all of the ramifications of the secondary entanglements. There is something of strong drama, clean and finely whetted, when the disgraced doctor sacrifices his last hope to operate on a needy case. Behind all of this there is the romance of the Klondike; men who pay their grocery bills with grains of gold; men whose grains of gold do not amount to enough to pay for their blankets. There are camaraderie, generosity, understanding in the Klondike that offer something to the average boy or girl to think about.

The fine flying sequences, magnificent mountain scenery, the strong human drama, the acting of Captain Frank Hawks, who, as a famous flier, comes to the screen in this picture as an actor as well as an aviator, all make this picture unusual. Altogether, the picture brings something of surprise.

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Music

Educational pictures will release the Kendall-DuValley series titled "Operalogues," which are short versions of the great operas interpreted in terms of selective artistry. This may be one of the best ways to introduce to young people the beauty and the glamour of grand opera. The music is exceptional; the acting high grade. In every way the Operalogues are a cultural adventure. They should be on Family Night or Junior Show programs.

We are deeply interested in the development of high grade entertainment for young people. Many theatre men have realized the importance of the growing demand for cultured entertainment. Women's clubs, schools, church groups, are clamoring for the motion picture that will develop and advance the thing they are trying to do. The motion picture producers have not failed in this field. The material is available, but it requires selective programs if it is to be brought to the attention of those who are interested in this whole work. The following pictures are analyzed with the hope that teachers will make use of them in the development of student appreciation of better pictures, and for the growth among young people of a new critical awareness of the distinctions in the art of the cinema.

SUGGESTIONS FOR THE CLASSROOM

The All American

Universal

Richard Arlen, Andy Devine, James Gleason, Gloria Stuart, Preston Foster.

"The All American" marks Universal's 1932 offering to sports lovers. Its cast is made up of men who actually have won an "All American" rating.

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That's My Boy

Columbia

Richard Cromwell, Dorothy Jordan, Mae Marsh, and famous football stars.

There is great football and sincere human drama in Columbia's latest offering, "That's My Boy," which will be released within the next two weeks.

Questionnaire: "The All American" "That's My Boy"

1. Recall three football pictures that you have seen. Which do you consider the greatest?
2. What are your reasons?
3. What do you consider the important things in a great sports picture?
4. Do you prefer drama, or action on the football field?
5. Why have most of the recent sports pictures emphasized the ethics of the game.
6. What do you understand by the ethics of football?
7. Describe the plot of either of these football stories.
8. What was the keynote theme in each one?
9. If a boy is tempted by big money do you think he has any right to risk the good name of the college for which he stands?
10. Describe two episodes in the picture which you thought were outstanding.
11. What did you think was the climax of the plot?
12. What three episodes, in your estimation, showed the boy's character development?
13. What was the most exciting moment in the picture?
14. What was the moment of greatest heart appeal? (In this we refer to the great human value, not sentimental interest.)
15. What do you think was the director's best achievement in the picture?
16. Did you note any inconsistencies?
17. Name three items that you consider especially important to the story's development.
18. Do you think sports develop character?
19. What have your sports done for you?
20. Do you believe that the boy in the picture was justified in accepting favors for his services to his college?

Write a 250-word composition on "The Development of Character Through Sports."

Klondike

Monogram

Thelma Todd, Lyle Talbot, H. B. Walthall, Tully Marshall, Frank Hawks.

This is the story of a doctor's ethics. He has performed a delicate operation against the advice of fellow surgeons. The patient was a prominent citizen and he died under the experiment. The patient's widow accused him of murder. This presents an unusual situation, but in screen story it is important, for it presents something of the grandeur and dignity of the medical profession. The doctor, temporarily disgraced and ruined by the unfortunate publicity, cuts all strings and leaves with an airplane pilot for Tokio by way of Alaska. The picture has something of beauty, moments of fine dramatic tensity and a lesson in the behavior of a gentleman. For this reason it is a picture worth recommending to young people.

1. What does the word Klondike mean?
2. Where in Alaska is the Klondike?
3. What is the history of the Klondike as you have read it?
4. Why did this picture particularly impress you?
5. Did you think the doctor was justified in his defense?
6. Tell something of Alaska as a possession of the United States.
7. Describe the country and its hazards.
8. Over what kind of country did the plane fly before it met with its disastrous ending?
9. Who is Captain Hawks?
10. In what currency do the men of Alaska settle their bills?
11. How did they come in possession of this currency?
12. Describe the weather in Alaska.
13. The director of this picture had a serious problem in the filming of the mountain scenes. How do you think these were accomplished?
14. What was the great test of the doctor's character in this picture?
15. What was the most amusing incident in the picture?
16. What do you think was the most dramatic moment of the picture? (Consider the operating scene and the scene in the workshop.)
17. Do you think the doctor was justified in performing the second operation?
18. Why particularly did you like this picture?
19. This picture is melodrama. Would you prefer it to a western or a mystery story? Why?
20. Why do you think a picture of this kind is a GOOD picture?

Write a 250-word composition on "Alaska as a Possession."

Seeing the U. S. A. by States

Picture Classics

Maryland

This series of charming and informative descriptions of the history, activities and cultural contribution of the states, is important to school people because it emphasizes those personal things in the history of every state that should be known to the student. At the present time two films have been completed, "Georgia" and "Maryland". Last month we reviewed "Georgia". This month it is a pleasure to present "Maryland", one of the most romantic, as well as the most historic, of the states in the Union.

1. Who was the first white man to explore the waters of the Chesapeake?
2. For what are the tide waters of this inland sea particularly famous?
3. Describe how oysters are farmed.
4. How did William Penn meet Lord and Lady Baltimore?
5. You will hear the word "terrapin" often. Describe how Maryland contributes it to a demanding public.
6. Where is Annapolis?
7. For what is this naval station particularly noted?
8. Name three economic products of Maryland.
9. What had General Washington to do with one of these?
10. What has the city of Hagerstown contributed to Maryland?
11. Frederick is a storied city. It was there that Chief Justice Taney administered the oath of office to Abraham Lincoln. Tell the story of Frederick as you saw it in this picture.
12. Who was Barbara Frietchie?
13. How did she come to make the flag?
14. Tell the story of the making of the flag.
15. Baltimore is rich in history. It has become a mighty commonwealth. At the present time it is the seventh city of the United States. Tell the story of Baltimore as you saw it in this picture.
16. Describe the Baltimore fire.
17. Describe the resurrection of the city.
18. Look up in your text books and describe the building of Baltimore.
19. What present institutions has she contributed to science?
20. Tell what you think Maryland has given to the Union as a state.

Write a composition of 250 words on "Maryland, the State."

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

NOVEMBER

3—MPTO of Eastern Pa., Southern N. J. and Delaware: Weekly meeting, at Philadelphia.

Allied Theatres of Illinois: General monthly meeting, Congress Hotel, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

4—MPTO of Western Pennsylvania: Monthly directors' meeting, at 425 Van Braam Street, Pittsburgh. President, William R. Wheat, Jr.; Secretary, Fred J. Herrington.

6—MPTO of Eastern Pa., Southern N. J. and Delaware: General meeting, at Philadelphia.

7—Universal Pictures Club: Annual dinner-dance, at Waldorf-Astoria Hotel, New York.

Associated Assistant Directors: Executive board meeting, at Room 506, 251 West 42nd Street, New York. President, Joseph Nadel; Secretary, Walter Sheridan.

Southeastern Theatre Owners' Association: Board of directors meeting, at Atlanta. President, Thomas E. Orr.

8—New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

New York Motion Picture Club: Dinner and Election Night Reception, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

9—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

10—MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting, at Philadelphia.

16mm Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

13—Variety Club, (Pittsburgh film society): Annual dinner, at William Penn Hotel, Pittsburgh.

15—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Allied Theatres of Michigan: Board of directors meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; General Manager, H. M. Richey.

Associated Motion Picture Advertisers: "Half-Naked Truth Dinner," at Park Central Hotel, New York. President, Hal Horne; Secretary, Al Sherman. Dinner Chairman, Paul Benjamin.

16—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

17—MPTO of Eastern Pa., Southern N. J. and Delaware: Weekly meeting, at Philadelphia.

The Lambs: Monthly meeting of the council, at 130 West 44th Street, New York.

Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

22—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

WEST

NOVEMBER

3—Independent Motion Picture Producers Association: Monthly meeting, at 6048 Sunset Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

4—International Alliance of Theatre Stage Employees, Studio Branch: Directors' monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

7—Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive in charge, Richard L'Estrange.

International Alliance Theatre Stage Employees, Studio Branch: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business representative, Lew C. G. Blix.

Motion Picture Make-up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

8—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Executive committee meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

Allied Theatre Owners of California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

International Brotherhood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Operators Union, West Coast Branch: Semi-monthly meeting, at 1489 West Washington Boulevard, Los Angeles.

9—Breakfast Club: Weekly morning meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

14—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue. President, Charles Dudley; Secretary, Jack V. Lloyd.

Motion Picture Make-up Artists Association, Studio Branch: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

15—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Board of directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Allied Amusements of the Northwest: Annual convention of exhibitors, at Hotel New Washington, Seattle.

16—Breakfast Club: Weekly morning meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary W. E. Sparks.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

17—United Scenic Artists: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. William B. Cullen, executive in charge.

18—Academy of Motion Picture Arts and Sciences: Annual Awards Banquet (place undetermined), in Hollywood, at which Board of Tellers will count votes and awards will be formally presented. President, M. C. Levee; Vice-President, Conrad Nagel.

20—Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

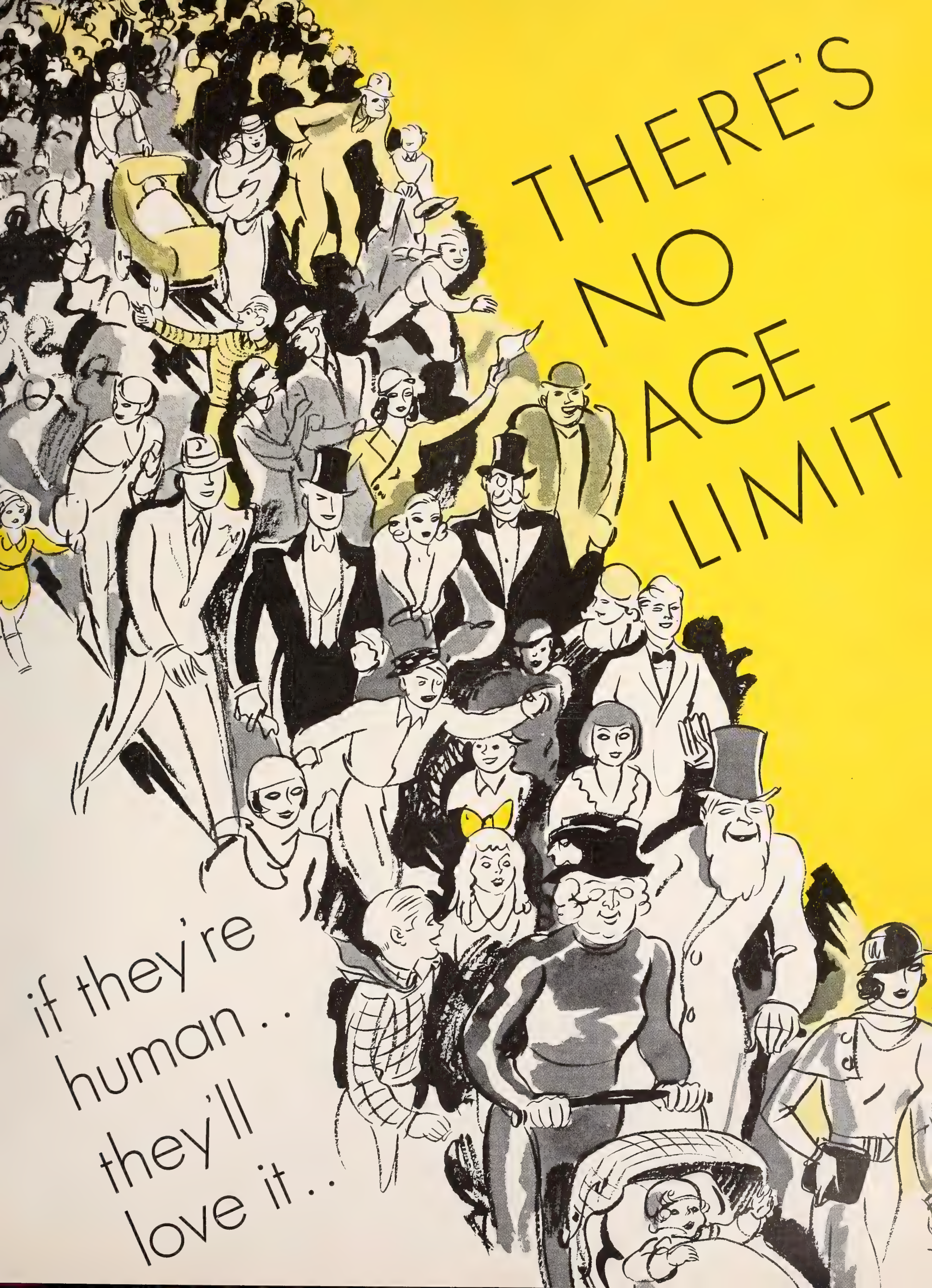
21—Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Richard L'Estrange, executive in charge.

Associated Assistant Directors: Meetings of membership and executive board, at Room 506, 251 West 42nd Street, New York. President, Joseph Nadel; Secretary, Walter Sheridan.

Assistance League: Directors weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

22—International Brotherhood of Electrical Workers, Local No. 40, Hollywood studio technicians and electricians: Monthly meeting, at 1509 North Vine Street, Hollywood. President, Harry D. Martin; Business Manager, A. P. Speede.

23—Breakfast Club: Weekly morning meeting at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.


THERE'S
NO
AGE
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if they're
human..
they'll
love it..

LEAPIN' LIZARDS!

They're Out of the Funny Page Onto the Screen in Real Life!

Annie, Mickey, Daddy Warbucks . . . and Sandy the dog . . . Harold Gray's beloved creations . . . alive and happy . . . in a human-heart story tinged with a tear and bursting at the seams with laughter!

Millions follow their adventures daily in the widest circulated and most popular comic strip and now the whole wide world can laugh and cry and love with them for young or old . . . ***if they're human they'll love it!***

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MITZI GREEN
MAY ROBSON
BUSTER PHELPS
EDGAR KENNEDY
SANDY, THE DOG



RKO Radio PICTURES

Based on the comic strip by Harold Gray . . .
Directed by John S. Robertson
David O. Selznick, Executive Producer

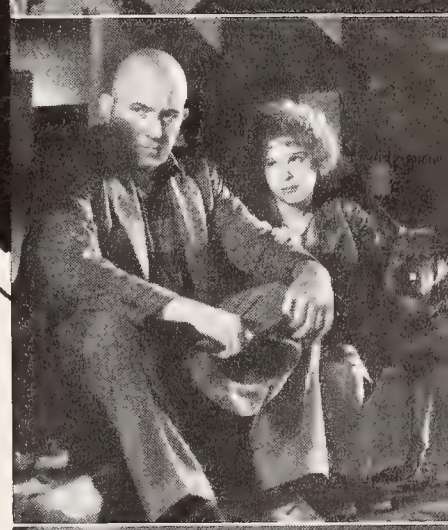
ORPHAN ANNIE













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Get the big press and exploitation book that has been prepared by RKO for this attraction. In it are *hundreds* of ideas to help you hang up new box-office figures. Dozens of fine newspaper ads, written and designed to sell theatre tickets... columns and columns of publicity material that newspapers will print... and a wealth of special features that will grab extra space for you because they're good!

And on top of that enough tie-ups to make every store window in town a billboard for your show... department stores, novelty stores, clothing stores, candy shops, drug stores, hardware stores, jewelry stores and almost every other kind of store sells some kind of "Little Orphan Annie" merchandise, all have special window display material and all are waiting to cooperate with you.



if there ever was a showman's show... it's

"LITTLE ORPHAN ANNIE"

THEATRE RECEIPTS

Box office receipts from 117 theatres in 20 major cities of the country for the calendar week ended October 29, 1932, reached $1,582,107 in the aggregate. This compares with a total of $1,608,014 for the previous calendar week ended October 22, also from 117 houses in 20 cities, indicating a decrease of $25,907. During the more recent seven-day period no new high individual house figures were recorded, while four new low individual grosses were noted. The preceding week indicated three new "lows" and no new "highs."

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	30c-75c	"Bill of Divorcement" (Radio)	21,500	"The Phantom of Crestwood" (Radio)	22,000	High 12-5 "Frankenstein"	27,000
							Low 3-25-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"Vanity Street" (Col.)	22,000	"Night Mayor" (Col.)	22,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,200	25c-60c	"Kongo" (MGM)	20,500	"Pack Up Your Troubles" (MGM)	20,000	High 1-24 "Hell's Angels"	32,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Faithless" (MGM)	21,000	"Mr. Robinson Crusoe" (U.A.)	22,000	High 6-18-32— "Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Majestic	1,800	50c-$1.50	"Strange Interlude" (MGM) (6 days-4th week)	13,000	"Strange Interlude" (MGM) (6 days—3rd week)	14,000	.....	
Metropolitan	4,350	35c-75c	"Six Hours to Live" (Fox)	36,500	"Night After Night" (Para.)	35,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"The Big Broadcast" (Para.) (2nd week)	16,000	"The Big Broadcast" (Para.) (1st week)	16,500	.....	
Uptown	2,000	25c-60c	"The Big Broadcast" (Para.) (2nd week)	13,500	"The Big Broadcast" (Para.) (1st week)	14,000	High 5-14-32 "The Miricle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"One Way Passage" (W. B.)	20,000	"Blonde Venus" (Para.)	19,000	High 3-28 "My Past"	39,500
							Low 8-27-32 "Devil and the Deep"	15,000
Century	3,000	25c-35c	"Madison Square Garden" (Para.)	10,000	"The Phantom of Crestwood" (Radio)	9,000	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Great Lakes	3,000	30c-65c	"The Big Broadcast" (Para.)	13,400	"Movie Crazy" (Para.)	12,100	High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-55c	"Hold 'Em Jail" (Radio)	14,100	"Hat Check Girl" (Fox)	16,000	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"The Man Called Back" (Tiff.) and "Strangers of the Evening" (Tiff.)	14,000	"Is My Face Red?" (Radio)	9,300	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"The Big Broadcast" (Para.)	38,000	"Night After Night" (Para.)	32,500	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-75c	"Smilin' Through" (MGM)	25,400	"Grand Hotel" (MGM) (8 days—3rd week)	17,000	High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-75c	"Six Hours to Live" (Fox)	18,000	"Madison Square Garden" (Para.)	22,000	High 3-7 "My Past"	46,750
							Low 10-27-32 "Six Hours to Live"	18,000
Palace	2,509	35c-75c	"Washington Merry-Go-Round"	27,000	"Phantom of Crestwood" (Radio)	22,500	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"Thirteen Women" (Radio)	17,000	"The Night Mayor" (Col.)	16,500	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-75c	"Rain" (U. A.)	20,100	"The Phantom President" (Para.) (2nd week)	15,000	High 3-21 "City Lights"	46,562
							Low 6-18-32 "The Tenderfoot"	9,000
Cleveland								
Allen	3,300	25c-50c	"The Big Broadcast" (Para.)	16,500	"Movie Crazy" (Para.)	16,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Hippodrome	3,800	25c-35c	"70,000 Witnesses" (Para.) and "South Sea Adventures" (Principal)	9,500	"Night Mayor" (Col.)	9,000	.....	
RKO Palace	3,100	25c-60c	"Devil and the Deep" (Para.)	20,000	"The Phantom of Crestwood" (Radio)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 9-17-32 "Okay America"	18,000
State	3,400	25c-60c	"Speak Easily" (MGM)	18,000	"The Night of June 13" (Para.)	17,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c-35c	"Chandu, the Magician" (Fox)	5,000	"Hat Check Girl" (Fox) (25c)	5,300	.....	
Warner's Lake	800	15c-50c	"One Way Passage" (W. B.)	7,600	"The Crash" (F. N.)	4,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-50c	"The Big Broadcast" (Para.)	9,500	"Blonde Venus" (Para.)	10,000	High 8-8 "Politics"	25,000
							Low 10-13-32 "The Phantom President"	9,000
Huffman's Rialto	900	20c-40c	"Okay America" (U.) (4 days)	1,100	"Hat Check Girl" (Fox) (4 days)	1,500	.....	
			"Night Mayor" (Col.) (4 days)s	1,150	"Okay, America" (U.) (4 days)	1,600		
Orpheum	2,600	25c-50c	"All American" (U.)	10,500	"The Phantom of Crestwood" (Radio)	11,000	.....	
Paramount	2,000	25c-40c	"White Zombie" (U.A.)	8,500	"Pack Up Your Troubles" (MGM)	8,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"All American" (U.) (6 days)	13,200	"Phantom of Crestwood" (Radio)	14,200	.....	
Fisher	2,700	25c-65c	"Night After Night" (Para.)	12,100	"Madison Square Garden" (Para.) (25c-60c)	13,500	.....	
Fox	5,100	25c-50c	"Six Hours to Live" (Fox)	17,300	"Wild Girl" (Fox)	18,600	.....	
Michigan	4,000	25c-75c	"Movie Crazy" (Para.)	15,200	"Cabin in the Cotton" (F.N.)	28,200	.....	
Paramount	3,400	25c-50c	"They Call It Sin" (F. N.)	7,500	"This Sporting Age" (Col.)	9,500	.....	
United Artists	2,000	25c-75c	"The Big Broadcast" (Para.)	13,500	"Smilin' Through (MGM) (2nd week)	17,300	.....	
Wilson	1,900	50c-$1.50	"Strange Interlude" (MGM) (5 days)	7,600	.....		.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Pantages	3,000	35c-65c	"Red Dust" (MGM)	19,500			High 4-39 "Careless Lady"	22,400
							Low 2-6-32 "Ladies of the Big House..	7,000
W. B. Hollywood	3,000	25c-55c	"The Crash" (F. N.)	13,000	"Cabin in the Cotton" (F. N.)..	16,300	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	35c-50c	"Six Hours to Live" (Fox)	3,000	"Phantom of Crestwood" (Radio)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 8-20-32 "Jewel Robbery"	2,500
Circle	2,800	35c-50c	"The Big Broadcast" (Para.)	8,000	"The Crash" (F.N.)	5,500	High 2-14 "Cimarron"	13,000
							Low 7-30-32 "Westward Passage"	3,500
Indiana	3,300	35c-50c	"One Way Passage" (W. B.)..	10,000	"Madison Square Garden" (Para.).	8,500	High 1-17 "Her Man"	25,000
							Low 9-10-32 "Bring 'Em Back Alive"...	5,000
Lyric	2,000	35c-50c	"Hell's Highway" (Radio)	8,000	"Okay, America" (U.)	9,000		
Palace	2,800	35c-50c	"Rain" (U. A.)	5,000	"Smilin' Through" (MGM)	9,000	High 5-2 "Trader Horn"	22,000
							Low 10-14-32 "Kongo"	4,500
Kansas City								
Liberty	1,000	15c-25c	"Woman From Monte Carlo"	2,000	"Radio Patrol" (U.)	2,700		
Mainstreet	3,049	35c-60c	"Washington Merry-Go-Round".. (Col.)	14,000	"The Phantom of Crestwood"	11,500	High 1-9-32 "Peach O' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-50c	"Faithless" (MGM) (7 days and Sat. midnite show)	13,500	"Kongo" (MGM) (7 days and Sat. midnite show)	6,500	High 1-23-32 "Hell Divers"	30,400
							Low 10-20-32 "Kongo"	6,500
Newman	2,000	25c-50c	"The Big Broadcast" (Para.) (7 days and Sat. midnite show)	16,000	"Night After Night" (Para.) (7 days and Sat. midnite show)	7,500	High 2-27-32 "Shanghai Express"	25,000
							Low 10-13-32 "The Phantom President"	6,000
Plaza	1,940	25c-50c	"Six Hours to Live" (Fox)	4,500	"Hat Check Girl" (Fox)	6,700		
Los Angeles								
Loew's State	2,416	35c-70c	"Smilin' Through" (MGM) (2nd week)	12,500	"Smilin' Through" (MGM) (1st week)	22,000	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Paramount	3,596	35c-70c	"Night After Night" (Para.)	19,000	"The Big Broadcast" (Para.)	34,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-55c	"Bill of Divorcement" (Radio) (6 days—$2.50 M. P. Relief Fund Opening)	12,250	"The Phantom of Crestwood" (Radio) (6 days)	10,200		
United Artists	2,100	25c-65c	"Red Dust" (MGM)	19,200			High 9-26 "Monkey Business"	32,000
							Low 2-6-32 "Sky Devils"	3,000
W. B. Downtown	2,400	25c-55c	"A Successful Calamity" (W. B.)	10,900	"Tiger Shark" (W. B.)	12,300	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western.	2,400	35c-55c	"Cabin in the Cotton" (F. N.)..	7,100	"A Successful Calamity" (W. B.)	6,800		
Minneapolis								
Lyric	1,238	25c-40c	"Pack Up Your Troubles" (MGM)	2,000	"Heritage of the Desert" (Para.)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum.	2,900	25c-55c	"Thirteen Women" (Radio)	13,000	"The Phantom of Crestwood" (Radio)	13,000	High 12-14 "Cimarron"	30,000
							Low 8-20-32 "American Madness"	12,000
State	2,300	25c-55c	"Life Begins" (F. N.)	8,000	"Smilin' Through" (MGM)	8,000	High 1-2-32 "Sooky"	10,000
							Low 4-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	26c-77c	"Hat Check Girl" (Fox) and "Passport to Hell" (Fox) (25c-75c)	12,500	"Pack Up Your Troubles (MGM) and "13th Guest" (Monogram)	12,000	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-50c	"Le Sergeant X" (French)	3,800	"Gloria" (French)	4,000	High 1-17 "Office Wife"	10,000
							Low 8-12-32 "Paris-Beguin"	1,800
Loew's	3,115	25c-75c	"Chandu, the Magician" (Fox)..	14,000	"The Phantom President (Para.)	15,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	25c-75c	"Smilin' Through" (MGM)	15,000	"Blonde Venus" (Para.)	14,500	High 4-2-32 "One Hour With You"	19,500
							Low 8-12-32 "Washington Masquerade"	10,000
Princess	2,272	25c-75c	"A Night Like This" (British) and "Blue Danube" (British) (25c-60c)	8,500	"Mr. Robinson Crusoe" (U.A.) and "Almost Married" (Fox) (2nd week)	7,500	High 4-1 "City Lights"	22,500
							Low 8-27-32 "Man Called Back" and "Strangers of the Evening"	7,000
New York								
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (9th week)	14,960	"Strange Interlude" (MGM) (8th week)	15,801	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Cameo	549	25c-75c	"Goona Goona" (First Div.) (6th week)	6,650	"Goona Goona" (First Div.) (5th week)	6,000		
Capitol	4,700	35c-$1.65	"Smilin' Through" (MGM) (2nd week)	71,399	"Smilin' Through" (MGM) (1st week)	76,600	High 1-9-32 "Mata Hari	110,466
							Low 7-2-32 "New Morals for Old"	29,767
Criterion	850	40c-$1.65	"Maedchen in Uniform" (Krimsky & Cochran) (5th week)	11,400	"Maedchen in Uniform" (Krimsky & Cochran) (4th week)	11,000	High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	8,053	All Newsreel	7,895	High 1-3 Newsreels	9,727
							Low 5-28-32 Newsreels	5,785
Mayfair	2,300	35c-85c	"Washington Merry-Go-Round".. (Col.)	20,500	"Phantom of Crestwood" (Radio)	15,900	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Palace	2,500	30c-$1.10	"Bill of Divorcement" (Radio)	17,300	"The Phantom President" (Para.)	20,000		
Paramount	3,700	40c-$1.10	"All American" (U.)	48,300	"The Big Broadcast" (Para.)	51,200	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.10	"Madison Square Garden" (Para.) (2nd week-9 days)	12,900	"Madison Square Garden" (Para.). (1st week)	19,300	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.10	"Rain" (U. A.) (2nd week)	30,300	"Rain" (U. A.) (1st week)	42,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
Roxy	6,200	35c-$1.10	"Six Hours to Live" (Fox)	39,600	"Thirteen Women" (Radio)	39,045	High 1-1-32 "Delicious"	133,000
							Low 6-11-32 "Monte Carlo Madness"...	30,000
Strand	3,000	35c-$1.10	"One Way Passage" (W. B.) (2nd week)	20,572	"One Way Passage" (W.B.) (1st week)	28,742	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt".	8,012
Winter Garden.	1,949	35c-$1.10	"They Call It Sin" (F. N.)	21,473	"Tiger Shark" (F.N.) (4th week)	17,831	High 9-19 "Five Star Final"	59,782
							Low 8-20-32 "Hollywood Speaks"	5,690

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"One Way Passage" (W. B.)	4,200	"The Phantom of Crestwood" (Radio)	4,000	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"The Big Broadcast" (Para.)	6,800	"Movie Crazy" (Para.)	5,850	High 2-21 "Cimarron"	15,500
							Low 8-12-32 "Downstairs"	3,000
Liberty	1,500	10c-35c	"American Madness" (Col.) (4 days)	1,200	"Night Club Lady" (Col.) (4 days)	1,000	High 1-24 "Under Suspicion"	7,200
			"The Crooked Circle" (World Wide) (3 days)	1,000	"The Last Mile" (Tiff.) (3 days)	850	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"All American" (U.)	4,000	"Cabin in the Cotton" (F.N.)	5,500	High 9-19 "Young As You Feel"	11,000
							Low 10-15-32 "Chandu, the Magician"	3,000
Omaha								
Orpheum	3,000	25c-55c	"All American" (U.)	10,500	"Phantom of Crestwood" (Radio)	10,000	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Blonde Venus" (Para.)	6,250	"Smilin' Through" (MGM)	7,500	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
State	1,200	25c	"The Dark Horse" (F. N.) (4 days)	750	"The Last Mile" (Tiff.) (4 days)	1,000	High 3-14 "Trader Horn"	10,000
			"Vanishing Frontier" (Para.) (3 days)	650	"The Purchase Price" (W.B.) (3 days)	800	Low 5-21-32 "She Wanted a Millionaire" and "Cheaters at Play"	1,300
World	2,500	25c-40c	"Big City Blues" (W. B.) and "The Heritage of the Desert" (Para.)	6,000	"The Night of June 13" (Para.) and "Downstairs" (MGM)	5,800	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"70,000 Witnesses" (Para.) (6 days)	2,600	"Love Me Tonight" (Para.) (6 days)	3,000	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me A Star"	1,500
Boyd	2,400	35c-75c	"Life Begins" (F. N.) (6 days)	15,500	"A Successful Calamity" (W. B.) (6 days)	12,500	.....	
Earle	2,000	35c-75c	"Pack Up Your Troubles" (MGM) (6 days)	14,000	"This Sporting Age" (Col.) (6 days)	14,500	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"Rackety Rax" (Fox) (6 days)	18,500	"Six Hours to Live" (Fox) (6 days)	23,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"Night Club Lady" (Col.) (5 days)	3,000	"Back Street" (U.) (6 days)	4,000	High 5-2 "City Lights"	8,000
							Low 10-27-32 "Night Club Lady"	3,000
Mastbaum	4,800	35c-75c	"One Way Passage" (W. B.) (6 days) (40c-75c)	47,500	"Blondie of the Follies" (MGM) (6 days)	50,000	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Movie Crazy" (Para.) (6 days)	13,500	"The Phantom President" (Para.) (3 days-2nd week)	5,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"American Madness" (Col.) (4 days)	4,800	"The Phantom of Crestwood" (Radio) (6 days)	8,500	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Fox Broadway	1,912	25c-55c	"Smilin' Through" (MGM)	7,000	"The Big Broadcast" (Para.)	4,200	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Oriental	2,040	25c-35c	"One Way Passage" (W. B.)	3,100	"White Zombie" (U. A.)	4,200	.....	
Paramount	3,068	25c-65c	"Night After Night" (Para.) (35c-65c)	12,600	"Grand Hotel" (MGM)	12,700	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Rialto	1,400	25c	"Texas Badman" (U.)	1,800	"The Last Mile" (Tiff.)	4,600	High 3-21 "Trader Horn"	12,000
							Low 10-26-32 "Texas Badman"	1,800
RKO Orpheum	1,700	25c-40c	"All American" (U.) (6 days)	7,600	"Phantom of Crestwood" (Radio)	6,400	High 2-14 "Cimarron"	20,000
							Low 10-12-32 "Bill of Divorcement"	5,000
United Artists	945	25c-35c	"Wild Girl" (Fox)	2,200	"Madison Square Garden" (Para.)	3,900	High 1-10 "Hell's Angels"	12,500
							Low 8-4-32 "Week Ends Only"	2,000
San Francisco								
El Capitan	3,100	25c-60c	"Down to Earth" (Fox)	13,600	"Bring 'Em Back Alive" (Radio)	13,500	High 8-15 "Daddy Long Legs"	16,750
							Low 10-1-32 "Jewel Robbery"	11,000
Filmarte	1,400	25c-50c	"Love Is Love" (Ufa)	1,900	"Emil and the Detectives" (German)	2,000	.....	
Golden Gate	2,800	25c-65c	"All American" (U.)	15,300	"Phantom of Crestwood" (Radio)	15,000	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-90c	"Red Dust" (MGM) (25c-75c)	20,000	"The Big Broadcast" (Para.)	14,000	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
United Artists	1,200	25c-55c	"Rain" (U. A.) (2nd week)	16,500	"Rain" (U.A.) (1st week)	19,500	.....	
Warfield	2,700	35c-90c	"Night After Night" (Para.)	19,000	"Smilin' Through" (MGM) (2nd week)	20,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	1,380	35c-75c	"The Crash" (F. N.)	7,000	"Cabin in the Cotton" (F.N.)	6,500	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue	2,750	25c-75c	"Smilin' Through" (MGM)	12,000	"Movie Crazy" (Para.)	11,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,280	25c-75c	"Hat Check Girl" (Fox) (15c-35c)	3,500	"The Crash" (F.N.)	6,000	.....	
Liberty	2,000	10c-25c	"Night Mayor" (Col.)	4,000	"The Boiling Point" (Allied) and "Those We Love" (World Wide)	3,000	High 1-10 "The Lash"	11,500
							Low 10-21-32 "The Boiling Point" and "Those We Love"	3,000
Music Box	950	25c-75c	"Two Against the World" (W. B.)	3,500	"Doctor X" (F.N.)	5,000	High 2-28 "City Lights"	14,000
							Low 9-10-32 "Crooner"	3,000
Paramount	3,050	25c-75c	"Six Hours to Live" (Fox)	10,000	.....	.....	High 1-10 "Paid"	18,000
							Low 4-9-32 "No One Man" and.. "Devil's Lottery"	7,000
RKO Orpheum	2,650	25c-75c	"All American" (U.) (6 days)	5,000	"Phantom of Crestwood" (Radio)	6,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 10-28-32 "All American"	5,000
Washington								
Columbia	1,232	25c-40c	"The Crooked Circle" (World Wide)	3,250	"Ride 'Em Cowboy" (W.B.)	2,100	.....	
Earle	2,323	25c-66c	"Madison Square Garden" (Para.)	16,000	"Blonde Venus" (Para.)	18,500	.....	
Fox	3,434	25c-66c	"Six Hours to Live" (Fox)	24,200	"Mr. Robinson Crusoe" (U.A.)	22,000	.....	
Loew's Palace	2,363	35c-55c	"Movie Crazy" (Para.)	14,000	"Smilin' Through" (MGM) (2nd week)	14,000	.....	
Metropolitan	1,600	25c-55c	"Life Begins" (F. N.) (2nd week)	7,200	"The Phantom President" (Para.) (5 days—2nd week)	3,500	.....	
					"Life Begins" (F.N.) (2 days-1st week)	4,200		
Rialto	1,853	25c-55c	"Once in a Lifetime" (U.)	8,700	"Kidnapping of Ruth Drake"	6,000	.....	
RKO Keith's	1,832	25c-55c	"Washington Merry-Go-Round" (Col.) (2nd week)	10,000	"Phantom of Crestwood" (Radio) (7 days)	6,500	.....	
					"Washington Merry-Go-Round" (Col.) (2 days-1st week)	4,500		



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WITH

ERIC LINDEN
SIDNEY FOX

Louis Calhern, George Meeker, Tully Marshall. By George Sklar and Albert Maltz. Produced by Carl Laemmle, Jr. Directed by Edward L. Cahn. Presented by Carl Laemmle.



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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Air Hostess"	Story by Anthony Coldeway. Director: Al Rogell.	Evalyn Knapp	Shooting
"That's Africa"	Story by Norman Krasna. Director: Eddie Cline.	Bert Wheeler, Robert Woolsey.	Shooting
FOX			
"Born To Fight"	Story by Hal G. Evarts. Director: Walter Mayo.	Onslow Stevens, Janet Chandler, El Brendel.	Shooting
"Second Hand Wife"	Story by Kathleen Norris. Director: Hamilton MacFadden.	Sally Eilers, Ralph Bellamy, Helen Vinson.	Shooting
"Cavalcade"	Story by Noel Coward. Director: Frank Lloyd.	Clive Brook, Diana Wynyard.	Shooting
"Handle with Care"	Story by Frank Craven and Sam Mintz. Director: David Butler.	James Dunn, Boots Mallory, El Brendel.	Shooting
METRO-GOLDWYN-MAYER			
"The Son-Daughter"	Director: Clarence Brown.	Helen Hayes, Ramon Novarro, Lewis Stone.	Shooting
"Flesh"	Director: John Ford.	Wallace Beery, Jean Hersholt, Ricardo Cortez, Greta Meyer.	Shooting
"Let's Go"	Story by E. J. Rath. Director: Harry Pollard.	William Haines, Cliff Edwards, Madge Evans.	Shooting
PARAMOUNT			
"If I Had A Million"	Story by Robert Andrews. Staff directors	Fredric March, Sylvia Sidney, Gary Cooper, Wynne Gibson, George Raft, Frances Dee, Jack Oakie.	Shooting
"He Learned About Women"	Story and direction by Lloyd Corrigan.	Stuart Erwin, Alison Skipworth, Susan Fleming.	Shooting
"Island of Lost Souls"	Story by H. G. Wells. Director: Earle C. Kenton.	Charles Laughton, Richard Arlen, Leila Hyams.	Shooting
"Wild Horse Mesa"	Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott, Sally Blane.	Shooting
"King of the Jungle"	Story by Charles Thurley Stoneham. Director: H. Bruce Humberstone.	Frances Dee, Robert Adair.	Shooting
"The Devil is Driving"	Story by Frank Mitchell Dazey. Directors: Ben Stoloff and Raoul Pagel.	Edmund Lowe, Wynne Gibson, Lois Wilson, Dickie Moore, James Gleason, Alan Dinehart.	Shooting
"Madame Butterfly"	Story by John Luther Long and David Belasco. Directors: Marion Gering and Arthur Jacobson.	Sylvia Sidney, Cary Grant, Charles Ruggles, Irving Pichel.	Shooting
"Under Cover Man"	Story by John Wilstach. Director: James Flood.	George Raft, Nancy Carroll.	Shooting
RKO-RADIO			
"Animal Kingdom"	Play by Philip Barry. Director: Edward H. Griffith.	Leslie Howard, Ann Harding, Neil Hamilton, Karen Morley.	Shooting
"Land of the Six-Shooter"	Director: Robert Hill.	Tom Keene, Creighton Chaney, Mary Mason.	Shooting
UNIVERSAL			
"They Had to Get Married"	Story by Cyril Harcourt. Director: Edward Luddy.	Slim Summerville, Zasu Pitts, Verree Teasdale.	Shooting
"Nagana"	Story by Dale Van Every, Don Ryan. Director: Ernst L. Frank.	Tala Birell, Melvyn Douglas, Onslow Stevens.	Shooting
"Oh, Promise Me"	Story by Peter B. Kyne. Director: Art Rosson.	Tom Mix.	Shooting
"Laughter in Hell"	Story by Jim Tully. Director: Edward Cahn.	Pat O'Brien, Merna Kennedy, Gloria Stuart, Tom Brown.	Shooting
"The Rebel"	Story by Luis Trenker. Director: Edwin H. Knopf.	Vilma Banky, Luis Trenker, Victor Varconi.	Shooting
"Men of the Mounted"	Story by Robert W. Service. Director: Ray Taylor.	Tom Tyler, Jacqueline Wells.	Shooting
WARNER BROS.			
"Ladies They Talk About"	Story by Dorothy Mackaye and Carlton Miles.	Barbara Stanwyck, Preston Foster, Aline MacMahon.	Shooting
"Hard to Handle"	Story by Houston Branch. Director: Mervyn LeRoy.	James Cagney, Mary Brian.	Shooting
WARNER-FIRST NATIONAL			
"Employees' Entrance"	Story by David Boehm. Director: Roy Del Ruth.	Warren William, Loretta Young, Wallace Ford, Alice White.	Shooting
"Wax Museum"	Play by Charles Belden. Director: Michael Curtiz.	Lionel Atwill, Glenda Farrell, Fay Wray, Frank McHugh.	Shooting
"Frisco Jenny"	Story by Gerald Beaumont. Director: William Wellman.	Ruth Chatterton, Pat O'Malley, Noel Francis, Donald Cook	Shooting
"42nd Street"	Story by Bradford Ropes. Director: Lloyd Bacon.	Bebe Daniels, Warner Baxter, Ginger Rogers, George Brent, Una Merkel, Dick Powell.	Shooting
"Blondie Johnson"	Story by Earl Baldwin.	Joan Blondell, Toshia Mori.	Shooting
WORLD WIDE			
"Drum Cats"	Story by J. P. McGowan. Director: J. P. McGowan.	Ken Maynard.	
"Uptown New York"	Story by Vina Delmar. Director: Victor Scherzinger.	Jack Oakie, Shirley Grey, Raymond Hatton, Lee Moran.	

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AN exhibitor friend of ours who has been
USING Hearst Metrotone News since its inception
ASKED us why we didn't brag about the
SPECIAL newsreel football coverage
APPEARING weekly in Hearst Metrotone News...
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EVERY week we cover the major gridiron contests...
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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Silver Dollar

(First National)

Drama with Comedy

Here is something dramatically new in the line of talking picture entertainment. It's the kind of distinctly American story that held the undivided interest of a large preview audience.

It is a combination of epoch-making historical events and the part that unrealizing men and women played in those fascinating incidents. It is expertly directed, superbly acted, with Edward C. Robinson giving what is undoubtedly the best performance in his career, and with Aline McMahon and Bebe Daniels contributing touches of human interest and glamour that should win the favor of everyone.

It is both highly dramatic and whimsically comic and through it all runs a thread of exciting suspense. Taking the days when the country was looking for gold in the Rockies, when Denver was St. Charles and before the great silver strike was made at Leadville, it pictures the spectacular creation of sudden fortunes, when poor miners became millionaires almost overnight.

Against it all is the character of Robinson, first a prospector, always searching for the will-o'-the-whisp, always failing, but never becoming discouraged.

There is plenty of entertainment of all kinds in this different story. It should stir the imaginations of the adults, particularly the elder generations who remember the exciting days it recalls. As a chapter of one of the most important periods of American history, it should appeal to those of your patrons to whom the thrilling story of western development is something more than the dry detailing of statistics. As a story of a man and his ambitions, it is packed with romance, drama and whimsical comedy. Also it is a picture that children will enjoy—one in which contacts with schools of all grades can and should be made.

The way in which the romance between Robinson and Daniels is handled is particularly striking, and contrary to losing sympathy for both, it adds to it, at the same time always riveting attention on Aline McMahon.—McCARTHY, Hollywood.

Produced and distributed by Warner-First National. Directed by Alfred E. Green. Based on the book by David Karsner. Screen play by Carl Erickson and Harvey Thew. Photography by James Van Trees. Film editor, George Marks. Art director, Robert Haas. Gowns by Orry-Kelly. Vitaphone orchestra conducted by Leo Forbstein. Release date, Dec. 3, 1932. Running time, 78 minutes.

CAST

Yeats Martin	Edward G. Robinson
Lily	Bebe Daniels
Sara Martin	Aline McMahon
Poker Annie	Jobyna Howland
Mine foreman	DeWitt Jennings
Colonel Stanton	Robert Warwick
Hamlin	Russell Simpson
Adams	Harry Holman
Jenkins	Charles Middleton
Gelsey	John Marston
Mrs. Adams	Marjorie Gateson
Pres. Chester A. Arthur	Emmett Corrigan
Mark	David Durand
Rische	Lee Kohlmar
Miner	Wade Boteler
Grant	Walter Rogers
Mrs. Hamlin	Teresa Conover
Hook	Christian Rub
Emma Abbott	Virginia Edwards
Secretary	Leon Waycoff
Miner	William LeMaire
Wm. Jennings Brown	Niles Welsh

Cynara

(United Artists)

Romantic Drama

"Cynara" is class entertainment that the masses should appreciate. It is the kind of fine entertainment that any theatre, no matter what its class, should be glad to offer its patrons. It effectively combines great acting, expert direction and unusual mounting to tell a story that is far from new in a distinctly new fashion.

Regardless of what kind of stage show "Cynara" was, it is now a motion picture depending on familiar but fine romance and drama, with Ronald Colman's artistic acting always predominant, to form entertainment that not only should be inspiring to those who appreciate a picture above the ordinary in power and scope, but also should grip the imaginations of the less intellectually inclined.

A few words will suffice to tell the story. Jim and Clemency Warlock are happily married. When his wife goes away on a long trip, Jim is fascinated by Doris, a shop girl and the type of person that no one would expect such a man as Jim Warlock to fall for. When their illicit romance is discovered, there is tragedy. The girl commits suicide. Jim's home and career are sunk in scandal. But there is an understanding reconciliation with Clemency, that is typical of real wives the world over. And then a new life in a new place.

"Cynara" is simply but powerfully told. The complete absence of non-essentials is, in the opinion of this writer, the angle that makes it so vitally interesting.

It may be well to recall Colman's work in "Arrowsmith." While it may appear difficult to believe, his work in this picture is even better, a fact which should be your first consideration in introducing "Cynara."

Much care and consideration should be given to your advance campaign. The sound of the title is such that many people may get the impression that "Cynara" is a costume picture, or something that harks back to the ancient Grecian or Roman days, whereas it actually is a very modern story of very modern people.

Thus it would seem to be good showmanship to use as many still pictures as possible in order that that impression will be early eradicated. Advertising and publicity copy, likewise, should stress that information.

Being both a man's and a woman's picture, with the appeal probably being aimed more directly at women patrons, it is evident that the more feminine interest you can arouse the easier will be your task of popularizing "Cynara." Tieups and contacts with women's clubs, social, civic and educational, are directly in order. So are straight from the shoulder appeals to men, based on the idea that "Cynara" is the kind of motion picture entertainment that they owe to themselves to see.

But don't make your appeal so erudite and dignified that it will be over the heads of the masses—the mainstays of your box offices. Get them in to see it, in as large numbers as possible, at the first performances, and you can be sure that the majority of them will become your best advertisers.

Don't worry about how it will appeal to the children. If you get all the adults in to see it who should see it, you won't have to care whether the youngsters come.—McCARTHY, Hollywood.

Produced by Samual Goldwyn for United Artists distribution. Directed by King Vidor. From the international stage play of the same title, by H. M. Harwood and Robert Gore-Brown. Based on the novel, "An Imperfect Lover," by Robert Gore-Brown. Adapted by Frances Marion and Lynn Starling. Photographed by Ray June. Art direction by Richard Day. Running time, 80 minutes.

CAST

Jim Warlock	Ronald Colman
Clemency Warlock	Kay Francis
Doris Lea	Phyllis Barry
John Tring	Henry Stephenson
Milly Miles	Viva Tattersall
Gorla	Florine McKinney
Onslow	Clarissa Selwyn
Joseph	Paul Porcasi
Mr. Boots	George Kirby
Henry	Donald Stewart
Merton	Wilson Benge

The Kid from Spain

(United Artists)

Comedy

Comedy, sometimes subtle, sometimes of the slapstick variety, then depending on Eddie Cantor's wisecracking and song numbers; comedy that is always laugh-provoking is the highlight of "The Kid from Spain."

Similar to an extravagant stage musical comedy, the picture only hazily follows the main plot—with a series of interlude specialties that whirl the story from one sequence to another. Opening in the girls' dormitory of a co-ed college, there is first a series of song numbers as the girls get out of bed—and what girls they are—climaxed by some sensational dance numbers, with a sensationally novel maneuver in a swimming pool that is just about the last word in novelty.

Cantor is fired from school along with Ricardo because he was found in the girls' dormitory, and after hilarious sessions with the deans and a mixup with a gang of bank robbers, made ludicrous by an incident with a traffic cop, he reaches the Mexican border and has a heck of a time trying to get across the line. Between a gangster and a detective, he is "on the spot," but finally makes the grade.

Then comes the Spanish atmosphere. He's introduced as a great bull fighter, providing more nutty foolishness from a score of angles. Next is presented the great bull fight, and if

BOX-OFFICE "BEST IN MONTHS" "CONGRATULATIONS"

That's how Lawrence, Mass. showman sums up this

WORLD WIDE WINNER

The CROOKED CIRCLE

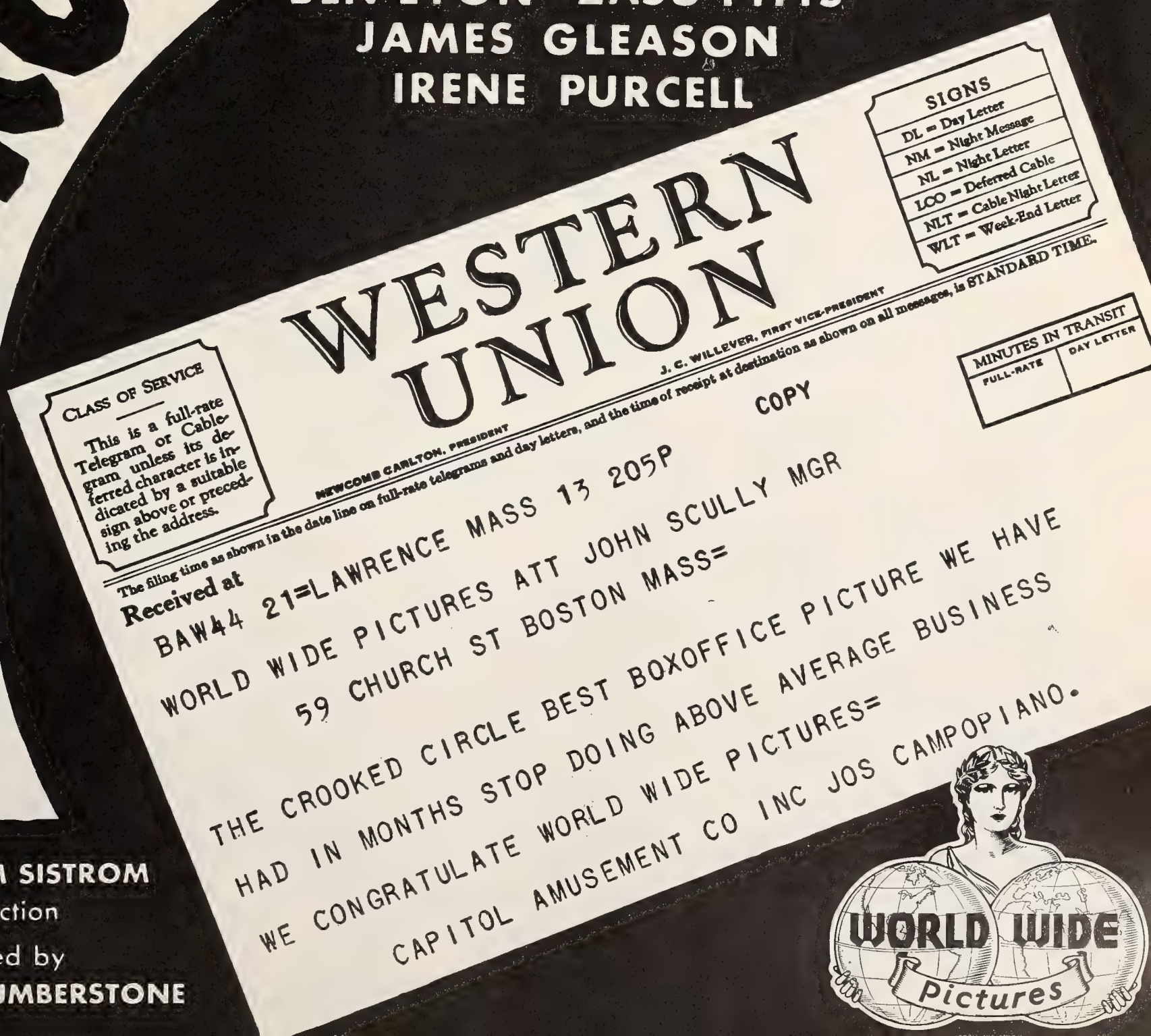
by Ralph Spence

with

BEN LYON ZASU PITTS
JAMES GLEASON
IRENE PURCELL

A **WILLIAM SISTROM** Production

Directed by **BRUCE HUMBERSTONE**



the reactions of a preview audience are any criterion, this is a certainty to tumble them into the aisle. A little side dish of expert bull-fighting is provided by the only American matador, Sidney Franklin, but Cantor's battle with the bull, in which they both wind up chloroformed, is a masterpiece of burlesque.

While not, in some respects, as sparkling as "Palmy Days," due probably to the length, "The Kid from Spain" nevertheless is a pretty successful adaptation of the stage musical extravaganza idea to the talking picture screen. Although Cantor's dialogue is funny all the way through, there are any number of torrid remarks and asides to which the strict moralists may object, but everything is done with such speed and from such a ridiculously clever standpoint that the laughs they bring should drown out any complaint.

Because there is an utter absence of any kind of dignity, there is only one way to go about arousing patron curiosity in "The Kid from Spain"; without kidding the picture, make your advance appeal as insanely ridiculous as possible. Promise your audiences one of the best laugh pictures of the season and resort to all the nutty showmanship in ballyhoo and exploitation you can conceive.

You have a girl show, a musical comedy, an enlarged vaudeville show and a bit of thrilling spectacle in the bull ring that is lightning fast that should appease the most avid laugh-appetites. There is enough funny entertainment to please the grown-ups and discounting the occasional risque dialogue, songs and action sequences, it is more than satisfactory as juvenile amusement.—McCarthy, Hollywood.

A Samuel Goldwyn production for United Artists release. Story by William Anthony McGuire, Bert Kalmar and Harry Ruby. Music and lyrics by Bert Kalmar and Harry Ruby. Dance numbers by Busby Berkeley. Art director, Richard Day. Musical director, Alfred Newman. Photographed by Gregg Toland. Directed by Leo McCarey. Release date, November 7, 1932. Running time, 90 minutes.

CAST

Eddie ..... Eddie Cantor
Rosalie ..... Lyda Roberti
Dicardo ..... Robert Young
Anita ..... Ruth Hall
Pancho ..... John Miljan
Alonza Gomez ..... Noah Beery
Nedro ..... J. Carroll Naish
Crawford ..... Robert Emmett O'Connor
Jose ..... Stanley Fields
Gonzales ..... Paul Porcasi
Dalmores ..... Julian Rubero
Martha Oliver ..... Theresa Maxwell Conover
The Dean ..... Walter Walker
Red ..... Ben Hendricks, Jr.
Sidney Franklin ..... Sidney Franklin

Evenings for Sale

(Paramount)

Romance

Short and getting under way almost immediately, there is a noticeable absence of long-drawn-out scenes and but little time wasted in build-ups. This gives it an intriguing air, sure to stimulate patron imagination. Although, at times, it shows what appear to be traces of hasty preparation and quick shooting, these lapses will be evident only to the most critical.

Primarily it is a woman's picture—dealing with a romantic theme and presenting it in such a way that, given the proper buildup, with all advertising and publicity focused on stimulating feminine curiosity, it is almost a surety that women will become enthusiastic about "Evenings for Sale."

The yarn is not only nicely romantic, but it has been presented with so many subtle touches that it draws attention to the point it seeks to emphasize and lets the detail such as a catchy musical scoring and quick flashes of sequence of incidents buildups, work their way into the story harmoniously.

It deals with an impoverished Austrian nobleman (Herbert Marshall), who, a victim of after-war social revolution, is about to bump himself off. For one final fling of happiness, he goes to an elaborate masque ball and there, accidentally, meets a young lady (Sari Maritza) who falls in love with him. Also he meets his old army orderly (Ruggles), who offers him a job in a cafe as a gigolo.

As such he wounds the heart of Sari, but wins the sympathy of a wealthy American widow (Mary Boland), who has a "Merry Widow" complex yet is awe-stricken to learn that her "bought evening" has been spent in the company of a real Count. She almost becomes engaged to him—through some laughable Ruggles technique—but when she learns the true status of Sari she makes it possible for the Count to retain his ancestral castle and put him on a social scale where he can wed the girl. Then she goes back to America happy that her "Merry Widow" dream has been realized.

There is a lot to sell in "Evenings for Sale." Although, as yet, there is nothing sensational about any of the cast names, the fact that "Trouble in Paradise," in which Marshall scores a big hit, will be given prior release should help his draw in this. It's almost certain that Sari Maritza will capture the interest of both men and women and Charles Ruggles' comedy is more than satisfactory—particularly in view of the fact that he is not called upon to get "lit up" in order to get his stuff across.

Mary Boland is the real star of the picture. Her combinations of jittering happiness and heart-tugging disappointment should awaken a responsive chord within all who see the picture.

Inasmuch as the entire setting, save a few minutes at the start, is centered in Vienna, the choice of musical background, featuring such favorites as "Blue Danube" and other rythmic waltz numbers, gives "Evenings for Sale" a sort of light opera tinge, which angle is further emphasized by the gay masque ball, and the Continental cafe sequences.

The brevity of the picture makes it easily possible to arrange a special musical prelude and offer an all-musical program to accompany "Evenings for Sale," not jazz band stuff, but string orchestras who can put over the Strauss waltzes with the proper effect.

The title is catchy and can easily form the basis for an intriguing teaser campaign. In fact, the more work you put in in advance on this picture, pepping up curiosity, the greater your chances are of making it the surprise indicated. Go after matinee business strongly and you can depend upon those who get in to see it to do plenty of talking.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Stuart Walker. Screen play by S. K. Lauren and Agnes Brand Leahy. Based on a story by I. A. R. Wylie. Photographed by Harry Fischbeck. Release date, November 11, 1932. Running time, 65 minutes.

CAST

Count Franz von Degenthal ..... Herbert Marshall
Jennie Kent ..... Mary Boland
Lela Fischer ..... Sari Maritza
Bimfel ..... Charlie Ruggles
Heinrich Fischer ..... George Barbier
Otto Volk ..... Bert Roach
Schwenk ..... Lucien Littlefield
Von Trask ..... Clay Clement
Richter ..... Arnold Korff
von Zelling ..... Freeman Wood
Mr. Meyer ..... Reginald Barlow
"Pink Elephant" (Lady) ..... Grace Hayle
Auctioneer ..... Reginald Pasch
"Pink Elephant" (Lady's Husband) ..... Fred Sullivan
French Custom's Man ..... Jacques Jou-Jerville

Virtue

(Columbia)

Drama

Possessed of a certain dramatic effectiveness and succeeding in becoming reasonably entertaining, this picture nevertheless presents the exhibitor with something in the nature of a problem in selling. The reason is that the theme is concerned primarily with the attempted and finally successful return to respectability of a girl of extremely easy virtue.

There lies the chief selling angle, if not the only one, for the exhibitor's campaign, however, but whether or not he will be under the necessity of using a "kid glove" treatment or not, will depend entirely upon the social conscience of the particular community. Too much stress on the "fallen woman" point may produce an adverse reaction if the patrons are inclined that way. In that case, the exhibitor must put the greatest stress on the rejuvenation fight of the woman, and not talk too much about the off-color portion of her career.

It cannot be recommended that the exhibitor adopt the practice of a Broadway house in its use of signs "suggesting that children under 16 refrain from attendance." Such an indication is unjustified, since the film is handled with reasonable restraint, considering the theme.

Carole Lombard is the best selling name, as the girl who falls in love, makes an effort to mend her ways, and finally succeeds in proving to her husband that she really merits his faith. The other name that lends itself to selling is Pat O'Brien, always an able performer, as the smart, woman-wise taxi driver, who marries Miss Lombard, misunderstands an action which leads him to believe she has returned to her old ways, then saves her from a murder charge and realizes she has been honest with him.

There is a straightforward characteristic inherent in the picture which unquestionably will react on the audience with a certain definite appeal. This is in no sense a film for children, but should, with the exercise of a little care in the selling campaign, and the support of a good selection of diversified short subjects, allow the exhibitor to present a program which should return at least average business at the box office.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Eddie Buzzell. Assistant Director, Sam Nelson. Story by Ethel Hill. Screen play by Robert Riskin. Cameraman, Joseph Walker. Sound, Edward Bernds. Release date, October 25, 1932. Running time, 69 minutes.

CAST

Mae ..... Carole Lombard
Jimmy ..... Pat O'Brien
Frank ..... Ward Bond
MacKenzie ..... Willard Robertson
Gert ..... Shirley Grey
Magistrate ..... Ed Le Saint

20,000 Years in Sing Sing

(First National)

Drama

There is a great deal of difference between "Twenty Thousand Years in Sing Sing" and the usual type of prison picture. True, there is much of the harsh grimness of prison life packed into it, but it is done from an unusual angle. Built on the book by Lewis E. Lawes, famous warden of New York state's great penitentiary, it has been dramatized in such a way that entertainment predominates over propaganda and the elements of drama, romance of both kinds and suspense are highly elevated.

While it is an exposition of the Lawes method of dealing with criminals, whereby corrective methods displace the more commonly believed disciplinary tactics, and thus is rather educational, it nevertheless tells a powerful story in a fascinating manner.

With several prison pictures current, there is the danger of letting this production fall into a cycle feeling unless it is handled in a way that stresses the difference between it and the other pictures.

Tracy, a wise-cracking tough mug, is sent to prison and refuses to conform to the humanitarian rules. A stretch in solitary changes his views and when he passes up a chance to escape, he is given more consideration. Later, when his girl is injured in an auto accident, he is given a reprieve of 24 hours and while on leave kills Calhern, who is responsible both for his being in jail and for Bette Davis' death. Sticking to his promise, Tracy returns to Sing Sing and is electrocuted.

There is much in this story in addition to the title that should appeal to the every-day theatregoer. Naturally there is the widespread interest in Sing Sing and also in the work that Warden Lawes has been doing to bring about a new consideration for criminals. The picture graphically shows that dangerous men are treated as dangerous men, but those who exhibit signs of becoming useful citizens, if they once can get out from behind the bars, are given every chance to make good their ambitions.

Try to get over the idea that this is out of the rut of the usual type of jail picture. There is much of the romantic color of the "Big House" and some of the drama and pathos of "The Last

(*Continued on page* 48)

ANS IN NEW YORK AND
ROOKLYN FLOCK TO SEE

MENJOU "in" Blame the Woman

Presented by
SOL LESSER and FRANK R. WILSON

PREVIEW Tonite at 11
STARTS TOMORROW

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FLATBUSH AT NEVINS



...but this time—"Blame the Woman!" The brilliant star of "Front Page" and "Night Club Lady" will thrill you again! See

ADOLPHE MENJOU
in
BLAME THE WOMAN"

HEADLINES TELL THE STORY OF A HIT AT THE FOX, BROOKLYN, AND THE BEACON, NEW YORK

FRED NIBLO TURNS IN MASTERPIECE OF THE LATE COMEDIES

Fred Niblo, noted for the pictures he has directed, did another fine job in directing "Blame the Woman." He has assembled a supporting cast that gives the right atmosphere to the picture, giving the English touch to it.

F... star

One of the Rogues



Claude Allister

THE BROOKLYN CITIZEN,

Menjou's Latest "Talkie"

"BLAME THE WOMAN," starring Adolphe Menjou. Directed by Fred Niblo. Presented at the Brooklyn Fox Theatre. The cast: Claude Allister, Benita Hume, Kenneth Love, Desmond Jeans, G. D. Manetta, Roland Gillette, Toni Bruce, Shayle Gardner, Stanley Vilden and Phillip Strange.

Adolphe Menjou's fans can see him in his latest "talkie," "Blame the Woman," at the Brooklyn Fox Theatre, in a clever and quite different role, that of a pseudo Count, a slick and suave croo, or confidence man, who, plying his nefarious trade among the nobility of London society, robs them of their jewels and diamonds in his own ingenious style. This "latest" role affords Mr. Menjou, one of Hollywood's outstanding and ever-popular actors, an opportunity to express the depth of thespian abilities.

Claude Allister, noted comic, is cast as Menjou's right-hand man who gives the factional element to this story of crime. Everything is working sweet for these gentlemen crooks, until they meet up with Benita Hume, the woman who beats them at their own game, finally engineering the capture nearest London big house.

more o... both o... these ... come ... have ... flen... be ... Ne...

ADOLPHE MENJOU IN "BLAME THE WOMAN," A HIT COMEDY DRAMA

FRED NIBLO DIRECTS NEW VEHICLE WITH STAR CAST IN APPEALING NARRATIVE

VARIE...

complishment, but nicely d... by Fred Niblo with two Am... b. o names heading. The...

MENJOU AT BEST IN "BLAME THE WOMAN"

BRILLIANT CAST SUPPORTS STAR in COLORFUL STORY of FORTUNE HUNTING ROGUES

BOOKING NOW AND BOOSTING BOX-OFFICE RECEIPTS FROM COAST TO COAST • • • •

BROOKLYN DAILY EAGLE, NEW YORK

The Screen

By MARTIN DICKSTEIN

Adolphe Menjou as a Gentleman Crook in 'Blame the Woman' at the Fox—'Cabin in the Cotton' Comes to the Strand

Unless we are mistaken, the new attraction at the F... klyn Theater this week, called "Blame the Woman"... which Adolphe Menjou made at a...

MENJOU FEATURED IN SWANKY COMEDY OF DEBONAIR CROOKS WHO LAUGH AT LIFE AND LAW

...ten... he ar... of e... l...

'Blame the Woman' Fox Feature Film With New Menjo...

"Blame the Woman," starring Adolphe Menjou with a cast that includes: Claude Allister, Benita Hume, Kenneth L... Desmond Jeans, G. D. Manetta, Roland Gillette, Toni Bruce, Shayle Gardner, Stanley Vilden and Phillip Strange. ... the Brooklyn Fox Theatre.

Adolphe Menjou is presented to Brooklyn theatre-goers in an entirely new role in "Blame the Woman," which opened today at the Brooklyn Fox Theatre. Cast as a thief who rises from the gutter and becomes one of the strongest confidence men in the business, Mr. Menjou succeeds in making this picture excellent entertainment.

Menjou, always suave and debonair, succeeds in introducing himself into the most exclusive circles. Plying his illegal trade in the shadow of Scotland Yard, he assumes various disguises to thwart the efforts of the Yard to bring him to justice.

Claude Allister, cast as Menjou's ... does m...

PRINCIPAL DISTRIBUTING CORP. - 11 West 42nd Street - NEW YORK CITY

JENKINS' COLYUM

Goodland, Kansas

DEAR HERALD:

We are back in the old Jayhawker state. These Jayhawkers have dug their toes in and say "tohel with the depression." That's the kind of people these Jayhawkers are.

We drove over here from northwestern Kansas to visit our old friend, Grasshopper Sprague, and to spend Sunday with him, but we found when we got here that he left Friday with his mother to spend the winter in Miami, Florida. What we'd like to know is, who told him we were coming.

Last winter we met him playing around out in Hollywood, and now he is on his way to Florida. There's one exhibitor out of fifteen thousand who is able to retire and spend the winters in sunny climes, and the industry should get his picture and publish it to show to exhibitors that there are freaks in every line of business. If he writes us about catching tarpon and yellowtail out in the Gulf we hope a mud turtle bites him. He'd no business going down there without us.

▽

G. W. Luce of the Riviera theatre at Gering, Nebraska, told us that since he had reduced his admission price to ten cents his business had increased clear beyond his expectations, that he plays to two capacity houses on Saturday and Sunday and fair business through the week. He broadcasts his programs every week over the Scottsbluff station by remote control and he thinks this has been a wonderful help.

▽

S. L. Hestbeck operates the Lyric theatre at Chappell. The crops around Chappell were almost entirely destroyed by the drouth this past season, but S. L. isn't discouraged. He says it will all work out in time. How's that for optimism?

▽

At Julesburg, Colorado, we met our good friend, Mrs. P. J. Zorn, who operates the Hippodrome theatre. Her daughter, Miss Elizabeth K. Zorn, presides in the box office of evenings and takes care of her duties as county superintendent of public instructions during the days. She is a candidate for re-election, and being a lady of exceptional ability, and a candidate on our ticket, we hope she wins, and we'll bet several shiners she does.

▽

R. E. Guild of the Peerless theatre at Holyoke, Colorado, said that when he found a man who could take nothing from nothing and get a profit out of it he was going to hire him to run his theatre, that up to date the results he has obtained has been nothing plus nothing with nothing remaining, and that looks to us like a whole lot of nothing, but he also said he was going to fight it out on the same old line if it took him all winter and part of next summer. There's a scrapper for you, and his modus operandi (or something like that) will bring the old ship to a safe anchorage unless the ocean dries up. There ought to be more like him.

▽

Some scientists claim that this world is more than a hundred thousand years old. Others claim it is over twenty million years old, and one man's guess is as good as another. We are not concerned as to the age; what we want to know is where did they get the stuff to make it out of. They must have imported a lot of it before thay had a tariff on imports, otherwise where would Missouri be? This is a question that the politicians ought to take up, for there is just as much sense to it as there is to a lot of their palaver, all of which is about as pleasing to us as a jazz orchestra and a radio crooner.

▽

Dr. Frank E. Rider of the Crystal theatre at Wauneta, Nebraska, is also a dentist. He pulls their legs at the box office and their teeth in his dental office. We don't know what success he has at the box office, but he has a reputation all over western Nebraska as a high-class dentist.

We didn't get to visit with him long, as there was a lady customer in the chair. He invited us back some time when we could have a visit, which would indicate that our appearance had aroused no suspicion in his mind. He impressed us as a swell fellow.

▽

Sometimes we want to hit a fellow right on the nose. We felt that way when we called on D. C. Shoemaker of the Crystal theatre at Araphoe, Nebraska. The first thing he did when we called was to tell us about the four and five-pound rainbow trout he had recently caught in the upper waters of the North Loupe river in Cherry county, Nebraska. We have fished that whole country, and to remind us of it right when we were heading for the Longhorn state and away from those familiar grounds, is enough to justify homicide in any community. These boys ought to be more considerate of our feelings. D. C. thinks that when the election is over, business will pick up. We are voting that ticket ourself.

▽

Holdrege, Nebraska, looks to us like a mighty fine town. There are something like thirty-five hundred people who get their mail there besides the country folks. The Porter Amusement Company furnishes the best entertainment obtainable at the Sun theatre, and from the number of customers who turned off their radios and repaired to the Sun for a delightful evening, we would surmise that they appreciated the efforts of the Porter Amusement Company.

▽

Raybourn and Bennie of the Raybourn theatre at Almena, Kansas, remind us of a couple of beavers. They build the dam before the flood comes.

Every time we have called on them we have found them busy with a paintbrush and a carpet sweeper, and the Raybourn theatre is the most complete and up to date theatre we have seen in a town the size of Almena, which boasts of something like six hundred, no less, and we would guess no more. They have also rebuilt and redecorated a theatre at Oxford which is said to be the pride of that community.

Mr. Bennie flies an airplane. He scatters bills for their shows from his plane all over every town in that locality. He wanted us to go with him on one of his trips but we declined with appropriate thanks, and Mrs. Raybourn said to us, "You great big booby coward, come on and I will go with you," and we replied, "Lady, that's an inducement that but few men of our age could resist, but we don't know whether our wife has kept our insurance up or not." It's worth traveling a lot of miles to meet these delightful folks and see the Raybourn theatre.

▽

Oberlin, Kansas, is where we got caught in a hotel fire one time and the people on the street knew the color of our pajamas. That's one thing we don't like about a hotel fire. Beardsley and Stevenson operate the Opera House; that is, Beardsley does the fishing and duck shooting and Stevenson plays the golf for the firm, and we surmise that their wives run the theatre. We asked Beardsley how business was and he said that the flight from the north had just started and that it was a little too cold for bass. Then we asked Stevenson, and he said he was going good until he got to the number nine green, then he blew up and ruined his score. The fact is, if you want to get any information you will have to get it from their wives. Those girls know their business.

▽

On election day we will probably be a thousand miles from our home town, and it will be the first time in fifty-two years we have failed to vote. If they elect the wrong man and things go all wrong we can say, "Well, it isn't our fault, we didn't vote for him." There will be a lot of satisfaction in that.

J. C. JENKINS,
The HERALD Man

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Atlas Studio Elects Officers

The following have been named officers of the Atlas Soundfilm Recording Studios, New York: Burgi Contner, president; George S. Gullette, vice-president and general manager; Harry Post, treasurer; Ray Walker, secretary; Arthur A. Mayers, assistant secretary and assistant treasurer; Bert Mayers, general counsel.

November 2, 1932

I AM PLEASED TO TAKE THIS OPPORTUNITY TO EXPRESS MY APPRECIATION FOR THE ASSOCIATIONS I HAVE ENJOYED THROUGHOUT THE INDUSTRY DURING MY CONNECTIONS WITH THE PARAMOUNT PUBLIX CORPORATION, AND TO THANK EVERY MAN AND WOMAN IN THAT ORGANIZATION FOR THEIR FAITHFUL SERVICE, FINE SPIRIT AND UNSWERVING LOYALTY.

Sam Katz

New York

(*Continued from page* 44)

Mile," but little of the harshness and cruelty exposed in "Hell's Highway" and "I Am a Fugitive."

Stress the idea of realism, and, if you care to, pound on the angle that this is a realistic inside view of the workings of the world's most famous penal institution. Don't be afraid that there is little that will hold the interest of women, for there is plenty. Also there is nothing that cannot be shown to all but the youngest children.

If you have seen "I Am a Fugitive," you can appreciate the quality of Spencer Tracy's acting, inasmuch as it is fully on par with Paul Muni's for effectiveness and pulling his auditors along with him. The story moves rather slowly at first, but once it gets into its real plot, there is enough action, romance and dramatic suspense to hold anybody's interest.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Michael Curtiz. A screen adaptation of the book of the same title by Warden Lewis E. Lawes. Screen play by Wilson Mizner and Brown Holmes. Photography by Barney McGill. Film editor, George Amy. Art director, Anton Grot. Gowns by Orry-Kelly. Associate director, Stanley Logan. Release date, December 24, 1932.

CAST

Tom Connors ..... Spencer Tracy
Fay ..... Bette Davis
Mr. Long, the warden..... Arthur Byron
Bud ..... Lyle Talbot
Dr. Ames ..... Grant Mitchell
Hype ..... Warren Hymer
Finn ..... Louis Calhern
Chief of the guard..... Edward J. McNamara
Billie ..... Sheila Terry
Daniels ..... Spencer Charters
Warden Long's wife..... Nella Walker
Pete ..... Rockliffe Fellows
Pete's girl ..... Lucille Collins
Dr. Meeker ..... Arthur Hoyt
Black Jack ..... William LeMaire
Tony ..... Harold Huber
Mike ..... George Pat Collins
Norris ..... Clarence Wilson
Reporter ..... Jimmie Donlon

Here's George

(P. D. C.—British)

Broad Comedy

'Way back in the silent days Buster Keaton made a great hit with a rough-stuff comedy centered 'round a house equipped with every conceivable electrically controlled device and a few more besides. Remember it? Well, here's a new picture which exploits the same idea, possibly on more modern lines, but certainly with the same wealth of riotous farce arising out of an accidental mixing of the controls. You don't have to laugh at this kind of thing, you just can't help it, especially when you have a comedian of the calibre of George Clarke to bear the brunt of the fooling.

If you don't know George, imagine a Chaplin mustache, a fatuous grin, a pair of astonished eyes with arched brows, and a monocle, and you have the ingredients. The whole welds into a personality of the species whose best known prototype is Claude Allister, though there is a clear distinction between the inanity of the one and the helplessness of the other. Your audience should, in fact, take George to its heart, and you shouldn't have much difficulty in selling him to them.

You've plenty of broad comedy to work on, based on the tribulations of George in face of his prospective ma-in-law, with a galaxy of funny situations bursting on the screen in rapid succession, with no respite until the play works out to the essential happy ending. George Clarke, Pat Paterson and Ruth Taylor work harmoniously as a comedy team, and their antics have been assisted by the slick straightforward direction by Redd Davis and the neatly timed editing of Dan Birt.

Promise your patrons a good laugh with George; arouse 'em with a teaser campaign to tell them that George is coming, so that the title "Here's George" is the natural culmination. Tie up with the stores who handle labor-saving devices for the home, working in the comedy angle as far as possible, and make a show of the stills portraying the picture's funny incidents, and you should do the business.—Charman, London.

Produced by Tom Arnold in London for P. D. C. Ltd. Directed by Redd Davis. Photographed by Desmond Dickinson. Edited by Dan Birt. Sound engineer, Archie Langridge. Recording by Dallas Bower. Running time, 64 minutes.

CAST

George Muffit ..... George Clarke
Laura Wentworth ..... Pat Paterson
Mrs. Wentworth ..... Ruth Taylor
Mr. Wentworth ..... Marriott Edgar
Commissionaire ..... Syd Crossley
Tenant ..... Alfred Wellesley
Estate Agent ..... Victor Fairley
Perkins ..... Merle Tottenham

Blame the Woman

(Principal)

Comedy-Drama

Produced in England with a capable cast of English players headed by Adolphe Menjou and directed by Fred Niblo, well known as an American director, this picture never becomes too serious, contrives to be amusing in spots, generally reasonably entertaining.

It will not do to take the film too seriously. Rather it should be treated lightly in any selling campaign. It is a story of gentleman crooks, with Menjou and Claude Allister as the crooks who have few scruples, ready fingers, and facile tongues. Allister is amusing as the deliberately stupid-appearing and over-accented Londoner, while Menjou is the usual able performer who handles his role with a sure touch.

These two names will mean something to the American audience, Menjou, of course, being of real box office caliber as a marquee name. In the feminine lead is Benita Hume, capable and attractive, who works with an ease and naturalness that indicates her ability.

The two crooks work their way back to London where Menjou cleverly steals an expensive bracelet and makes good his job through the use of disguise in face, dress and speech. Allister meanwhile has picked up a few loose pound notes. Unfortunately, however, for them, Miss Hume, a nimble-witted crook herself, appropriates the bracelet, and from then on it is an amusing case of crook chase crook, while Scotland Yard chases the first crook, Menjou. The laugh lies in the fact that Menjou is continuously criticizing Allister for his inability to keep away from women and thereby often having proved their undoing, while he himself is hooked by the pretty Miss Hume and her sad story, into losing the bracelet. To add insult to injury, she permits him to find out that she is going after a certain valuable emerald. He, with Allister's aid, gets it, then Miss Hume's husband steals it back, replaces it with the bracelet, and the last scene shows Menjou and Allister breaking rock in prison uniform.

Sell this as lightly diverting fare, with a crook-trick-crook angle emphasized to best advantage. Promise good performances headed by those of Menjou, Allister and Miss Hume, and surround the feature with reasonably strong short subjects.—Aaronson, New York.

Produced by Eric Hakim. Distributed by Principal Pictures. Directed by Fred Niblo. Story by Lord Castleross. Release date, October 15. Running time, 74 minutes.

CAST

Dan Macqueen..... Adolphe Menjou
Joe Fragson ..... Claude Allister
Marda Blackett..... Benita Hume
Reggie Dean..... Kenneth Kove
Blackett ..... Desmond Jeans
Head Waiter..... G. D. Manetta
Cloak Room Attendant..... Roland Gillette
Miss Loftus..... Toni Bruce
Spellman ..... Shayle Gardener
Restaurant Manager..... Stanley Vilden
Portiere ..... Philip Strange

Hook and Ladder No. 1

(Educational)

Fair

A fair cartoon but inclined to be ridiculous, even for an animated short subject. The fire chief hears the apparatus rushing down the street and proceeds to make a careful toilet before attending the fire. The flames chase the girl and dance with her, until the chief performs his rescue via ladder.—Running time, 7 minutes.

Bosko at the Beach

(Vitaphone)

Amusing

Little animated Bosko has an outing at the beach where he meets his sweetheart, is annoyed by his lop-eared hound and rescues her small brother in amusing fashion. Without being in any way an unusual cartoon, this is light enough and bright enough to fill in nicely on any bill.—Running time, 7 minutes.

Playgrounds in the Sky

(Atlantic)

Scenic

The Bavarian Alps parade their rich scenic splendor of snow, and the famed Nebelhorn again wins the camera praise which it merits. Some of the shots have been seen before.—Running time, 10 minutes.



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TRAVELERS...

MAX BATSEL, chief engineer of RCA Photophone at Camden, is in Hollywood conferring with Carl Dreher, Radio studio sound expert, regarding latest recording developments.

J. J. MCCARTHY has returned to New York from Hollywood. He has reached an agreement with Samuel Goldwyn to handle roadshows on "The Kid From Spain."

"SKEETS" GALLAGHER, player, arrived in New York from Hollywood.

BEN LYON, player, is in New York for a few days.

DAVE APOLLON, vaudevillian, arrived in New York from Europe.

LILYAN TASHMAN, player, is due in Hollywood from New York, following her recovery from a recent appendicitis operation.

LESTER COHEN, Radio contract writer, is due in New York from Hollywood.

IAN KEITH, actor, now in New York rehearsing a stage play, and FERN ANDRA, German screen player, have been secretly married, they announced.

DAVE WESHNER, Warner theatre executive, was due in Chicago from New York to confer on plans for coming operations. He will stop off in Indiana a few days.

EDWARD G. ROBINSON, Warner player, and MRS. ROBINSON, arrived in New York from Boston on vacation.

PAULETTE GODDARD, player, due in New York Monday from Hollywood.

SPYROS SKOURAS, theatre operator, left New York for Fox circuit centers, including Kansas City, St. Louis, Milwaukee, Los Angeles and other cities.

SIG WITTMAN, assistant eastern sales manager for Universal, has returned to New York from the South.

F. BREWSTER MORSE, writer, is in New York to confer with home office executives of Freuler Film Associates.

WILL ROGERS is in New York following an air jaunt over South America.

NAT LEVINE, of Mascot Pictures, has arrived in New York from Hollywood.

LARRY WEINGARTEN, associate producer on the MGM lot, is in New York from Hollywood, on vacation.

COLONEL FRED LEVY, Louisville exhibitor and director of Principal Pictures, is due in New York from production conferences in Hollywood.

TRAVIS BANTON, Paramount's style expert, arrived in New York from Europe, en route to the Coast.

HAROLD B. FRANKLIN, president of RKO Theatres, due in New York from Coast Sunday.

ALEXANDER KIRKLAND, Fox featured player, arrived in New York from Hollywood; vacationing.

BURNET HERSHEY, Vitaphone staff writer, went to Scranton to talk with Jack Dempsey about a two-reeler script.

HARRY RAPF, MGM vice-president, arrived in Europe from New York.

DAVID SELZNICK, production executive of Radio Pictures, is due in New York on Friday.

JAMES V. ALLEN, assistant to Gradwell Sears, at Warners, returned from Duluth, where he attended the funeral of Mrs. Allen.

ROUBEN MAMOULIAN, Paramount director, arrived in New York from a two months' vacation in Europe. He expects to leave for the Coast this week.

BEN GOETZ, executive vice-president of Consolidated, returned from Europe.

JOSEPH L. MANKEWICZ, Paramount scenarist, flew to New York for the Columbia-Cornell game last Saturday and was scheduled to return to the Coast this week.

PAUL M. ROBILLARD, sound recording engineer for RCA Photophone, was scheduled to leave this week for Shanghai to take charge of a new studio to be opened there by United Theatres, Ltd.

FRANK O'HERON, executive vice-president of RKO Radio, is due in New York from Hollywood.

LENI STENGEL, actress, plans to leave Hollywood for New York on completion of her role in "Animal Kingdom." She is scheduled to open in a new play.

S. CHARLES EINFELD, Warner executive in charge of advertising and publicity, left New York for Birmingham, New Orleans and Dallas, and possibly St. Louis and Chicago.

JOE E. BROWN left for Hollywood following completion of appearances at Philadelphia.

WARREN WILLIAM, Warner player, is making a two weeks' vacation trip through northwestern Mexico.

WILLIAM K. HOWARD, Fox director, sailed from New York for Europe and Central America.

MINNA GOMBELL, Fox player, arrived in New York from Baltimore.

JAMES R. GRAINGER, vice-president in charge of distribution for Fox Film Corporation, arrived in New York from Coast Thursday.

ERNST LUBITSCH, Paramount director, MYRON SELZNICK of Selznick and Joyce agency, and MRS. SELZNICK (Majorie Daw) sailed for Europe.

WILLIAM FERGUSON, MGM exploitation director, returned to New York from Chicago.

ETHEL BARRYMORE, who has appeared in "Rasputin," left the Coast for New York.

JOHN R. FREULER, president of Freuler Film Associates, was due back in New York from Hollywood.

FRED J. MCCONNELL, production manager for Van Beuren, arrived in New York from the Coast with print of "The Last Frontier," serial for RKO.

JOE BRANDT, president of World Wide Pictures, returned to New York from Bermuda.

CHARLES L. GLETT, vice-president of Freuler Film Associates, returned to New York from a 10-day trip throughout the Middle West.

HARRY COHN, Columbia president, arrived from the Coast in New York.

PHIL GOLDSTONE, producer, is expected in New York from the Coast in a few weeks.

PACK 'EM IN! with a "Little Orphan Annie" CANDY PARTY

Here is what every exhibitor wants . . .

A sure-fire, inexpensive, box office attraction that will bring the kids to your theatre in droves to see "LITTLE ORPHAN ANNIE."

Just let the youngsters know that you are going to give a LITTLE ORPHAN ANNIE Candy Bar FREE to everyone attending and watch them swarm to your theatre to see Mitzi Green's super film.

Here is your opportunity to merchandise "LITTLE ORPHAN ANNIE" at a cost of *only 75c for each 100 paid admissions,* and at the same time tie up with one of the most stupendous advertising and publicity campaigns ever attempted.

"Throw" a LITTLE ORPHAN ANNIE CANDY PARTY and PACK 'EM IN! Get in touch with your local candy distributor today. Or write us direct.

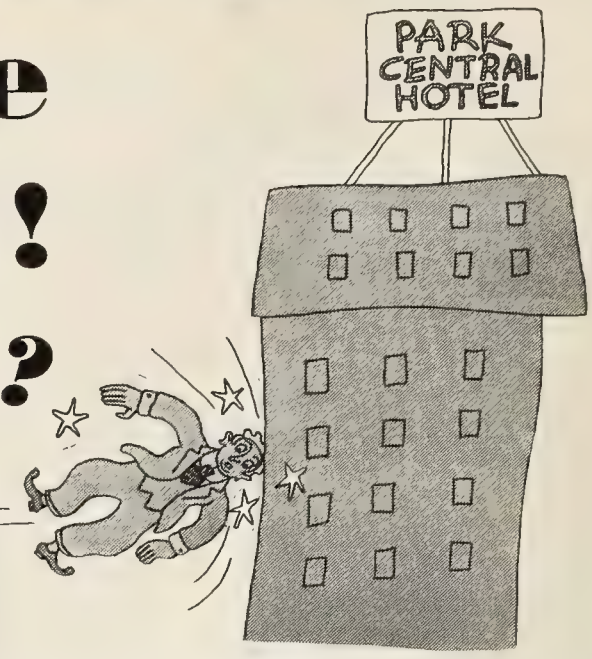


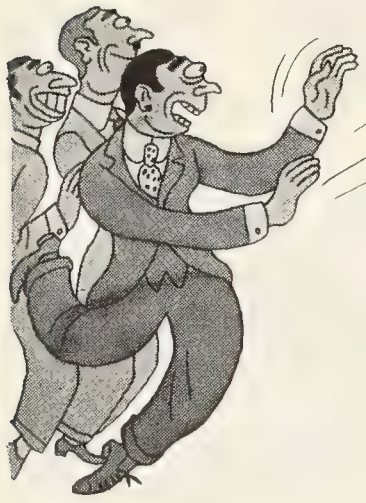
THE SHOTWELL MFG. CO., P. O. Drawer M, Chicago, Ill.

For further details, see your "LITTLE ORPHAN ANNIE" Press Book.

The AMPA is throwing a big party at the Park Central Hotel!

will that Party be YOU?





You've tried LISTERINE! You've tried LIFEBUOY SOAP! You've tried ABSORBINE JR.! What good have they done you? If you really want to be popular, dig up FIVE DOLLARS and come over to the

HALF-NAKED TRUTH DINNER AND BEEF-STAG

TO BEEF OR NOT TO BEEF
THAT IS THE QUESTION

•

We're calling it the "THE HALF-NAKED TRUTH DINNER" on account of everything being 50% off—including the members

•

All stories will be cleaned with IVORY SOAP which is 99.44% pure. We will tell stories with the other .56%

•

SIMMON'S BEDS will be used unless, of course, Mike wants to use them himself

•

The steaks will be extra large. 25% for eating and 75% for throwing at the speakers

•

As these steaks will come from discontented cows, you will have plenty to beef about

TO BE HELD AT THE FLORENTINE GRILL
PARK CENTRAL HOTEL
TUESDAY, NOV. 15TH 7 P. M.

Purchase your tickets from your favorite AMPA member, or, if you don't trust him, send your check for (*not with*) reservations to

PAUL BENJAMIN, *chairman*
AMPA BEEF-STAG COMMITTEE
630 NINTH AVENUE, N. Y. C.

There'll be fun galore (*unless you can think of something better*) Here's your chance to insult your best friend for only

FIVE DOLLARS PER PERSON

we expect to have a

MONSTER TURN OUT

but we can't divulge the monster's name

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



THE DOCTOR PRESCRIBES

SHADES OF THE OLD medicine man! We've discovered him. Who? None other than "Doc" Lee, physician extraordinary to the poor, down-trodden box office.

Is your theatre suffering from low blood pressure at the ticket machine? Has it been severely run down and well nigh due for a nervous breakdown? Does its joints squeak from lack of use? Have you been wondering whether it ought to have an operation or whether it would be more merciful to let it die a peaceful death?

SO LONG AS THERE'S life there's hope and so long as there's hope there's Joe Lee, and we'll stake our reservation in the hereafter that the good, old (in experience) reliable "Doc" can feel your theatre's pulse, stick his finger into its innards, measure its possibilities and then write out a prescription or two that will make Ponce de Leon's much-talked-about fountain of youth look like the well-known hooey.

What's the occasion for this rave, asks you? Well, we'll try to tell you. It was like this: About ten days ago we were finally able to steal a night off and duck across the bridge to where Lee makes his headquarters. There, much to our surprise in this era of depression and deserted box offices, we found a line and a crowd and four policemen to keep them from pushing the theatre off the block.

"WHAT'S THIS?" WE ASKED ourself. Have we suddenly been transplanted back to the good old days? It certainly looked like it. So we battled our way through the crowds and up to the private sanctum of the "Doc." Sort of bearded the lion in his den, as it were, but we were keen to find out how he was lining them up when so many other theatres were darned near starving to death.

The answer was even more simple than you'd suspect. GOOD OLD CIRCUS STUFF. There's "Doc's" prescription and you don't have to pay a dime for it either.

You may well ask, just what do you mean by good old circus stuff? Exactly what we said. He has turned back the clock to those days when a showman wanting to tell his public that he had something for them to see, made up one of those dramatic looking, yet seat-selling circulars that not only made them stop and read, but also run to the box office.

AND "DOC" DOES NOT STOP at circulars in his health campaign for the theatres under his supervision. He's giving them today what brought them out in droves in years gone by: A real old-fashioned amateur night with all of the trimmings. Does it pull? Well, they were staging one the night we put in an appearance and they were packed right up to the well-known rafters.

Picture that sight: A crowd out front, a line a half block long, a theatre with standees jammed in the back of the orchestra, and both balconies, plus a few who were enterprising enough to sit on the steps along the way down those balconies. That's doing business, brother, and we don't mean maybe.

ALL OF THE OLD HOKUM that was sure-fire in days of yore, that's Joe Lee's prescription for every failing box office, and after a period of over a year, when crying was the most popular theatrical pastime, his houses are all doing business, and plenty of it. Is that proof enough that where there's a will and a real showman, there is surely a way out of your troubles?

Give Dave Stern, too, a great big hand for his aid on those amateur night gags; ditto for the Irish night, etc. This is the sort of stuff that is making Lee's houses the most popular amusement places in their respective communities. And, says Joe, if that's what they want he'll give it to them.

THERE IS SOMETHING reminiscent about this guy Lee. In fact, he's a sort of a puzzle because when you look at him he reminds you of something of the old days, yet the moment you start talking to him you fully realize that here is a man as young and dynamic as one could hope to meet in many miles of travel. Restless, with a mind always alert and planning, he has that rarely found faculty of looking deep into the difficulties of each individual situation and arriving at the correct answer. And when a man can repeat that a dozen times out of twelve, then it's far from luck or "the breaks"—it's ability, and in no small measure.

IF YOU WANT TO SEE showbusiness as we recall it in the good old days, take our tip and travel over to see "Doc" Lee. He's operating on a patient every day and none of them have died yet. Good ol' "Doc."

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Far be it from us to criticize the younger generation for the curiosity registered in this cartoon, for all these wild women from Borneo, Bali and other points south must certainly be making the boys wild, too. To all appearances, Cartoonist Dick Kirschbaum has skillfully portrayed the thought advanced by "Parana."

SAM FRIED TREATING RIDGEWOOD PATRONS TO RARE ATMOSPHERE

The cycle of animal pictures has been instrumental in giving the theatre patrons in the Ridgewood section of Brooklyn, N. Y., some rare and foreign atmosphere, according to reports on the activities of Sam Fried, manager of the Parthenon Theatre there.

Not long ago we reported that this Randforce showman earned a medal or two for his work in connection with the circuit's campaign on "Bring 'Em Back," which was enhanced by live animals, atmospheric fronts and whatnot, and on top of that arrives a couple of snapshots showing exterior and interior displays constructed for the showings of "Congorilla." The snaps will not show to any particular advantage if reproduced, owing to profusion of detail and lack of sharpness, hence we are omitting them this time. However, it's easy to see from the originals that Fried again brought the jungle to Ridgewood, according to decorations atop and on sides of the marquee. The inner lobby was likewise decorated with hanging vines and reed growth and a huge frame featured a big head of a gorilla and many scene stills from the picture.

So we know that Sam is still hitting the ball out his way. Thanks to Monty MacLevy for sending in this information, and we'll be on the lookout for other news concerning the men in the Frisch and Rinzler crew over in Brooklyn.

Ranger Club Activities

At the first inter-district meeting of the Buck Jones Rangers Club in Greater New York, some 150 representatives of the 75 local units gathered a short time ago at the office of Columbia Pictures Corp., sponsors of the organization. Harold Davos Emerson, national chairman, presided over the meeting.

It took Buck Jones Rangers to chisel two shows out of as many Brooklyn, N. Y., theatres a few weeks ago.

On an early Saturday in September the Shore Road wanted to put over a big show for the boys, but had no stage. However, the Dyker, a short distance away, had one, and the two managers cooperated to the extent of admitting the boys who had bought their tickets at the Shore Road. After putting on their tap dancing, singing, etc., they returned to the Shore Road and horned in on another show—all for the sum of 10 cents.

As a means of keeping name of Ranger Club and theatre before the eye of the public many managers are using a Ranger book cover, which bears a Club seal and information as to when the Club meets, etc. The back cover carries the Ranger pledge and laws.

Most managers are aware of the value of the book cover as a means of tying up theatre and school. The average cover in use fits most any book and there's always space for a theatre imprint.

NAT HOLT SENDS US WORD OF BIG REVUE HELD IN RKO, DAYTON

We are obligated to Nat Holt, divisional director for RKO in Ohio, for sending the Club a news account of the "Fashion Revue and Big Stage Show" held recently at the RKO Keith's Theatre, Dayton, Ohio. Mr. Holt, accompanied by Mrs. Holt and Abe Lipp, the latter representing the Heisingsfeld interests in Cincinnati, was present at the opening.

The Revue was put over in cooperation with a leading local newspaper and Dayton merchants and a six-column photo of the crowd of people on hand for the first show is described by a visiting New Yorker as in keeping with the vast throng that greeted the opening of the Roxy.

As the guests of honor arrived at the theatre they were welcomed by two newspapermen and their names were broadcast over loud speakers. They were also asked to pause a few minutes under the bright Kleig lights while a few feet of motion pictures were ground out.

The stage show and the Fashion Revue were combined for presentation; that is, portions of the stage show were put on while the 16 models provided by the newspaper were displaying the latest in fall fashions. The models consisted of a dozen young women and four young men. At the close of the show most of the audience remained to see the feature picture.

According to a batch of tear-sheets we have at hand both newspaper and merchants supported the event in a whole-hearted way, with all of the large ads giving prominent mention to the theatre. While the Keith's manager's name is omitted in the newspaper story, we'll give credit to James Weed, whose name is listed in our files, for his share of the work. Thanks to our good friend Nat Holt for passing along the information.

ROUND TABLE BIOGRAPHIES

Like many a member of this organization, Burges Waltmon, assistant to general manager John Boswell, in charge of the two Warner houses in Owensboro, Ky., began his career in showbusiness as an usher; in fact, he even started a notch lower as extra usher during evening shows at a theatre owned by the Columbia Amusement Company.



Burgess Waltmon

From that extra-time job he secured a job as regular usher; then doorman, and subsequently the post of assistant manager of the Arcade and Orpheum Theatres in Paducah, Ky. From there he went to his present post, when Warner Brothers took over the house about a year or so ago.

Waltmon was born in Cunningham, Ky., Aug. 14, 1909, and received a high school education in a Paducah institution. He started his career in showbusiness at the age of 17 years and he's in it today because he likes the game. He's a member of the Chamber of Commerce in his town, and still a single man—that is, up to the time we gathered this information.

EVERYBODY'S AFTER THE PRIZES!

YES, SIR! $50.00 cash for the best examples of NEWSPAPER ADVERTISING! $20.00 for the next best.
$50.00 cash for the best *Exploitation, Ballyhoo or Publicity stunt!* $20.00 for the second prize. And for the showman with the most effective LOBBY DISPLAY and/or THEATRE FRONT there's $50.00 in cash waiting with $20.00 for the runner up.

JOIN THE PARADE!

. . . every good showman is creating novel advertising, figuring out stunts, thinking up new publicity ideas to pack his house when he plays these comedies that will live forever! *Get in on the Money—Prize Money and Box-Office Dough!*



RULES

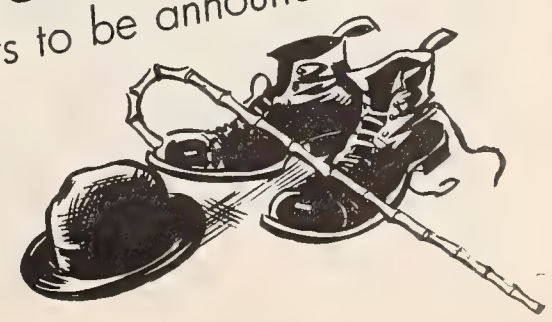
(1) Prizes will be awarded by RKO Distributing Corp.
(2) Any Exhibitor, Manager, Assistant Manager, Publicity or Exploitation Director, or any other person actively engaged in theatre operation, is eligible to enter the contest.
(3) Prizes will be awarded in three classifications:
a...Best examples of Newspaper Advertising
b...Best exploitation, ballyhoo or publicity stunt
c...Most effective display of lobby and/or theatre front.
$50.00 first prize and $20.00 second prize in each classification.
(4) Proofs of clippings of newspaper ads, tear sheets of publicity, samples of printing, and photographs of exploitation stunts together with brief typewritten description of the campaign should be submitted together with name and address of contestant.
(5) All entries must be delivered or postmarked not later than midnight, Saturday, December 17th, 1932.
(6) The Judges will be Amedee J. Van Beuren, President, The Van Beuren Corporation; Charles E. Lewis; Chairman, Manager's Round Table Club of The Motion Picture Herald; Maurice Kann, Editor The Motion Picture Daily; and Robert F. Sisk, Director of Advertising and Publicity, Radio-Keith-Orpheum Corporation. Their decision will be final.
(7) Campaigns based on RKO-RADIO PICTURES advertising, press books or exploitation material or suggestions will be eligible.
(8) In case of a tie, each contestant will receive the full amount of the prize tied for.
(9) Address all entries to "CHARLIE CHAPLIN CONTEST," c/o Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York, N. Y.

CHARLIE CHAPLIN

Funnier Than Ever With Music and Sound in
"THE RINK" "THE CURE" "EASY STREET"
(and three others to be announced)

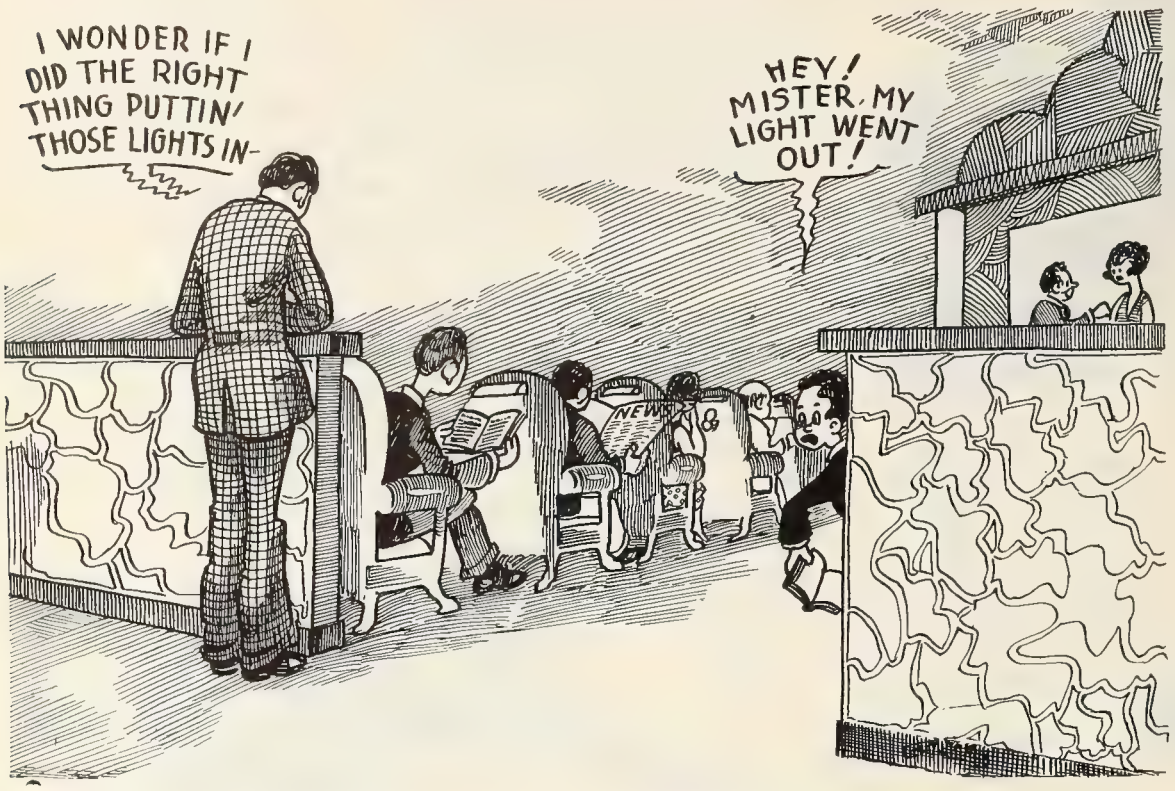
RKO Radio Pictures

REISSUED WITH MUSIC AND SOUND BY
VAN BEUREN CORPORATION



KEEPING UP WITH THE TIMES!

By GUY JONES



Is Guy Guilefully Guying Some of Last Year's Product?

AL GILLIS PROMOTED FOUR-PAGE SECTION IN LOCAL NEWSPAPER

In connection with the Fox-West Coast Drive among theatre managers for district honors, which the Pacific-Northwest division ran away with and consequently won a flock of cash money for Frank Newman and Terry McDaniel, Al Gillis, manager of the Rialto Theatre, Tacoma, Wash., promoted a four-page Shopping News Section through a tie-up between newspaper, merchants and theatre as one of his campaign angles.

The middle section of the front page carried a large display ad on "Managers' Opportunity Week" and copy declared that it was the chance of a lifetime on part of citizens to help bring back F. & M. presentations to the Broadway Theatre by supporting the box office during the week. Some "ding-dong" politicians, as Al describes them, tried to crowd good, legitimate theatre readers out of the inside spread, but we note that Gillis managed to hold his own. He covered himself with glory on the fourth page by stealing half of it for another big plug for the return of vaudeville.

"Fleet Week," which we take to be the annual visit paid Tacoma by the ships of the Pacific fleet of U. S. warships, was also recently celebrated and Al and his theatre received credit for opening the show with a lavish display of fireworks on the roof; and, we are advised, fireworks are not even allowed in the city on July 4. It meant tremendous crowds around the theatre on that night. During the week he promoted a stringed sextette from the U.S.S. Tennessee and had the Navy boys playing in the lobby every day. The Chamber of Commerce, Service Clubs and merchants all cooperated 100 per cent.

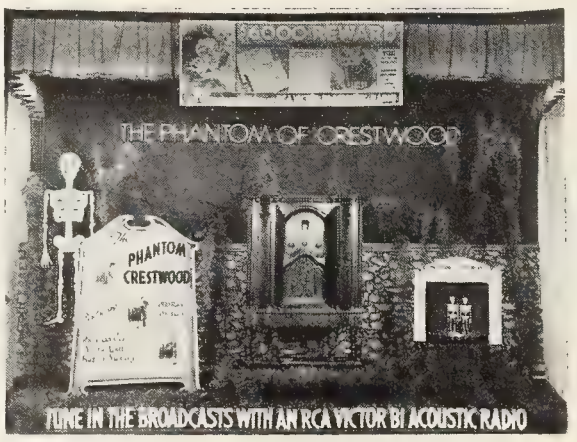
The above, plus early returns on West-Coast Managers Drive, indicates that Round Tabler Gillis has been very much on his toes. Just as soon as we receive full dope on honors won by the many managers in the several districts, we'll see that the worthy ones are mentioned. In the meantime, we and all his friends wish Gillis continued success and we'll be looking for further news from Tacoma and other points northwest.

Al, in case you don't know it, was our own opposition 'way back in those Poli-Connecticut days. 'Member, Al? We do.

Free Wheeling!

One of the features of Greater Picture Month at the Ambassador Theatre, St. Louis, Mo., is a tie-up with the local Public Service Company for free return fares for those attending the show. Passengers paying their one-way fare are given a check which may be endorsed at the theatre box office, good for return any time between 8.30 P. M. and 12.30 A. M. that night. The arrangement will continue until Nov. 6.

RADIO FILM TIE-UP



Above is a sample of the effective window displays arranged with Victor Radio by Leon Bamberger of RKO for the exploitation of "Phantom of Chestwood." The little skeletons in the shadow box do a dancing act. The attractive streamers shown in the upper and lower foreground were available at low cost.

LEW PRESTON WAGED A UNIQUE CAMPAIGN ON PRISON PICTURE

Lew Preston, formerly district supervisor of the Ridgewood section of Brooklyn, N. Y., for the Randforce Circuit and now a district manager for the Brothers Skouras out in Green Bay, Wis., engineered a campaign on "Last Mile" before leaving the Ridgewood Theatre that brought record returns to the box office.

To start the ball a-rolling he used teaser trailers on the screen one week prior to opening date, together with a personal endorsement of the picture from Warden Lawes, the much publicized head of Sing Sing prison. When the trailer was flashed on the screen a distinctly novel effect was created by placing an especially built electric chair directly behind the screen, with an usher doubling as the doomed man. Two 1,000-watt spots with green gelatin were focussed on the usher, thus adding to the illusion of a death-chamber. To round out this cheerful picture the rest of the ushers were dressed in convict costumes, the doorman as a warden and all wore on their coats a button imprinted "The Last Mile."

With the creation of prison atmosphere still in mind, Preston arranged a commodious 10′ x 8′ prison cell in the lobby for on advance display, block-built with three-sheet cutouts inside. The prison background was further enhanced with large circles overhead and one-sheet cutouts. When the picture opened he had a man dressed in convict costume and sign on his back patrol the neighborhood. Attached to his ankle was an old-fashioned ball and chain, which rattled off additional atmosphere as he walked his beat. The front of the theatre was dressed with a 30′ x 4′ prison background scene with cutout pictures of convicts.

During run of picture the electric chair already referred to was placed on a platform built on the marquee and lighted by a large overhead dome. Flashes were installed in the death-cap and the house electrician also erected a carbon spot on the roof. It was arranged to have the ballyhoo man in hiding along the street in front of the theatre located by the spot, at which time he would run among traffic and tie it up. With the theatre fire-siren going full blast this stunt proved to be a real crowd stopper, tying up traffic at times.

Amplifying Lew's statement that no one in Ridgewood could help but know that "Last Mile" was playing his theatre, we'll go a bit further and credit him with supplying enough atmosphere to fully convince the neighborhood that the picture was somewhat related to prison life. Anyway, we have his word for it that the film pulled in a record gross for the week. Next time you hear of the exploits of Showman Preston, word will come from Green Bay, so until then we'll sign off.

Peacock Back With Harris

W. L. "Pop" Peacock, former manager of Warner Brothers' Orpheum Theatre, Titusville, Pa., and recently in charge of the Grand Opera House, a Warner house in Wilmington, Del., has resigned his position to rejoin the Harris Amusement Company, an association he continued for fourteen years prior to his outfit being taken over by the Warner Brothers in 1929. Peacock will report to the newly organized Pittsburgh office of the Harris Company.

"The Showman's Calendar"

NOVEMBER

7th to 13th	American Education Week
7th	Montana Admitted to Union —1889
8th	Marie Prevost's Birthday Election Day
9th	Kaiser Abdicated Throne of Germany—1918 Marie Dressler's Birthday
10th	Martin Luther Born—1483
11th to 18th	American Red Cross Roll Call
11th	Armistice Day King's Birthday (Italian) Washington Admitted to Union —1889 Maude Adams Born—1872 Raquel Torre's Birthday Roland Young's Birthday
12th	William Collier, Sr.'s Birthday Jack Oakie's Birthday Gwen Lee's Birthday
13th	Eddie Buzzell's Birthday
13th to 19th	National Book Week
15th	Lewis Stone's Birthday
16th	Oklahoma Admitted to Union —1907
17th	Suez Canal Opened—1869 Frank Fay's Birthday Edna Murphy's Birthday
19th	Nancy Carroll's Birthday Franz Schubert (Composer) Died—1828
20th	Reginald Denny's Birthday
23rd	Capt. John Ericsson Landed in New York—1837 Repudiation Day (Maryland) Franklin Pierce (14th President) Born—1804
24th	Thanksgiving Day Washington Bicentennial Ends Today
25th	British Evacuated New York—1783 Margaret Livingston's Birthday
26th	Frances Dee's Birthday
28th	Rubenstein (Composer) Born —1829
29th	Genevieve Tobin's Birthday Rod La Roque's Birthday
30th	Mark Twain Born—1835

FINE CAMPAIGN PUT OVER BY FITZGERALD AND WEISS ON COAST

Hundreds of inches of free newspaper space were obtained during an advance campaign made on "Doctor X" by Edward Fitzgerald and George Weiss of the Warner Theatre, San Francisco, Calif., in connection with a number of the stunts summarized below. The picture opened to record trade and was held for a second week.

Included in the campaign was a "Doctor X" Man Hunt tie-up with a local newspaper, with a reward offered for the capture of the man as he visited stores throughout the city; newspaper serialization of the 12 chapters of the story; newspaper interviews arranged with prominent doctors and brain specialists, thus tying in with story; tie-up with newspaper for short teaser announcements in classified section; a ten day teaser ad campaign, "Watch for Doctor X"; use of 16 banners on trucks of newspaper; special radio programs touching on pictures; broadcast over radio of crime stories from local police records; extensive out door posting campaign, which featured the slogan, "No One Seated During Last 10 Minutes of Picture"; distribution of 5,000 "pledge cards" to patrons, asking them not to divulge finish of picture; special letters to select list of nurses, doctors and hospital staffs; and a tie-up with opticians for use of the line "You Can't Believe Your Eyes."

Large cutouts of "Doctor X" were made for each corner of the marquee; sidewalks of all downtown streets were stenciled with the title words on morning of opening day; a tie-up was made with a drug firm for the printing of prescription blanks signed by "Doctor X"; awards were promoted from local merchants for an essay contest tie-up with newspaper; a similar contest for children to write their most unusual experiences; distribution of 8,000 "mysterious announcement cards" in hotels; 200 window displays of stills; distribution of cards in taxicabs; distribution of 10,000 blotter cards in downtown offices; use of a special window display which could be moved from one vacant store to another; tie-up with taxi-cab firm for 10 per cent reduction to patrons of the film; imitation telescope in public square, inviting people to take a free look, with illuminated sign advertising film hung over end to see instead of moon or stars; use of the cake-of-ice-melting gag; masked ushers one week in advance, with cashier and doorman also wearing masks, and use of a special trailer.

Fitzgerald and Weiss deserve all kinds of credit for the extra large amount of free newspaper publicity they secured, evidence of which is in a campaign book before our eyes. It was a corking piece of work and we're sure their fellow showmen will benefit through use of many of the suggestions outlined above.

Rocky Mt. Men Convene

A convention for the managers of the Rocky Mountain division of Fox-West Coast, which now includes Montana, was recently held at the Brown Palace Hotel, Denver. The opening day featured a luncheon for the managers, exchange managers and bookers and a number of guests. Charles P. Skouras and party attended and the affair was presided over by Division Manager "Rick" Ricketson.



"THE WINNAHS"...

of M-G-M's Contest for Best Promotion Campaigns on "RED HEADED WOMAN"



BOB KELLEY
TEXAS THEATRE
SAN ANTONIO, TEXAS



Frank Steffy
State Theatre
Minneapolis, Minn.



H. H. Harman
State Theatre
St. Louis, Mo.



Max Cooper
Fox Theatre
Hackensack, N. J.

The Judges:
'CHICK' LEWIS, M. P. Herald
CHAIRMAN
EPES SARGENT, Variety
RED KANN, M. P. Daily
JACK HARROWER, Film Daily

THE NEXT BIG M-G-M CONTEST!

Watch the Trade Papers!

Marie DRESSLER

Polly MORAN *in*

"PROSPERITY"

M-G-M

Showmen!

THANKSGIVING WILL SOON BE WITH US!

Every year the Round Table Club has asked all members and showmen to make a decided effort to aid the needy and unemployed of their respective communities. This year is no exception. On the contrary, the need is greater and more imperative than ever before.

There is no necessity for making such effort costly to the theatre. It can always be so arranged that whatever expense you are put to will be returned. The regular staff should, only naturally, donate their services. The newspaper should back up your efforts with plenty of good publicity and propaganda. The welfare and civic authorities should spread their organization work to match the campaign of the theatre and paper.

Unlimited goodwill and prestige for the theatre can result from special performances to aid the needy. Admissions in the form of old clothes, canned goods, groceries, meat, etc., etc., will go a long ways towards reaching a goal of as many baskets of food and clothing as there are needy in the community. Added to such admissions the donations of food, etc., from merchants should just about top off your work to perfection.

Every line of publicity or word-of-mouth advertising in connection with these special matinees or performances is valuable advertising for you and your theatre. Take advantage of this worthwhile slant and lend a helping hand to further a much needed endeavor.

UNIQUE BALLYHOOS FEATURED CAMPAIGN WAGED BY ED HALEY

Heavy building, an advance newspaper campaign and a novel bally featured work done on "Horsefeathers" by Eddie B. Haley, manager of the Fitchburg Theatre, Fitchburg, Mass.

In addition to the newspaper campaign, which was started ten days in advance, 2,000 roto heralds were distributed prior to opening date. The picture was also given a special plug through a mike set up on the stage.

The accompanying photo, in addition to showing the wagon used to ballyhoo the Marx Brothers picture, also shows in the upper portion a truck bally used for "Love Me Tonight." For the former, two men





were dressed as clowns and they drove the wagon all about town. The house on wheels was made to resemble a jail, with cutout heads of the Marx Brothers in the windows behind the bars. The heads were arranged so that when the wagon was under way the heads moved back and forth.

The truck bally was made from compoboard and with its light colors presented a bright flash. The white pedestal, on which the cutouts of Chevalier were attached, was arranged so that it revolved in a complete circle when the truck was in motion. A girl to represent Jeanette McDonald was employed to sit in a garden truck on the rear of the specially build truck platform. Sound was installed and the latest Chevalier records played. Like the Marx picture, "Love Me Tonight" was given a big campaign and the opening was on a par or even greater than the former.

The last time we heard from Haley we believe he was in charge of the Star Theatre in Concord, N. H. Now he is at the helm of the Fitchburg, a fine new 1,750-seater with vaude and picture policy. He likes the Round Table Club and we find his work very interesting, as do his fellow Club members. What could be better than that? We'll be on the lookout for further news from his neck of the country.

CALGARY SOFT BALL TEAM CAME THROUGH FOR SHOWMAN EGAN

Considerable has been written from time to time in this department concerning the trophy-gathering proclivities of the Paramount Ladies Softball Club of Calgary, Canada, an organization with which Pete Egan, manager of the Palace Theatre in that city, is, to our knowledge, closely associated.

Pete, learned showman that he is, had a good hunch when he sponsored this aggregation of Canadian sportswomen, for they not only cleaned up everything in and around Calgary by winning the City Championship, but annexed the Provincial Championship as well; to say nothing of taking home loving cups donated by the Palace Theatre and the Bon Ton Market.

We don't know anything about ladies' soft ball games down in this neck of the country, but from a glance at the photograph of the entire team, which Pete sent along, they look anything but soft. In the lower right hand corner of the photo is a reproduction of the Palace Theatre Benefit Trophy supplied by Manager Egan, for which he received in return a lot of worthwhile publicity and good will.

KOHEN ENGINEERED A STRONG CAMPAIGN ON ANIMAL PICTURE

In line with the many interesting and attractive fronts made by Club members in connection with campaigns on "Bring 'Em Back," it would hardly be fair not to include some evidence of the fine work done on this picture by Spitzer ("P. T. Barnum") Kohen, manager of the Regent Theatre, Elizabeth, N. J.

We have two photos at hand, one of the exterior and marquee and the other a shot of the interior atmospheric displays in the lobby. We're reproducing the former and would also like to show the latter, except that the mass of jungle foliage would only



result in a big blur of nothing when made into a cut. However, the original shows that Spitz's promoted a lot of other things than a number of animals. Grass, weeds and other jungle props were gathered in nearby fields. Billboards, heralds, window cards, newspaper advertising and publicity were also extensively used.

According to reports, Kohen's campaign on this picture was one of the most pretentious ever put on in the history of the Regent and box office receipts were entirely in keeping with it; in fact, three times greater than the regular week's gross. All of which is a feather in the cap of "Barnum" Kohen. Thanks to Al Zimbalist, of the Warner-Jersey publicity department, for passing along the information.

There are a lot of live-wire showmen over in the Warner-New Jersey division and it's a pleasure on our part to pass along word of their tctivities to fellow Round Tablers.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Ivan Ackery
Ed Adler
Tazwell L. Anderson
Donald K. Ayres
W. R. Bartholomew
Floyd Bell
Celas Camerlin
Robert W. Chambers
James W. Christian
Wilbur N. Degenhart
Irving Feinman
E. R. Golden
Russell M. Hogue
Alec H. Hurwitz
Laverne C. Ingersoll
Guy Jones
Eddie G. Kane
Frank La Bar, Jr.
A. La Shelle
Fred S. Meyer, Sr.
Paul E. Michaud
Nat Mutnick
Ray O'Connell
Albert O'Neill
J. V. Pisapia
Samuel Rose
Ben Rosenberg
Donald Seasholtz
Allison Stanford
Arnold Stoltz
Oscar F. Swanson
O. B. Wood, Jr.
C. W. Woodall

DECENTRALIZATION!

Once more this important word flashes across the country and starts several thousand showmen wondering whether the time has finally arrived when they will again take up the reins and run their theatres as they did in the days before national circuits crowded individual management off the map.

"I told you so" occupies no spot in the present turmoil. Rather, it is a natural turn of the wheel of fortune which was bound to happen sooner or later; that it happened later is just too bad for some of the circuits who should have recognized the fact, long ago, that theatre operation is more of a local, individual proposition, and not a home-office swivel chair affair.

So boys, if decentralization is going to put you back into the manager class and out of the key-carrying classification, we are sincerely hoping that you will be equal to the change and prove beyond all shadow of doubt that you can make a better job of it your way than the national circuits did theirs.

Theatres coming within this plan will be well worth watching for the next few months. We are confident of the outcome. "CHICK"

"RICK" RICKETSON NOW IN CHARGE OF NEW ROCKY MT. DIV.

"Rick" Ricketson, Rocky Mountain manager since the Brothers Skouras took over operation of Fox theatres, has been appointed manager of the newly created Rocky Mountain division, comprising the Montana and Rocky Mountain zones. The move was made to reduce administration overhead.

Divided into three districts, headquarters for districts one and two will be in Denver, with district three headquartering in Butte, Montana. Managers will be: for No. 1, Frank Culp, until now Denver city manager; No. 2, Dave Davis, lately city manager North Platte, Neb., and No. 3, Chas. U. Yaeger, formerly booker at Denver and manager of different Fox houses. Yaeger will also book for his district.

Culp's territory takes in cities in three states, Colorado and all the Fox towns in Wyoming and Nebraska. They are: Loveland, Longmont, Boulder, Fort Collins and Sterling, Colo.; Cheyenne, Rawlins, Kemmerer, Rock Springs and Sheridan, Wyo., and McCook and Alliance, Nebraska.

Davis' territory takes in the rest of the Fox cities in Colorado and two in New Mexico, as follows: Denver, La Junta, Florence, Canon City, Walsenburg, Trinidad, Montrose, Delta and Durango, Colo., and in New Mexico, Las Vegas and Las Cruces.

Yeager's district includes, besides the headquarters city of Butte, Great Falls, Lewiston, Billings and Missoula, Mont., and Pocatello and Idaho Falls, Idaho.

CORRIGAN TREATED CHICAGO FANS TO NEW KIND WARFARE

As a change of diet from machine guns, bombs and other accessories of modern gang warfare, citizens of the Windy City were treated several weeks ago to the sight of what appeared to be two fellows battling it out on the platform of a moving truck. This novel bally was arranged by C. W. Corrigan, manager of the Capitol Theatre, Chicago, for "Winner Take All."

Cutouts of Jimmie Cagney and his opponent were set up in fighting pose in the arena-like platform of the truck, which was driven through the principal thoroughfares of the town. Note that the conventional ring chairs, pails of water and other fight accessories were in evidence and that the sides of the truck were appropriately bannered.

In addition to the above Corrigan also arranged a tie-up with "White City," Chicago's largest amusement center, for the printing and distribution of several thou-



sand cards, one side of which carried illustrations and copy on picture while the other advertised the week's fight program at the amusement park.

The combination of the above materially aided box office receipts for the run of the Cagney picture, so we are told, and the bally unquestionably attracted a lot of attention. Just a word about the accompanying photo. Unless our eyes are at fault, the two young battlers who posed for this picture were real, not compo-board. However, the idea is the same, so don't let's worry about that. We'll be looking for some more news from Corrigan.

MEN WITH FOX IN NORTH CALIFORNIA WIN DRIVE HONORS

Eight checks of $100., each one representing a slice of the $10,000 melon recently cut by Fox-West Coast for its managers, were recently turned over to company managers in Northern California by Charles Skouras during a special luncheon tendered managers in San Francisco.

Checks on which Skouras affixed his signature went to Joe Enos, California theatre, San Francisco; Bob Sharpe, Fox theatre, Richmond; John R. Fredericks, Kimmer theatre, Fresno; Elwood Laws, Fox theatre, Turlock; Eddie Hussong, Fox theatre, San Mateo; Don Baldwin, UC theatre, Berkeley; Art Miller, State theatre, Oakland, and William Mitchell, Grand Lake theatre, Oakland.

Skouras also announced that a new and bigger contest with a distribution of $12,500 in cash prizes will start the latter part of October and last for 10 weeks.

WINS

FIRST PRIZE OF

$1000



ALVIN HAMMEL

Manager Capitol Theatre

Frankfort, Kentucky

in

UNITED ARTISTS

EXPLOITATION CONTEST

for sending in the best campaign to exploit

UNITED ARTISTS

Pictures

JUDGES

CHARLES (Chick) LEWIS, *Mgr. Exhibitors Round Table*

HAL HORNE, *Advertising Mgr. United Artists*

EDWARD FINNEY, *Ex-President A. M. P. A.*

• personalities

H. D. McBRIDE
former manager of the State Theatre, Spokane, has taken Edgar Hart's place as manager of the Fox-Orpheum Theatre, recently acquired by Fox-West Coast. James Runte, former assistant to Tom Olsen at the Fox, is the new manager of the State.

▽

ARTHUR JEFFREY
is assisting James C. Furman with Warner theatre advertising and exploitation in the Metropolitan district, New York City.

▽

JOE SEIDER
head of the Prudential Theatres, operating in Queens and on Long Island, N. Y., recently acquired two new houses in Northport and Smithtown, L. I.

▽

E. L. WHITNEY
has taken over the motion picture theatre at Pella, Iowa.

▽

LOU HELLBORN
for many years manager of the Orpheum Theatre, Denver, recently took over the Broadway Theatre in that city.

▽

M. F. HIGGINBOTHAM
and Ernest Boehringer, theatre operators of Baton Rouge, La., have given up active participation in management of the People's and Temple Theatres and at present are engaged in the less strenuous pastime of hunting bear, puma and other man-defying game in Mexico. Ernest Boehringer, nephew, takes the Temple, while John Barcelona will operate the Peoples.

▽

MRS. LILLIAN HEARD
has reopened the Strand Theatre, DeQuincey, La.

▽

C. E. WHELAND
and J. H. Guthrie, of the Twin City Theatre Company, Ulrichsville, Ohio, have taken back the State Theatre there from A. Schwartz and J. H. Schulman. The house will operate on a first run policy.

▽

L. F. MARTIN
has taken over the Algona Theatre, Nevada, Iowa, and purchased a share in the theatre building from N. C. Rice.

▽

H. PITMAN
operator of theatres in Clearwater and Tarpon Springs, Fla., has leased the Ninth Street Theatre, St. Petersburgh.

▽

H. E. SOLOMON
has acquired the Lakeland Theatre, Dassel, Minn., from J. A. Elliott.

▽

ROY SMITH
has been appointed manager of the Midway Theatre, Cramerton, N. C.

▽

F. N. PRESSLEY
is the new skipper of the Imperial Theatre, Canton, N. C.

▽

HARRY S. McLEON
has been named by the Pratt estate to manage the St. Charles Theatre, New Orleans.

▽

B. F. ADCOCK
was again on hand to meet patrons of the Fox-Uptown Theatre, Wichita, Kan., when that house recently reopened on a second-run policy.

JOHN H. BOSWELL
formerly manager of the B. F. Keith Rialto and Mary Anderson Theatres, Louisville, recently went with Warner Brothers as general manager of the two Warner houses in Owensboro, Ky.

▽

BURGESS WALTMON
former manager of the Warner Theatre in Fulton, Ky., has been transferred to Owensboro, where he will act as assistant to General Manager John Boswell.

▽

JOSEPH W. SHOOK
formerly assistant manager of the Warner Theatre, Fulton, Ky., has been promoted to the post of manager, following Waltmon's transfer to Owensboro.

▽

FLOYD M. KENDALL
former Warner manager at Owensboro, Ky., recently succeeded Frank Sutton as manager of the Warner Theatre at Danville. Sutton is named for another Warner post.

▽

F. E. HEBERT
has been appointed publicity man for the St. Charles Theatre, New Orleans.

▽

A. G. SMITH
manager of the Uptown Theatre, a Dickinson house at Parsons, Kan., is remodelling and redecorating his house.

▽

A. J. SIMMONS
of Lamar, Mo., recently purchased the Main Street Theatre, Drexel, Mo., from J. T. Williams and W. C. McClellan.

▽

WALLY SCHOOLER
for some time connected with the Fox-West Coast publicity and exploitation home office, Los Angeles, has been appointed manager of the Pasadena Theatre, Pasadena. Bernie Krieselmann, former Pittsburgh, Pa., newspaperman, succeeds to Schooler's job.

▽

BILL JENNER
former manager of the Sunkist Theatre, Pomona, Calif., has replaced Floyd Rice as manager of the Riverside Theatre, Riverside, Calif., Rice having been transferred to the Capitol Theatre, Long Beach.

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____ HOW MANY? _____

HERMAN WELLINBRINK
former operator of the Welmont, Claridge and Montclair Theatres, Montclair, N. J., purchased by Warners some time ago, is supervising the Fox-Brooklyn Theatre for the Continental Bank and Trust Company. Wellinbrink may take over the house on his own.

▽

KENNETH HENRY
former assistant manager of the Park Plaza Theatre, Skouras neighborhood house in New York City, has succeeded Herman Starr as manager. Starr recently went to Milwaukee as district manager for a group of Fox-Midwesco theatres.

▽

ROBERT SHAW
is supervising the Band Box Theatre, Springfield, Ohio, closed for the summer and recently reopened under a policy of musical tabs and second-run pictures. Arthur Lonkbrake is again installed as manager.

▽

HOMER ELLISON
former owner of the Victory, Federal and Rialto Theatres, Denver, has leased the State and Dickinson Theatres, Garden City, Kan.

▽

MAX ALLEN
has acquired the Temple Theatre, East Windsor, Ontario, Canada, a house formerly operated by B. Mechanic.

▽

SAM W. MILLER
for the past several years owner and operator of the Rialto Theatre, Gladstone, Mich., has taken over the management of the State Theatre, Rhinelander, Mich. He still retains interest in the Rialto, which is being managed by John Voight.

▽

ARTHUR HALLAM
is in charge of the Rex Theatre, a new house recently opened in Evansville, Wis.

▽

HENRY AND HARRY MULLEN
have leased the Cuba Theatre, Cuba, Mo., from George Hamilton.

▽

J. M. TRAVIS
new owner and manager of the Plaza Theatre, Crane, Mo., recently renovated his theatre and added new equipment.

▽

W. J. GABEL
former manager and owner of the Dickinson Theatre, Beloit, Kan., is now at the helm of the Wareham Theatre, Manhattan, Kan.

▽

GEORGE ANGELICH
is the new manager of the California Theatre, Bakersfield, Calif., replacing Reno Wilk, who has been assigned to the Scenic Theatre, Whittier, Calif.

▽

EVERETT SHARP
has been appointed manager of the West Coast Theatre, San Bernardino, Calif., replacing Jack Adams.

▽

MARVIN CLARK
former manager of the Orpheum Theatre, Omaha, has been named manager of the RKO Orpheum Theatre, Minneapolis, succeeding Emil Franke, who recently went to St. Louis to take charge of the St. Louis Theatre.

▽

CARL SMITH
former doorman at the Imperial Theatre, Alliance, Colo., has been made manager of the Trail Theatre, Bridgeport, Neb., a house recently equipped for sound by Fox.

MORE PERSONALITIES

FRED BROWN
manager of Fox theatres in Green Bay, Wis., recently announced reopening of the Strand Theatre in that city on a first-run policy, with exception of Fridays and Saturdays when double feature bills will be presented.

▽

J. H. STERLING
formerly manager of the Paramount Theatre, Charlottesville, Pa., is now at the helm of the Carolina Theatre, Burlington, N. C., succeeding N. S. Merritt.

▽

WILLIAM WATSON
who has been in charge of the RKO Hippodrome Theatre, Cleveland, Ohio, has been appointed manager of the Union Square, Cleveland neighborhood house belonging to Associated Theatres.

▽

FRANK WEARY
operator of the Farris Theatre, Richmond, Mo., recently installed several new items of equipment, including up-to-date sound projection apparatus.

▽

JOHN C. STAPEL
motion picture theatre operator of Rockport, Mo., is taking an active interest in the current political campaign as president of the Missouri Democratic Press Association. He is a former newspaper owner and also holds down the job of vice-president of the M. P. T. A. of Kansas-Missouri.

▽

C. M. MAXFIELD
has been appointed manager of the New Cameo Theatre, Hartford, Conn., a house formerly operated by Dave Weinstock and recently turned back to owner, A. D. Goldberg.

▽

A. E. WORDEN
is located at the Happy Hour Theatre, Fulton, N. Y., advises Robert Anthony, manager of the Cortland Theatre, Cortland, N. Y.

▽

E. D. DORRELL
formerly assistant manager for Fox in Salina, Kan., was recently named manager of the Fox theatre, Lincoln, Neb.

▽

KIRBY BROOKS
has succeeded Charles Miner, resigned, as manager of the Ozark Theatre, Cassville, Mo.

▽

O. M. LAMB
has leased his Orpheum Theatre, Girard, Kan., to W. R. Rodgers and A. W. Pugh, Parsons, Kan.

▽

W. L. STRATTON
recently announced reopening of the Challis Theatre, Challis, Idaho.

▽

JOE CULLEN
is a recent addition to the Roxy Theatre department, under Mark Luescher.

▽

CHARLES WASHBURN
has resigned from the Mayfair Theatre publicity department, New York City, to take charge of the Martin Beck Theatre. Washburn is succeeded by Hal Oliver, of the RKO staff.

▽

HARRY HUFFMAN
well known theatre operator in Denver, has announced reopening of the Tabor Theatre, closed several weeks owing to a labor dispute.

▽

AL GOODWIN
manager of the RKO Theatre, Boston, Mass., recently announced Friday changes and stage policy of four complete shows daily.

STANFORD REVIVED TIN CAN GAG AND PUT IT OVER BIG

We'd almost forgotten the good old stunt of having the kiddies round up a flock of old tin cans for the promotion of a Tin Can Matinee when word arrived of one put over by Allison Stanford, manager of the Fox-Hanford Theatre, Hanford, Calif.

He tied up with the City Council and as the result of cooperation from that body and the local newspaper close to 30,000 old cans were brought to the 1,200-seat house by over 1,500 youngsters, who were treated to a free show for their efforts. The repro-



duction of the small snap-shot shows one stack of cans in front of the theatre. The event was called "Clean-Up Day."

Stanford gets in a lot of good work for his theatre by cooperating with city authorities and the above is an example of what can be accomplished. Newspaper tear-sheets at hand testify to the large amount of free space obtained. He also arranged to donate a loving cup to the winning team in the Merchants' League and we'll show you all a picture of Stanford and the Mayor acting their parts in this ceremony just as soon as the mail brings it in. In the meantime, continued success to this Round Tabler.

Nance Now With Warners

F. D. Nance, former general manager of Hall Industries Theatres, with headquarters at Beeville, Texas, recently resigned his post to take charge of booking for Warner-First National at Dallas, Texas.

GOOD WORK DONE BY SAM FRIED ON FILM OF EMIL JANNINGS

Following are a few more notes on what Sam Fried, Randforce man who manages the Parthenon Theatre out in the Ridgewood section of Brooklyn, N. Y., is doing to sell his shows:

This time it's a Jannings picture, "Tempest," and no sweeter territory—unless it be the Yorkville neighborhood across the river—could be desired to exploit a German-made talkie, Anglicized to the extent of subtitles in English.

Nothing available but stills, it was necessary to do some special sign work on this one, consisting of four 22 x 28's; three insert program cards; three special window cards for display on bulletin boards in neighborhood halls; one special 40 x 60 of Jannings in "Variety," "Last Command," "Way of All Flesh" and "Now in Tempest"; one 19 ft. teaser snipe on 24-sheet four days in advance and followed by special 24-sheet; one 40 ft. oil cloth banner attached to valance three days in advance of opening, and a one-sheet card in front of theatre reading, "Doors Will Open at 12 Noon."

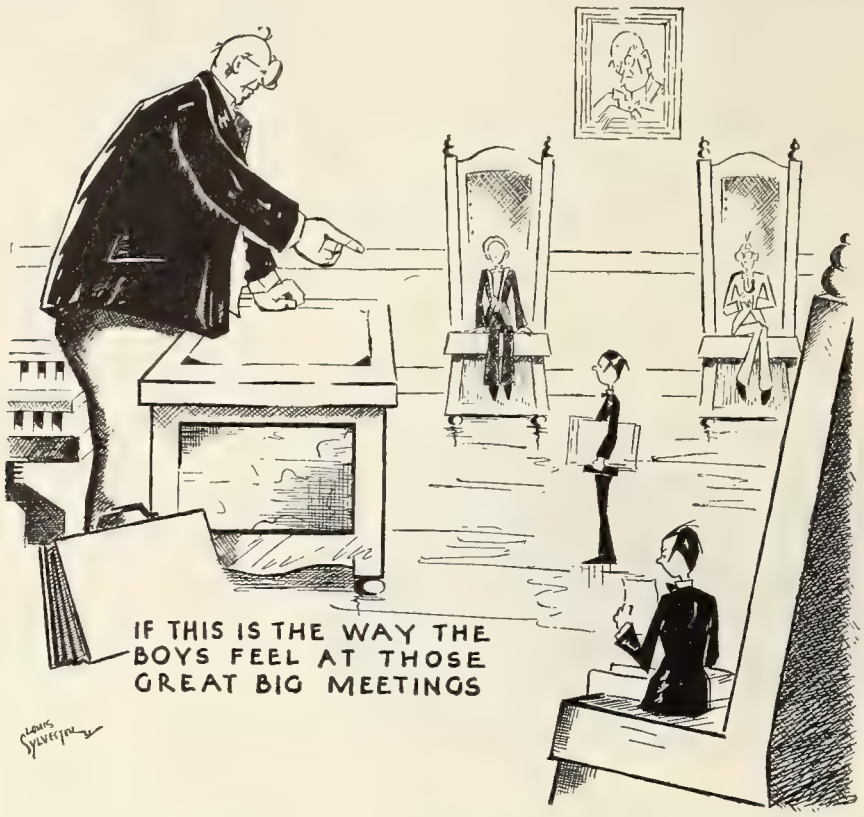
Additional effort included a 1-card trailer three weeks in advance and followed by a sound trailer one week in advance; mailing of 3,000 special heralds on regular mailing list and to 50 German societies; special newspaper campaign in Brooklyn newspapers and two neighborhood papers, with readers calling attention to the picture having explanatory titles in English, and two-column ads in two Metropolitan papers printed in German. Both programs for the occasion and newspaper ads were set up in the heavy, black type and borders that appear to be so popular in German papers and other advertising mediums.

It is apparent that Fried took full advantage of the fact that a good-sized portion of territory around his theatre is populated with people who both speak and read German, to say nothing of the Americanized descendants interested in seeing one of the Fatherland's popular screen idols in his latest picture.



WE OFTEN WONDER!

By LOU SYLVESTER



Here's our old friend, Lou Sylvester, and welcome he is back to our Club pages. His inimitable style and keen sense of humor were well received when he first sent us some of his "We Often Wonder" cartoons, and this week inaugurates the beginning of another of this series.

LOUIS ORLOVE NOW IN CHARGE OF NEW HOUSE IN MILWAUKEE

We thought we had Louis Orlove all set as manager of the Tivoli Theatre, Milwaukee, since he was transferred to that house from his old and well known stand at the Uptown in the same city, but such is not the case, according to latest report. Now, we understand, he's the skipper of the Modjeska, another Midwesco house in the South Side of the city.

Louis may not qualify for "East Side, West Side, All Around the Town," but it can at least be set down that he is a familiar figure in neighborhood activities on the North and South Sides. North Avenue still reverberates with a movement started by Orlove when he was vice-president of that merchants' organization for the gathering of 2,200 signatures for a petition seeking a cross-town bus line, which is now in the hands of the proper authorities.

Installed as manager of the Modjeska for the short term of five days, in a neighborhood where he managed the Mirth Theatre several years ago, we note that it did not take him long to renew acquaintance with the community newspapermen. A lengthy two-column story touching on his attributes as a theatre manager and showman of the highest calibre, also discloses that the name Orlove means "Eagle," which, perhaps accounts for his keenness of perception, etc., without including some of the less worthy characteristics of this Russian-American emblematic bird.

According to what we hear he will need eagle-like tendencies to compete in his newly-assigned neighborhood, what with a nest of houses double-featuring at from 5 cents to 25 cents per copy and a Warner theatre directly across the street. However, we'll bank on "Eagle" Louis to overcome all obstacles and we'll be mighty interested to hear all about how he went about it. We'll tell his fellow showmen more just as soon as the Club reporter in Milwaukee gets busy.

MAX MELINCOFF USED PRESCRIPTION STUNT TO PLUG A PICTURE

Max Melincoff, who handled both the Palace and Lawrence Theatres for Warners in Lawrence, Mass., before going to Boston to assume his new duties as d. m., arranged for a great attention-getting tieup when "Doctor X" played the Palace Theatre. He tied up with a local drug store for distribution of an aspirin tablet prescription. The throwaway was made to resemble a regular doctor's. Copy read as follows:

Doctor X, Palace Theatre Bldg., Lawrence, Mass. Office Hours 1 to 11 P. M. Continuous Daily. Patient's Name ..... Address ..... Lawrence. 1 Aspirin Tablet for nervous condition. This prescription will be filled without charge by (Druggist's name and address). Doctor X.....M. D. You Will Need This After Seeing "Doctor X."

In consideration for the ad on the prescription, the drug store gave Melincoff a whole window in which was placed a huge blow-up of the prescription with a dozen stills from the picture.

MAYBE A TIE-IN?

Just a reminder that the National Education Association of the United States will commemorate American Education Week with a nationwide broadcast over the Columbia Broadcasting System network, Friday, November 11, from 3:30 to 4:00 P.M. (Eastern standard time). The program will originate at Station WCAH in Columbus, Ohio.

Leading educators affiliated with Ohio State University will be the speakers. Boyd H. Bode will talk on "Our Freedom To Learn." "Fads and Frills in Education" will be the subject discussed by Earl W. Anderson, and W. W. Charters will speak on "The Present Emergency in the Schools." The program will be interspersed with music.

This may be an excellent opportunity for managers to improve their relations with school authorities and local broadcasting station by helping to publicize the event.

SURPRISE NIGHT AND SOME OTHER ACE GAGS USED BY L. HEGEMANN

The last time we were in touch with L. P. Hegemann, manager of the Penn Theatre, Ambridge, Pa., we asked him to shoot in details of a "Surprise Week" he promoted down in his town. Well, here tiz and for good measure he added two or three other stunts recently used to boost up the good old box office.

The surprises for Surprise Week included Gold Night, on which occasion $25 in gold was given away; Radio Night; Furniture Night; Diamond Night; Poultry Night, and the big event was topped off with the give-away of a new Ford roadster, all done in the usual give-away fashion, familiar by this time to all of our members. Exceptional results were obtained from the extra effort and it's almost unnecessary to state that Hagemann promoted all these gifts without cost to his theatre.

The photo on this page illustrates a portion of the effective campaign he made on "Red Headed Woman" and shows a tie-up made with a leading store in connection with a Jean Harlow Dress Creation Contest. The store donated a dress and all the whole affair cost the theatre was a few courtesy tickets. A one-sheet advertising that all red-headed women over 16 years of age would be admitted free also caused a lot of comment.

The ballyhoo camera truck he used for "Panther Woman" was not only used to good purpose on that picture, but also served to exploit "Make Me a Star." In the former campaign the taking of preliminary pictures of the girl contestants was made more interesting by arranging for them to appear in a small sound-proof room on the stage. This made a great hit with the audience. Film left over from "Panther Woman" was used for a "Who's Who" stunt on "Make Me a Star," giving courtesy tickets to those who identified themselves on the screen. This also proved most effective.



Returning to Hagemann's Surprise Night, he certainly gave his patrons a surprise all right by promoting such handsome gifts and he is to be commended for his enterprise. Give our best regards to Monty Salmon when you see him, L. P., and tell him we'd like to hear from him. Continued success to you and don't forget to keep in touch with your Club.

VARIOUS FORMS OF ADVERTISING TO ROUND OUT YOUR CAMPAIGN!

No Need to Repeat if You Will Take the Trouble of Mapping Out Your Plans Far Ahead of Play Dates!

by CHARLES E. ("Chick") LEWIS

This article started in last week's issue. We are merely trying to bring to light show-selling ideas to augment the usual newspaper advertising campaign. It's primary purpose, however, is to encourage you to further activtiy than just straight newspaper advertising to increase business.

LAST week we attempted, and hope we succeeded to a certain degree, in briefly relating the difference between the regular newspaper advertising and the other forms, useful or necessary to proper show-selling coverage.

Particular stress was laid upon such advertising mediums as your regular and special mailing lists and how best to use them for maximum results. The various phases of outdoor advertising were likewise discussed and cut to pieces for the benefit of those who might have some doubts on the subject.

Then we went into that much discussed slant on so-called high-powered showmanship, the circular and herald. We set forth, as clear as we possibly could, the many dangers of this form of merchandising and the terrible waste resulting from improper make-up and particularly, distribution.

We are continuing at this point, where we left off last week regarding the proper distribution methods for any form of house-to-house campaign.

In larger cities the various Election Boards have printed from year to year election district maps. These are useful in many ways to various civic bodies and are available to everybody upon the payment of a small fee. At the same time that these maps are revised and printed, the same Board publishes a printed list of registration names and addresses.

The combination of these maps and lists furnish as near a perfect special mailing or distribution list as one could ever hope to secure. With the aid of the maps you can select the exact books you want covered, either by your mailing list or the teams who are going to dispose of some special circular. For mailing purposes you then pick the names of your selected blocks from the registration book and there you have what you want.

If your town or city does not use this system you can still secure a perfect map for distribution purposes by getting duplicate tax assessment maps. These are larger than the maps described in the preceding paragraphs, but just as useful. Regardless, however, of how you make your plans, you should know your entire community and drawing population from geographic point of view. It will prove helpful in many other ways than those set forth in this series.

You Decide for Yourself!

At this point we pause for a moment or two to emphasize a point which unfortunately we find necessary to stress from time to time. Here we are devoting a lot of time and space for the purpose of providing you with some helpful suggestions for your own benefit. But we have never, in the five years that we have built up the Round Table Club, tried to set ourselves up as experts or know-it-alls.

Everything contained in this article, and everything written for your perusal throughout the Club section is purely suggestion. Take 'em or leave 'em, as you see fit. If you find them helpful, that's swell; if not, no harm done.

In this particular article we have incorporated, and will set forth further, dozens of ideas that have been tried in the past and found unusually satisfactory. They are not fly-by-night notions brought to life by bootleg licker. Neither are they freaks of imagination. Each and every one was used by the writer or proved to him by others. Therefore, you need have no fears about trying them yourself. You won't go wrong and it may turn out to be the solution to your particular problem in getting your theatre across to much extra business.

Airplane Advertising!

It seems only natural that with the progress of flying, both commercial and otherwise, in this country, that the use of airplanes for advertising purposes with theatres should soon follow. It has, and with fine results, too, as witness the 'plane flying around New York and environs dragging a trailer sign advertising a current hit on one of New York's better theatre screens.

This form of show-selling is certainly gaining in favor if we are to believe our mail bag for the past few months. Any number of tie-ups with air machines have come to light and best of all they can be promoted without cost to the theatre just as other forms of no-cost exploitation have been proved time and again in the past few years.

Plane companies are more than eager to get together with theatres for the tremendously valuable advertising they can derive that helps make the public air-minded and more inclined to fly from place to place.

If you have not worked out some campaign with your local flying field then you are behind the times. They will throw heralds from the plane over the city or in surrounding towns. You can work out the trailer sign idea in some satisfactory manner that will startle your native population into realizing that your theatre is right on the job with up-to-the-minute merchandising.

Stage Attractions

This subject may be a little out of the way for this particular article, but since we started out to talk about everything but the picture we can see no harm to emphasizing what may be a box office boon to many houses.

About ten years ago a professional amateur gag swept the country and resulted in

Wide Coverage Is Essential to the Success of Any Good Campaign; Try to Dig Into New Territory for Business!

theatres using the idea to realize a tremendous profit. The idea was simple, like all good ideas, and merely consisted of adding some class to the old reliable amateur night idea. Instead of relying entirely upon local entries for the show, some enterprising booking men lined up the show with talent about one step higher than the stage-frightened amateur and sometimes a wee bit better than the real professional talent of the good old vodville days.

These were presented in a series of amateur, surprise, and talent discovery nights and did they do business? Just as some of the managers who used this gag years ago. Well, now the point we are trying to get across is, that the same idea can be revived and put over again. It has been lying dormant for many years now and may fill that long felt want for stage talent again. With vaudeville an impossibility due to heavy overhead caused by musicians and stage hands, this is the out.

Many new names for these specialty nights are not being used, such as radio star night, barrel of fun night, and a wide assortment of others all suitable where novelty in names are necessary to revive interest. We suggest that you try to work this idea out. Your first contact, of course, will have to be from the nearest city where you can arrange for the semi-professional talent to augment your few locals. Without such extra material you will have to depend solely on the locals and you are the best judge of how good that idea will be.

Once your arrangements for the show are completed and properly advertised via trailer, program, newspaper and special broadsides, you should next turn your attention to the staging of the show itself with great care that you have a good accompanist at the piano and an unusually fine master of ceremonies. With these two O. K. you can even put over a poor show. Avoid all chance of the idea being razzed by keeping the loud-mouthed element in check. Unless your house is peculiarly suited to it, do not allow the sloppy, slap-stick stuff such as the hook, seltzer bottle squirting, etc.

If the radio star night idea is used, amplifiers are of course necessary. We have been told that a hook up direct to the loud speaker horns behind the screen is not good. A radio loud speaker on either side of the stage hooked up to the amplifiers and a "mike" on the stage will do the trick nicely. Then your stage can be simply set to resemble a radio broadcasting studio. A few little props will round out the idea to perfection and avoid a sloppy appearance to your stage. A drape over the piano, a flower basket on both sides of the setting, a few upholstered chairs, etc., all help the atmospheric effect.

All in all, we favor the stage talent idea

(Continued on next page)

ADVERTISING DIGEST!

(*Continued from preceding page*)
in one form or another as a means of reviving the almost exhausted box office. If you can see a profitable slant in so doing, hop to it and cash in while the time's ripe. If you can't, then forget about it.

The Trailer Controversy!

We are really not so much concerned, at this moment, over the trailer controversy as we are over trailers and their mission in show-selling. As far as we are personally concerned we are completely sold on the tremendous value of our own screen and its possibilities for getting a message over to our patrons. But we are just as convinced that over-use of that same screen can make this swell medium just so much applesauce.

All too often, a showman here and there stops catching his own first performance and thereby fails to know just how much or how little time his trailers are taking up. And also all too often he will leave word that he wants to "catch the trailers," and when notified dashes into the audience from that sacred (?) office where he spends much too much time and looks them over as they flash onto the screen.

But that is not a practical way of looking over your trailers. You must really sit through the entire show, which for many reasons is of the utmost importance. Then, when the trailers are run off you can judge for yourself whether you are giving them too much.

When I say "trailers" I naturally mean everything coming under this heading, which means coming attractions, institutional announcements, etc., and advertising if you are still old-fashioned enough to believe in this source of revenue.

In this era of those doggoned double features it is impossible to expect any audience to sit through a full week's coming attractions. We care not what type of trailers you prefer, but too much is too much and one must exercise some judgment in this matter.

Institutional trailers have a definite value for theatres where such angles are really worth while. Only the other night I looked through one of a series of institutional trailers at a theatre on Long Island where, in a neat, dignified manner, they presented the second or third of their series dealing with the improvements, service and comfort angles of the theatre. First, the trailer was made up beautifully. Second, it was carefully and sensibly worded so as to avoid repetition and monotony. Third, it got its message over in the quickest, yet most convincing way.

What more can anyone ask of a trailer? I inquired and learned that these institutional trailers are changed weekly, and very often when some coming attraction warranted such treatment, the trailers were tied to the picture in something like this form: After a few frames of the intimate message angle a reference was made to the better pictures always being played at the theatre and then said, "while on the subject of pictures, may we call your attention to a production of outstanding value and particularly suited to the tastes of this fine community . . .," etc. Then followed the plug for the picture.

Action or Animated

On the question of what is the best form of trailers to advertise your coming attractions, we can only put this question in the same class with many other questions which are best answered or decided by the individual manager of each theatre.

Policy, number of changes a week, patron reaction, etc., etc., are all essential sidelights to the question, and while much can be said for and against all forms of trailers, the last word should be said by the house manager.

Where conditions warrant, we recommend that the use of the talking trailer be confined to the one coming outstanding attraction of the week. In this way you avoid giving them too much in the way of trailers, yet, at the same time you give sufficient emphasis to a picture that you want to get over impressively. Whatever form of trailers you use for the balance of your coming attractions should be the form that best appeals to you.

This will bring to a close the second of our articles on the subject of advertising. Additional material will be published in an early issue pointing out other slants on this industry-old problem and will be augmented with items particularly requested by readers who we can always depend upon for suggestions. If YOU have any thoughts on the matter please step forward and let us all in on the secret.

SCANLON AND ARTHUR HALLIWELL PUT OVER TIE-UP AND DISPLAY

We note that the enterprising Mr. John Scanlon (Johnnie to you), manager of the Warner Theatre, Torrington, Conn., recently effected a tie-up with a creamery concern in his town that not only caught the attention of every kid in his community, but served as a corking method of garnering a lot of good will and publicity for his house.

While the photo of the display shown here does not do full justice to general excellency, owing to colors, lighting effects and floor covering, it will convey a good idea of the attractive way Scanlon and Poster Artist Arthur S. Halliwell arranged the give-aways and posters. The ponies you see are made of aluminum and retail for about $30 each and were given to those who brought in milk bottle caps, ice cream containers, icicle sticks or some other proof of this creamery's product. The awards were, of course, made in the usual give-away fashion.

In the background the anniversary display centered about a huge birthday cake with a large, upright candle. The cake was a foot deep, three feet in diameter and made of plaster paris with real colored frosting.



It was spotted from above with an amber baby spot. Two floodlights, one green and the other red, were concealed behind posters on each side of the cake and the W. B. shield was used for a background. Fall releases of a Ruth Chatterton, an Arliss, a Constant Bennett and a Joe E. Brown films were selected for posters. Generous use of colored lights, foil paper, flitter and cutout letters added to the general effectiveness.

A corking deal and a dandy piece of art work is the way our eyes see the above and much credit is due both Scanlon and Halliwell for the parts they played in arranging such a worthwhile tie-up and effective display of merchandise and posters on coming attractions. We are indebted to Halliwell for this contribution. Give Johnnie our best regards, Arthur, and ask him to shoot along a letter when he can find time.

TYSON CRASHED THE FRONT PAGE WITH A STUNT ON "ZOMBIE"

The cheerful practice of using coffins, so much in vogue in "White Zombie" exploitation, brought George Tyson, formerly advertising manager of Warners Theatre, Pittsburgh, Pa., front page representation in the form of a four column photo, head and caption in a leading local newspaper.

The picture tells the story: grouped around a casket is a crowd of people, with a police executive, several "cops" and other officious looking people in the foreground. The head reads, "Lost Coffin That Gave the Police a Shock." A sub-head reads, "Police in charge of the disturbing coffin that bounced from a truck in Penn avenue, near Point Breeze." The caption explains that: "the coffin caused police no end of excitement; they hurried it to station No. 6 to escape a growing crowd, opened it, found a corpse that later moved, turned out to be Bill Sloan, the Mechanical Man, promptly put under arrest by homicide detectives when he confessed it was all a press agent stunt for 'White Zombie,' a Warner Theatre picture. This is a Sun-Telegraph picture."

So what? You make your own book . . . even though this coffin gag has been described as gruesome exploitation by many in our unusual business, both public and newspapers appear to regard the stunt with interest, morbid or otherwise. Any time a worthwhile newspaper gives a gag of this sort a big break on the front page, it's NEWS! So—one of the Club medals to George Tyson, and thanks to Monroe Greenthal, of U. A., for sending in the dope.

Omaha Transfers

The following changes were recently made among managerial ranks in the Omaha district: E. A. Lake has replaced Arthur Abelson as manager of the Publix-World Theatre, Abelson going to the Des Moines booking office; George Bannon, formerly of Grand Island, Neb., is now in charge of the State Theatre, recently reopened in Omaha, and Lou Golden, who hails from California, has replaced Marvin Park, transferred to the Orpheum, Minneapolis, as manager of the RKO Orpheum.

HERMAN LORRENCE HITTING THE BALL AT NIAGARA FALLS

It's quite unnecessary to report that Herman Lorrence, former showman-extraordinary, who recently returned to the game of show-selling after divorcing himself from the art to explore the intricacies of the accessory end of the business, has regained his old aggressive form and is demonstrating same as manager of the Strand Theatre, Niagara Falls. That, of course, was to be expected. However, he caused such a furore among the good folk in his community when hatching a plot to publicize "American Madness" that we'll have to set it down for the good of the profession.

For two days before opening of the picture he had two girls calling every number in the 'phone book (unlimited service up there, by the way) telling them, "Are You Aware That the Depression Was Caused by American Madness?" Then the girls hung up the receiver. Result: 'phone company was deluged with requests to trace the call; the police department called up and stated that people were worried about the mysterious calls and while they could not do anything about it would like to tone down emphasis on the words "American Madness," and the seeds of publicity were well sown by that time.

For another two-day stunt he had three dilapidated individuals, tattered, torn and badly in need of a shave and a hair-cut, carry "A" boards all over town. Copy read, "I Am the Result of American Madness." The men were hired by someone apart from the theatre, so that anyone asking who they were working for received a reply which in no way involved the theatre. On the opening day the name of the theatre was added.

Additional effort included the hiring of four boys to shout "Extra" and distribute tab heralds in all parts of the city; a tie-up with laundries for distribution of a slip reading "Margaret Walker Says It Is American Madness for a Man to Let His Wife Do the Family Washing"; another tie-up with a milk bottling concern for distribution of bottle hangers, and a throw-away in the form of fake Canadian money. (Niagara is close to the border and both Canadian and U. S. currency is in circulation.)

We'd like to show a photo of the fine front arranged for the afore-mentioned picture but that's out of the question for the simple reason that we haven't one. At any rate, practically all of the stunts described above were arranged by Lorrence without press book aid and we believe a number of his fellow Club members will find them useful in shaping their own campaigns. It certainly did not take this showman long to get back in the swing of show-selling again and we're going to look forward to a lot more news concerning his activities.

Plugging Via Radio

A daily fifteen minute radio program is being used by Fox-West Coast to tell the whole state of Washington and elsewhere about attractions at the four Fox downtown houses in Seattle. "Jerry and Eddie from Hollywood" appear nightly over KOMO, leading NBC station of the territory, and get over their plug with popular songs and papper. The Paramount Theatre is also conducting a slogan contest, with a season pass give-away, to check listener interest.

POSTER ART WORK FOR THE THEATRE!



Feeling that football material would be very much desired at this time, we are glad to be able to present two swell football displays from the work-shop of D. Newton Perkins of the Majestic Theatre in Jackson, Miss.

Both can be worked out for present-day releases and will make a most impressive appearance in any man's lobby. Needless to say, but just as well to mention it, stills can always make a good display better especially when those stills are selected carefully and with a seat-selling thought in mind.



EARL LONG DIRECTED GALA PREMIERE FOR HAROLD LLOYD COMEDY

With outstanding pictures commanding only mediocre attention and boxoffice recovery slow, at best, it is evident that originality in exploitation alone can spell the difference between profits and probable losses.

Duluth, Minn., was treated to a sample of such exploitation, intelligently handled, for the special evening opening of "Movie Crazy," Harold Lloyd's latest at the Lyceum Theatre, a Publix house.

The stunt, a Hollywood premiere with all embellishments, was conceived and directed by Earl Long, advertising director for Duluth Publix theatres, formerly connected with the Publix home office in New York, and George Irwin, house manager. Its cost was negligible and its results surprisingly satisfactory. There was an immediate favorable reaction in the boxoffice, which sold to S.R.O. on the first night.

Announcement of the premiere was made in the local newspapers in news stories and in the regular theatre advertising. Mayor S. F. Snively was on hand to lend authenticity to the stunt and police lines had been formed to keep back the crowd of several hundred who jammed the street in front of the theatre.

A public address system had been installed with Long at the "mike." The mayor was beside him to greet the "screen great" as they arrived in taxicabs and private motors, which had been promoted by the theatre management.

A false front had been added to the theatre and a carpet runner extended to the street curbing. The entire setting was illuminated with flood lights. Twenty characters in all arrived to be greeted by Long and Mayor Snively. The entire performance lasted but 14 minutes, after which the boxoffice was opened.

Characters were supplied without cost by the Mask and Wig club of a Duluth high school. The club supplied its own costumes, some of the girls promoting gowns from a local merchant in return for credit from the announcer. Interest was high among the students who thronged the theatre several hundred strong.

Characters represented, each with a few lines of dialogue to speak, were: Amos 'n Andy, Kay Francis, Nancy Carroll, Floyd Gibbons, Bebe Daniels, Prince of Wales, Laurel and Hardy, Charles Lindbergh, Will Rogers, Rudy Vallee, Harry Lauder, Zasu Pitts, Jimmie Walker, Harpo and Groucho Mark with a blond girl for a foil, Conrad Nagel, Greta Garbo, Seth Parker and Mahatma Gandhi.

The stunt is admirably adapted to "Movie Crazy" but could be used for any comedy of feature length. Its reaction is favorable and its results immediate. The Club is indebted to Prevost Coulter, Motion Picture Editor of the "Duluth News-Tribune," for sending in the foregoing.

Ed Fay Using Radio

Ed Fay, well known showman over in Providence, R. I., is providing some real competition for film houses in his city by using the local radio station for a bi-weekly broadcast of personality chatter about picture stars, etc., on forthcoming attractions. Jack Sullivan, local newspaperman, is winchelling for Fay's stunt.

THANKSGIVING LOBBY DISPLAY!



This attractive Thanksgiving display, depicting a scene from the era of our Pilgrim forefathers, was designed and executed by Jack Greiner, art director of Warner theatres in Atlantic City. A rustic tripod, fagot and antique cooking pot were used to provide additional atmosphere.

LAWRENCE PUT OVER BIG TIME STUNT WITH POPULAR RADIO TEAM

It's quite a trek from Piqua, Ohio, to the Crossroads of Broadway and there's a vast difference between Schine's Piqua and the gorgeous Paramount, but we can report that the well known Mills Brothers recently played the Piqua and then opened a few days later with their names in lights on the Paramount's big marquee. The only difference lies in the fact that while it cost the Paramount at least one thousand iron men for the services of the famous colored singers, it didn't cost the Piqua a farthing—all through the good offices of Sid Lawrence, Schine district manager in Ohio.



One year ago, according to report, the Mills Brothers appeared at the Piqua and received exactly $173 for their act, which was a lot of money at that time and still is, for that matter. Sid Lawrence became well acquainted with the boys and tried to get their names on the dotted line for a sum well in excess of what he paid them for their act, but his efforts went for naught. The rest, as you well know, is radio and stage history. The boys are up in lights now, but they heeded Lawrence's request that they stop over in Piqua at the first opportunity to give a performance for the benefit of the local Welfare Association.

Piqua turned out en masse to see the Mills Brothers and the Welfare Association's treasure chest was swelled accordingly through Sid Lawrence's good deed. The newspaper came through with a corking two-column head and story. The accompanying photo shows Sid flanked on either side with a brace of the Brothers Mills. Good boys, observes Sid, and deserving of the success they've attained.

ANDY GOLDBERG OF NEWARK HAS GOOD MATINEE BOOSTER

Andy Goldberg, manager of the Warner Hawthorne in Newark, has hit upon something that is bringing him in additional business, while at the same time, is winning for him invaluable good will in his section of the city.

Goldberg has tied up with the high school football team, and permits the use of his theatre in the mornings, before the show opens, for football rallies. The entire school turns out for the rally and then stays on for the show, having previously paid their admission price. He first tried this stunt out for "One Way Passage," and now it's a regular weekly stunt.

Thus Goldberg boosts his matinee business, wins the good will of the students, who go home and tell their folks about the rally and the picture, and then gets the parents to attend the show in the evening.

ODLUM IN ELMIRA

George B. Odlum, who left Elmira, N. Y., three years ago to take charge of a theatre down in Wheeling, W. Va., is again back in his home town and at the helm of the Colonial Theatre.

George has some stiff opposition up his way, what with Harry Watts as skipper of the de luxe Keeney and Manager Jackson at the Strand, but the first two weeks have already shown real results and all the boys are looking forward to a merry winter's battle for whatever cash Elmirians have budgeted for amusement.

GOOD WILL SECURED FREE RADIO PERIOD FOR MANAGER SPENCER

Maybe some of our members are trying to figure out how to chisel a 15-minute broadcast period out of some radio operating company and would like to know how this was arranged by C. T. Spencer, manager of the Tivoli Theatre, Hamilton, Ontario, Canada.

He and the advertising manager of the station put their heads together and worked out the program. The bulk of the broadcast was made spicy with bits of news from the studios, a la Winchell style, with just enough allusion to current attractions to keep away from a straight advertising slant. The program was given the title of "Tivoli Topics."

During the program snappy band recordings are used instead of jazz music and the chatter is stepped up to a similar pace. To make sure that he receives just what he wants, Spencer writes the continuity himself. Since starting the programs he has received many favorable comments and believes he has hit on a corking scheme to plug good will for his theatre and to get in a few words on what's playing currently.

The accompanying illustration shows a display board made by his sign shop to sell new season pictures well in advance. Neither the original photo nor this reproduction does justice to the general attractiveness of the board. The color scheme is silver and dark blue with background made of craftex combed and then streaked with silver.

Getting back to the subject of cost-free radio broadcasting periods for the theatre and some managers' ability to promote this sought-for medium for exploitation, it appears that the reason why some are successful and some not harks right back to the



old question of local good will enjoyed by the theatre. Just being on friendly terms with the radio staff secured the privilege of a free 15-minute period for Spencer and the gag is certainly working out very much to his advantage.

He also had his wits working when he decided to use the Winchell patter style in his copy on studio notes. Winchell is all bent over from the bankroll he is amassing for vending that sort of stuff, so it's rather safe to assume that the masses like it. It's a cinch to pick up suitable material for notes. The fan and trade magazines are full of them. Writing good continuity is another matter, but not too hard a one for the average manager to tackle.

Scribe Goes Showman

F. Edward Hebert, well known newspaper and advertising man in New Orleans, recently resigned his post on a local paper to handle publicity for the St. Charles Theatre, which opened Oct. 28.

EARL HOLDEN WAGED SPLENDID CAMPAIGN ON "MYSTERY" FILM

In the face of strong opposition, including a circus, Earle Holden, manager of Keith's Georgia Theatre, Atlanta, Ga., boosted trade 50 per cent above average with the following campaign on "Dr. X."

Two weeks in advance he used a special trailer containing a personal message from the management and began his teaser campaign by taking best ads from press book and enlarging to a 40 x 60. At the same time, 300 bumper cards were placed on autos in daily use, such as bread trucks, dry-cleaning trucks, and arrangements made to use special tire covers on 30 taxi-cabs. Cards on the former read, "He's on his way to Atlanta to see Dr. X."

One week in advance a tie-up was effected with a leading drug firm for a lobby display of chemical apparatus, enhanced by the use of dry-ice kept in large jars of colored water and which was instrumental in drawing people to the inner lobby. The store also cooperated to the extent of featuring a special "mystery sundae" and announcing same with banners hung around the store. All soda men and waitresses wore ribbons bearing title words of picture and contested for a month's pass offered by the theatre for sundae-selling honors. Through a special tie-up in effect between theatre and broadcasting station, the radio was also used one week in advance.

Considerable word-of-mouth advertising was obtained by holding a special midnight show at 11:30 P. M. the night prior to regular engagement. On the same night, from 8 to 8:30 P. M., the radio station broadcast a special "Dr. X" playlet, in which the climax of the picture was not divulged. A group of professional dramatic actors exercised their talent and the only cost to theatre were invitations to attend the regular show.

In order to get newspapermen interested in the picture and consequently receive a break on advance reviews, a special screen-



ing of the picture was made one week in advance for the men and their wives. Following screening, a buffet luncheon was served in the lower lounge. This preview was given at night to lend more atmosphere to the picture.

During the run of the picture a special prologue materially helped by word-of-mouth advertising. Nothing elaborate, reports Earle, but patrons appeared to get a kick out of it.

When ready for the feature a close-in was made and green lights were brought up full. When this was completed the organist gave a blare of trumpets and began, in low tones, the playing of a very "mysterious" number. With the beginning of this number, the assistant manager made in serious note the following announcement over the public address system:

"Ladies and gentlemen of the audience: We are about to begin a strange journey—a journey into the land of mystery, thrills and suspense. It is time to be serious. A gruesome fiend, who kills by the light of the moon, is at large. Owing to the thrilling and unexpected climax of the feature, which we are about to present for your great enjoyment, the management respectfully requests that you do not reveal the solution of this greatest mystery of all time to any of your friends; for to do so, would be taking away from them an added joy and treat when they, too, see this picture."

When the above announcement was completed the organist stepped on his instrument with full force and launched into the finale from Faust as the picture hit the screen, continuing to play through the opening titles and stopping when the first scene of the picture came on. Incidentally, when the prologue was presented, the audience indicated its appreciation by keeping intensely quiet.

It's been quite some time since Club members last heard from Round Tabler Earle Holden; in fact, not since he was city managing for the Sparks Circuit down in Florida. It's great to get a line on his activities again and we're sure all his friends in this organization feel likewise. The campaign outlined above brought him excellent returns and he's passing the information along the line. Now that he's on the active list once more, we'll be on the lookout for further news concerning show-selling at the Georgia.

An Ornate Herald

Manager Josephson of Consolidated Amusement Enterprises, New York City, issued a strikingly attractive herald not long ago in the interests of the Oxford Theatre, Bronx. Ingenuity of type layout, use of scene stills from the featured picture and appropriate copy, all combined to produce a pleasing effect.

SID DAVIDSON'S NUTTY FRONT!



Nuts of all kinds—walnuts, pecans, peanuts, etc., were used by Sid Davidson, manager of the Earle Theatre, Philadelphia, Pa., when he constructed a front for a Wheeler & Woolsey picture. A big nut man down in his town supplied all the material and even arranged a mezzanine exhibit of nut-foods, canned nuts, plain and fancy nuts, etc., under the auspices of a local food broker.

HICKS USED STORK MOTIF EXTENSIVELY ON "BLESSED EVENT"

Cut-out storks, flying storks and other kinds of storks—all associated with "Blessed Event," attracted wide attention to the opening of that picture at the Hollywood Theatre, Hollywood, Calif., house managed by J. Hicks.

The accompanying photo shows the two huge storks at either side of the entrance. Another shot we have at hand shows a



balloon holding aloft a net banner, on which appears the figure of a stork with a wrapped-up baby dangling from its bill. Sewed-in letters spelling the title appeared top and bottom of the stork. The banner was painted with phosphones and flooded with lights at night, making it visible for miles.

Stoflet's P. O. Stunt

C. R. Stoflet, manager of the Margie Theatre, Harlan, Ky., was on the job when the new post office in his town was opened. He saw to it that Mrs. Conway Smith's letter to M-G-M, arranging for the booking of "Grand Hotel," was the first one to go through the canceling machine, and, consequently, crashed the front page of the local newspaper for a nice little story.

MORE MEMBERS MEAN MORE IDEAS!

JACK G. VAN

holds forth down in Allentown, Pa., where he manages the State Theatre for Wilmer & Vincent and we're glad to announce that he's another new member of this organization. Step up and shake hands with the rest of the gang, Jack, and tell them you intend to do your part to keep up the good work. Knock off an account of some show-selling stunt that helped you out, send it in to Club headquarters and we'll pass it along the line. Let's go.

▽

SIDNEY C. J. FEDER

is not only manager but president of the Corporation that operates the Long Beach Theatre, Long Beach, Calif., and we are taking this opportunity to acknowledge his application for membership in the Round Table Club. There's a seat at the Table waiting for him and we hope he will make full use of it. There's always something doing in show-business out his way and we will look forward to hearing all about what methods he's using to boost the good old box office. Come through, Sidney, so we can give you a proper introduction to the rest of the fellows in this organization.

▽

O. H. MILLER

hails from out in Pine Bluff, Ark., where he skippers the Alamo Theatre. This is our acknowledgment of his recent application for membership in this ever-increasing army of showmen and we want him to know that we're mighty glad to add his name to the long list. Now, if Miller will just see to it that we are duly informed on what's going on in showbusiness out his way, we won't have occasion to pick any arguments with this newly elected Round Tabler. We'll be on watch for his next letter.

▽

JACK L. DAVIS

is located up in Albany, N. Y., and manages the New Arbor Theatre on North Swan street. He's another new recruit in our army, fellows, so step up and give Jack the Club hand. There's lots of stiff opposition up in his town and we know that Albany showmen have to be forever on their toes to get their share of the trade. Hence, Jack ought to have some mighty good recipes to pass along to his many fellow members of this organization. Shoot along your ideas, Davis, and we'll do the rest.

▽

EMMA COX

joins the growing contingent of lady-members of the Round Table Club at this writing and she not only manages but owns the Gem Theatre out in Osceola, Ark. Welcome to the gang, Miss Emma, and this acknowledgment of your application is to let you know that we and all your fellow Round Tablers are glad to have you in this ever-increasing organization of showmen and show-women. Let us know what you are doing to boost box office trade at the Gem.

▽

MEYER GOLDING

is the house manager of the Uptown Theatre in Utica, N. Y., which, if we remember correctly, is an independently operated neighborhood house. We are also in receipt of his application for membership in this organization and it is now duly recorded that Meyer is another private in the ranks of this big army of showmen. At the rate he's going in this game (he's only 21 years old) it ought not to be very long before an oak leaf or eagle decorates his chevrons. Drop your Club a line, Meyer, and let us know what it takes these days to pull 'em in up in your town.

FRED YOUNG

is another foreign representative proposed for Club membership by E. R. Lim and Fred manages the Flora Theatre in Malang, Dutch East Indies. His application is further evidence of the international scope of this great organization of showmen and another link in the chain of communication among managers in all parts of the world. As we stated to his fellow countryman, Njoo, we'll be on the lookout for some interesting slants on how showmanship is practiced by Young in Malang and we're sure all the rest of the fellows in this Club will want to know what both are doing to boost the box office.

▽

J. HAROLD KAVERN

hails from out in Ocean Park, Calif., where he manages the Rosemary Theatre for Fox-West Coast. We are also mighty glad to acknowledge his application for membership in this showmen's Club and hope he'll do his full share toward keeping up the good work of this department. What was that last stunt you used, Harold, to bring in the extra shekels? Jot the information down and shoot it along to Club headquarters so we can pass it along to the rest of the fellows in this organization. We'll be awaiting your next letter.

▽

HAROLD LEWIS

hails from up in Utica, N. Y., where he manages the Lincoln Theatre and we're glad to record that he, also, has joined this big army of live-wire showmen. There's lots going on in showbusiness up in his city and we'll be on the watch for news of what Harold is doing to boost business. This department has been favored with a lot of good show-selling tips from Utica managers and we hope Lewis will keep up the good work. Shoot along some of your ideas, Harold, so the rest of the gang will know what sort of a showman you are.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

LEO T. JONES

is still another owner-manager to become a member of this outfit and a cordial greeting is also extended to this newly elected Round Tabler. He operates the Star Theatre, Upper Sandusky, Ohio, but gets his mail in Cleveland. Now figure that one out. At any rate, Leo is in this big army of showmen now and we will expect him to live up to the best traditions of the Club. Surely, he has a few tricks of show-selling up his sleeve to pass along to the rest of the fellows. We'll be looking for his next letter.

▽

A. J. "HAPPY" MEININGER

is the managing director of the RKO Rivoli Theatre in Toledo, Ohio, and this new member of our Club was proposed by the well known "Duke" Hickey, Universal exploiter par excellence. It's almost unnecessary to state that our Club will be the better because of "Happy's" affiliation, for he's a real dyed-in-the-wool showman, so we'll tell his fellow showmen right now that they can look for some snappy show-selling stunts from this newly elected Round Tabler. We'll be looking for his next letter.

▽

NORMAN J. DIETCH

manages the Palace Theatre down in Fredericksburg, Texas, and he's another new Club member in line for introduction to the rest of the gang. Some news of showbusiness from his section of the country will be a welcome addition to this department and we hope Norman will come through with a lot of interesting information about what he and his staff are doing to boost the good old box office.

▽

S. NJOO

is proposed for membership in the Round Table Club by E. R. Lim, our representative in the Dutch East Indies, and we're taking this opportunity to acknowledge his application. Njoo is the manager of the Sientje Bioscope Theatre in Makasser, Celebes, D. E. I., and we'll be very much interested to hear about what kind of exploitation methods are used over in that far-away country. If he'll drop us a line now and then and let us know what he's doing, we'll see that word is passed along.

▽

RODNEY WHITE

assists Rockey Newton with the management of the Capitol Theatre out in Davenport, Iowa, and he's another one of the many assistant managers who have become members of this organization. He's had a lot of experience in showbusiness and between White and Newton we ought to be kept duly informed on all that's going on at the Capitol. Rodney succeeded Donald Olson, who formerly acted as Newton's assistant and was recently appointed manager of the Fremont Theatre, Fremont, Neb. All right, Rodney tell Rocky that we want to hear from him and if you can't get him to jot down a few words on what's going on at the Capitol, take a shot at it yourself.

▽

LEONARD WORKMAN

is the skipper of the Marine Theatre, an A. H. Schwartz house located at Flatbush avenue and Kings Highway, Brooklyn, N. Y., and becomes a member of the Round Table Club through the good offices of Lenny Freund, manager of the Bliss Theatre, another Schwartz theatre over in Long Island City. Workman has a fine house and is located in a neighborhood where managers still ply the art of exploitation. We hope he'll keep his Club posted on what's doing there.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

SONGWRITERS RENEWING DEMAND FOR ROYALTY OF 33⅓ PER CENT

DANCERS

DeWolfe, Metcalf and Ford
Buffalo Hippodrome

"What, No Rumba?" is the title this trio gives its unusual terpsichorean act. The comedy that accompanies the difficult steps plus unusual costuming brings a big hand, the tall, gangling man especially rating an ovation.

La Fayette and La Verne
San Francisco Warfield

This couple do an Apache dance and start in about where others leave off. It's ruthless and thrilling and leaves the audience out on the edges of the seats. On one occasion the man grabs the girl by the hair and whirls her around and brings the act to a finish by throwing her through a window.

Berry Brothers (2)
New York Paramount

Opening fast with a hot two-in-one specialty this pair goes into a sure-fire bit in which one offers accompanying chatter to the other's low-down strut, featuring a top-spin-whirling split which results in a spontaneous outburst.—H. P.

Harry Lossee
Detroit Fisher

Lossee appears, scantily attired, in what might be called an Indian trance-dance. His muscular leanness and stern appearance make his poses impressive. This act, despite its undeniable merit, won't do for an audience inclined to deride the esthetic.

Bunny Sharpe
Buffalo Century

"A sweet little girl in a sweet little dance," as introduced, sums up the act. Pert little blonde, Bunny drew applause on beauty, personality and attractive black costume.

Two Jays
San Francisco President

Tap dancing is the specialty of this pair and they display some very intricate work. They are grace personified.

Eleanor Powell
Buffalo Buffalo

The long, tall gal who made a hit in Broadway revues came near stopping the show with her unusual tap dance number.

Three Little Words
Detroit Michigan

A trio of fast colored dancers, offering illusion bits and accelerating challenge steps.

American Society, Endorsing Basic Contract, Is Assured of 13½ Years of Continuation by Signing of 600 Members

The songwriters' basic contract—which aims to establish a minimum royalty of 33⅓ per cent for all members of the Songwriters Protective Association—is again being brought to the front now that three-fourths of the 800 members of the American Society of Composers, Authors and Publishers have signed agreements which will insure the society's continuance for the next thirteen and a half years.

"The American Society has previously endorsed this contract in principle," explained E. Claude Mills, general manager. "The ASCAP acts only as an endorser of the form of the contract, but we have no power to compel our publisher members to accept any form of contract."

Negotiations between the Songwriters Protective Association and ASCAP regarding the minimum contract were under way last spring and summer but were discontinued pending decision of the American Society's members to prolong the life of that organization. Contracts with ASCAP members are usually renewed every five years. Present contracts were to have expired on January 1, 1936. Within the past few months, however, the society has asked its members to agree to a renewal of the existing contract for ten years beyond January 1, 1936, for the purpose of obtaining an expression of confidence and permitting the formation of a long-time program over that period.

The basic contract, while it would not establish any maximum royalty and would leave the prominent composer in the same position to demand big royalties that he is now, would at least guarantee the "little fellow" a minimum percentage royalty and thus eliminate much of the catch-as-catch-can system now current, it was pointed out.

It is expected that the songwriters within another week or two will renew their effort to obtain the formal endorsement of the American Society.

Dubin, Warren Finish

Al Dubin and Harry Warren have completed their song writing contracts with Warner-First National.

COMEDY

Bert Gordon and Company
San Francisco Fox

Bert Gordon, the Bronx cowboy spinner of tall yarns, has expanded his old act into an effective musical comedy and offers 40 minutes of rollicking fun. The action switches rapidly from New York to Tia Juana. The settings are splendid and there are some delightful dancing numbers, especially a couple with a Spanish flavor offered in a Tia Juana saloon. Francis X. Bushman, Jr., who has grown to quite a size, fills the role of Rattlesnake Pete, and there is plenty of assistance from Kathryn Crawford, Enrica and Novella, and others of the cast of 50. It's a rootin', tootin', hard ridin' and rough lovin' farce comedy, but it has a lot of good lines, good music and more of a plot than often is seen.

Ruth Roye
Brooklyn Paramount

This effervescent commedienne has a style of delivery that puts her over with the audience. Her comedy songs are up-to-the-minute and her comic antics are most enjoyable. She opens with "Everything's Going to Be All Right," and after a good hand goes into "I'm the Life of the Party," and encores with "Or Katrina," first chorus in English, last in German.—E. D.

Flo Lewis
Denver Denver

This nut act is good for a row of laughs, especially when Flo is climbing in and out of the rear seat of a toy auto, which is chauffered by Leo Karlyn. Their wrestling match, she in the rear seat and he in the front, is good. He tosses her out of the car and drives off.

Speaker Lewis
Detroit Hollywood

This is a monologue intended to tie in with current political interest. The jokes are poor and the laughs scattered.

Keene and Williams
Baltimore Hippodrome

Comedy hokum, with some songs and acrobatic steps in comical manner, keeps this act moving and the routine goes only fairly well.

George Beatty
Buffalo Hippodrome

"Half singer-half wit," Beatty in his own billing describes his act aptly, with his droll humor, stories, mugging and topical songs. He drew prolonged applause.

(*Continued on next page, column 1*)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

COMEDY

(*Continued from preceding page*)

Frank Conville
with Miss Sonny O'Dea
Baltimore Century

A Chaplinesque act with Conville appearing in pantomime comedy and costume somewhat like the film comedian and Miss O'Dea opposite in the comedy.

Henry J. Kelly
New Orleans State

Kelly holds his act up very well with his comic songs and gagging. Dressed as a comedy Mexican, he utilizes his extremely high voice to good effect, has a pretty miss do two dances, and wins a nice hand.

Brems-Fitz and
Murphy Brothers (4)
Baltimore Century

Quartet with one as clown, another as policeman in part of the act offering a burlesque of operatic arias and general slapstick which got laughs but petered out and failed to get much applause.

Johnny Burke
Detroit Fisher

Burke is a comic doughboy with a high pitched voice. His best bits are two: a monologue describing a transport trip to France, and piano impressions.

Buck and Bubbles
Buffalo Hippodrome

The piano work, softshoe dacing, burlesque singing and slow, sly humor of this pair keeps the audience with them, continually expecting something that never seems to happen. That unfulfilled suspense seems to be their strength. They won heavy applause.

Jones and Rea
New Orleans Orpheum

An act reminiscent of good old burlesque, both parties are in rube makeup and cracking gags which are somewhat old, but the audience found them funny. The act drags, however, and the closing song is not particularly good showmanship.

Marty May and Jean Carroll
Baltimore Hippodrome

From the time May walks on the stage until he leaves, the audience laughs and laughs. It's a comedy act with music and "dumb" girl hokum handled well by Miss Carroll. It closes with May violining "No One Cares," and going off key at times.

RKO Opportunity Revue Winners Presented

Winners of the RKO Opportunity Revue, a score of talented boys and girls from all parts of the country, were presented at the Palace in a miniature show written by Arthur Swanstom, with Bert Walton acting as master of ceremonies. Among those who show promise are Arthur Matthews, a singer; Arnold Gluck, of Kansas City, who looks and acts like Charles King; the Beverly Sisters, of Pittsburgh, a song and dance trio, and Ozzie Swanson, of Brooklyn. The troupe leaves on tour next week.

NOVELTY

Jerry and Her Baby Grands (6)
New York Astoria Triboro

Jerry has an entire new act this season . She has one less piano and but three specialty performers with her. The gorgeous Phelps Sisters open the turn with an introductory song, which they sing in front of the curtain drop. At the finish of their song, curtains part, disclosing Jerry at the center baby grand and Genevieve Herbert and Priscilla Holbrook at the other two.

They are dressed in pure white costumes and gold wigs, and are seated at white pianos in a silver and black setting. They first offer special arrangements of popular tunes, followed by a vocal rendition of "Long About Sundown," sung by the Phelps Twins. Jerry and the other two girls accompanists drew hearty applause for their artistry. A scrim curtain partly hides the pianos from view and is used for rain effects and a rainbow as the Phelps girls sing "rain" numbers and Vivian Morgan, in abbreviated rain costume, does a fine toe routine. They close this with a vocal rendition of "Rain, Rain, Go Away," by the Phelps Twins, and a whistling chorus of "Here Comes the Sun," by Jerry, to good applause. For their grand finale, the Phelps Twins and Vivian Morgan do a radium illusion dance on top of the baby grands as pianists play appropriate music. The three pianos now in the act obviously give the turn more balance, the costuming and settings are beautiful and the act as a whole fairly breathes class.—E. D.

Pan and Peggy Garvin
Detroit Hollywood

This act would be useful to entertain at a drawing room reception, or to keep an audience quiet while projection booth repairs were being made. The sisters call themselves troubadours, appearing with guitars and not-very-new popular numbers. An uncalled for encore includes mediocre tap dancing.

INSTRUMENTAL

Barney Rapp and
New Englanders
New York Palace

Opening with a lively rendition of "Lullaby of the Leaves," Rapp's orchestra accompanies Kay Picture's tap specialty and then offer "I Know You're Lying But I Love It," adding a comical touch by a bit of "Lies" of famous personalities of the day. Babe Miller, blues singer, earns a nice reception for her singing of "We Just Couldn't Say Goodby" and "Mood Indigo," followed by Jane Allen, who keeps the tempo hot with a pleasing acrobatic dance. A novel arrangement of "You Made the Night Too Long," with a band vocal chorus, introduces a song and dance bit about "Dinah," by a sepian lad. A batch of suspended whisky bottles proves a novel xylophone for the band, who played "Stars and Stripes" for a rousing finale. Rapp encores with a comedy number for a novelty finish. This act has what it takes to please.—H. P.

Hollywood Merrymakers
Detroit Hollywood

"The All American Girl," with interpolations of college songs, won this group the sort of response that ordinarily is heard only at football games. The audience sang and clapped in time to the music.

SINGERS

Harriet Lee and Her Leaders (5)
Jersey City Loew's Jersey

Radio's latest addition to vaudeville has proved as big a success in this field as in its own. Miss Lee, a personable blonde, singing popular songs with her "leaders" (three harmonizing songsters), and accompanied by a male pianist, won the audience with an entertaining program. They work in one, and each of their numbers is delivered in a different style, and in special arrangements. Numbers include: "It Must Be Love," "Rain, Go Away," "It Was So Beautiful," "Bunch of You," and "Cabin in the Cotton."—E. D.

Adelaide Hall
New York Paramount

Miss Hall opens to a nice reception and proceeds to please with a vocal of "I Must Have That Man," from the "Blackbird" show. After the number, a dividing curtain discloses the Mills Brothers, who offer an accompaniment to Adelaide's hot rhythm tap dance. In a later spot on the bill Miss Hall again earns a reception for her rendition of "Digga-Digga-Do."—H. P.

Rosemary and Priscilla Lane
Detroit Michigan

If these two can retain their apparent youthful enthusiasm they should even surpass their sisters, Leota and Lola. At the "mike," they offer a joyous version of "Crazy People," and throw themselves ardently into "Some of These Days."

ACROBATICS

Three Whippets
Detroit Fisher

Three lads who look like Cubans offer a fast and seemingly tireless routine of tumbling. Speed is the dominant note in this act. At its conclusion the audience released accumulated approval in clamorous applause.

Onslow Troupe
San Francisco Golden Gate

These gymnasts show how balancing and tumbling is done in Norway and present some new stunts. Their act is liked.

Maxellos
Buffalo Hippodrome

These five equilibrists offer a fast and at times thrilling act which won good applause.

Indianapolis Houses Offering Stage Shows

Two Indianapolis neighborhood houses, the Zaring and the Fountain Square, are giving stage shows on weekends while downtown only the Lyric, a Fourth Avenue Amusement Company house, is showing vaudeville. The Indiana, ace Publix house here, has a revue from a local radio station, WKBF, slated for the near future. This is not a stage show but the acts, including an orchestra, singers and instrumentalists, will come up in the pit, thereby avoiding union troubles. Further booking of stage shows depends on what kind of a settlement can be obtained from the unions.

STAGE ATTRACTIONS

ORGAN SOLOS

TED MEYN (Jersey City Loew's) used a subtle bit of flattery in introducing last week's organ solo. In it the popular Ted told the audience that they had been chosen as the best singing audience in America by the *Jersey Journal* and this publication. Ted didn't have to resort to flattery to make this audience sing, because they always do, but a greater response than ever was their thanks for the compliment. He gave them only three numbers to sing this week—"If You Were Only Mine," "Masquerade" and "Here's Hoping." As a finale Ted and Joe Jordan, house music director, offered a duet, on the organ and piano, of the ever popular "Nola." A great reception was accorded them.

BOB HAMILTON (Brooklyn Fox) presented a distinctly different type of solo called "Meet the Organ. The organ was demonstrated novelly, entertainingly and still had all the aspects of a good solo. Hamilton used a motion picture film to explain the workings of the organ, and though he demonstrated each individual stop and combination in the usual fashion, there was the added beauty of first-class playing of difficult numbers between times. This reviewer has witnessed the demonstation of organs many times but has never seen the equal in rapt attention and tremendous applause given by this audience.

TED CRAWFORD (Phoenix Orpheum) presented a screamingly funny solo entitled "No Place Like Home (Oh Yeah)." Opening with a parody on "Home," which ribbed the song composers who write about their "Cabins," "Shacks," and so on, Crawford followed with a singfest on "Shanty Town," "Home," "My Hide-Away," and other "home" songs. Next he orally announced that he had written a "Home" song to end home songs. Then followed a mad, senseless number called "In My Old Kentucky Home in Omaha,' which had the audience in mild convulsions. The lyrics of this number covered every state from Alaska to Alabama and were most cleverly written. A parody chorus on "Shanty Town" left them laughing heartily and singing lustily.

HERBIE KOCH (Buffalo at Buffalo), again without the Missus but with that inimitable "Now, EVERybody" through the microphone, had the staid Shea's Buffalo audience whooping it up in his "When Friend Meets Friend." Numbers included "Makin' Whoopee," with original words; "The Night When Love Was Born," Shanty in Old Shantytown," "Sweet Sue," with tongue-twister original words, and "Lovable" for the finale.

Prepare Holiday Trailers

National Screen Service Corporation, New York producers of trailers, has prepared special subjects for use on Armistice Day and Thanksgiving Day.

Organist Nine Years at House

Mary Dobbs recently celebrated her ninth year at the Fox Isis, Denver.

Signed to Write Songs

Will Jason and Val Burton, song writers, have been signed by RKO to compose the comedy numbers for the RKO short, "So This Is Harris," starring Phil Harris and Walter Catlett.

MARTEL SETS RECORD AT THE BOSTON "MET"

Seven years ago the Metropolitan theatre in Boston opened. That night found Arthur Martel at the organ. And Arthur is still at that same organ—something of a record.

He also finds time for twice-daily organ broadcasts, and of late his public has grown to recognize his verbal quips as he injects humor into his more serious musical numbers.

It remained for Martel to discover a real way to silence those who would insist on loud talking during his organ renditions. He would gradually push the tones to booming proportions. The talkers would do the same. Suddenly he would shut off the music, leaving the conversationalists shouting at each other in an otherwise silent audience. It gave every audience a big laugh, too.

Martel is credited with opening the first theatre organ in this country in a rebuilt church down in Atlanta, Ga.

Banjo Virtuoso Heads Special F. & M. Unit

Eddie Peabody, American comedian who made a hit with his banjo in London, opens Friday at the Brooklyn Fox theatre. He went to London on a gamble last winter and found himself a sensational hold-over act in the London, Liverpool and Dublin music halls. At present he is headlining in the special show built around him by Fanchon and Marco. It is called "Eddie Peabody's Happiness Idea," and from recent reports from all over the circuit in houses in which the show has played, Eddie and his company are giving out plenty happiness. When the present tour ends, he will return to London as a result of his last winter's success.

Barney Rapp and Orchestra Headlining Palace Bill

Barney Rapp and his New Englanders, who just returned to New York after a successful coast-to-coast tour, have been radio and vaudeville favorites for many years, but this week marks the first time they have headlined at the New York Palace.

Dedicates WJSV

The Columbia Broadcasting System dedicated its newest network unit, station WJSV, Alexandria, Va., last week. The new station will serve as Columbia's outlet for Washington, D. C.

Named Conservatory Head

George B. Phelps has been named head of the School of the Theatre, Horner-Kansas City Conservatory.

OVERTURES

WALT ROESNER (San Francisco) and the Fox Grand Orchestra are headed back toward the classics, after a fling at jazz and the lighter forms of music of the hour. This week's offering is a "Pageant of Melody," featuring numbers from the works of Rudolph Friml. Among the selections are "Indian Love Call," "Allah's Holiday," "Song of the Vagabonds" and "Only a Rose," the last named being marked by especially fine work on the part of two trombonists. The offering is warmly received.

RUSS MORGAN (Detroit Fox) works in "Beautiful Ohio," "By the Waters of Minnetonka," "River Saint Marie," "Alabama Bound" and "Old Man River" as an overture which drew generous applause from a full house.

SIDNEY LOWENSTEIN (Philadelphia Fox) as guest conductor of the Fox orchestra, offered "Beautiful Galatea," an overture rarely heard in Philadelphia.

Canadian Society Wins Test Case Involving Song Number

The Canadian Performing Rights Society of Toronto was awarded judgment this week in an action for damages against the Madison theatre for playing "Little White Lies," song, which occurred in the Columbia picture "Dirigible." Damages of $10 were assessed against the theatre and an injunction was granted prohibiting the unauthorized playing of this composition by the Madison. The action was regarded as a test case.

String Ensemble At San Francisco Orpheum

In reopening the RKO Orpheum theatre in San Francisco, special attention has been paid by District Chief J. J. Franklin to the musical setup and something different has been arranged. A string ensemble has been organized and placed under the direction of Uzia Bermani, who has won acclaim for his work over the air.

The opening program included "Gypsy Melodies" by the string ensemble and "Old-Fashioned Gems" by a vocal quintet. The music idea was carried out in the screen attraction also. "Singing with the band" is planned as a weekly feature.

Copyright Suit Settled

A suit filed in United States district court, Cincinnati, by Harms, Inc., New York, against James Pappas and John Demetriou, operating the Family theatre, Middletown, Ohio, has been settled out of court. The plaintiffs sought a settlement for alleged violation of copyright in connection with a song published by the plaintiffs.

Des Moines Station with NBC

Station KSO, Des Moines, will become a part of the National Broadcasting Company network on November 5, when a group of radio stars will participate in an inaugural program.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 11—Roosevelt speaks in Pittsburgh—Girl hangs by teeth over Broadway in New York—Hoover hailed in Detroit—Long Island elite get race thrill—Navy-Princeton scoreless tie, Army beats Yale.

FOX MOVIETONE NEWS—No. 12—Roosevelt applauded in Baltimore—Henry Ford for Hoover—Leader of German Nazis speaks at Coburg—Risking life and limb called fun by college girls at Gunnison, Col.—Pictures of doll fashion show—Mounts at Hofburg Palace display ear for music.

HEARST METROTONE NEWS—No. 210—Italy celebrates 10th birthday of Mussolini's rule—Coriolanus to ride sea again—Japanese girls study war—Toys displayed for Christmas holidays—Cyclists' classic thrills Irish—Al Smith speaks in Newark—Roosevelt speaks in Baltimore—Snow falls at Yellowstone Park.

HEARST METROTONE NEWS—No. 211—Hoover speaks in New York—New York youngsters hold skating races—Barry gives warning to youth from Newark prison—Berlin girls take to gliding—Tred Avon beats favorites in handicap at Laurel Park, Md.—Dogs receive bravery medals—Pittsburgh routs Notre Dame.

PARAMOUNT NEWS—No. 25—Italian "rolling arsenals" tested in Bergamo—Norman Thomas ends tour—Helen Madison sets new swim record at Agua Caliente—Parachute jumpers perform over Kelly Field, Texas—New York displays Christmas toys—Smith cheered in Newark.

PARAMOUNT NEWS—No. 26—Mussolini reviews Rome police—Rubber-tired railroad car tried in Philadelphia—Unemployed search for gold in Jackson, Cal.—Pittsburgh downs Notre Dame.

PATHE NEWS—No. 26—Roosevelt makes whirlwind tour—Hoover speaks in Detroit—News flashes.

PATHE NEWS—No. 27—Al Smith gets ovation in Newark—News flashes—Pictures of Harry Mills' confession—Blimp at Akron, Ohio, tows four gliders—Views of Hoover and Roosevelt.

UNIVERSAL NEWSPAPER NEWSREEL—No. 88—Hold international fair in Vienna—Frosh and sophs battle for pushball crown at Loyola University—Snow falls at Yakima, Wash.—White House gets washing—Woman, 82, of Tiffin, Ohio, holds rifle title—New hat styles shown in Paris—Chicago hails automatic card dealer—Unemployed march in London.

UNIVERSAL NEWSPAPER NEWSREEL—No. 89—Rome celebrates Mussolini's 10th anniversary as dictator—U. S. cavalry at Cincinnati revives old Cossack game—Chemical engineers at Washington analyze grain blast perils—Chicago jobless "find" a substitute for coal—War memorial gift rites attended by three nations at Lille, France—New Yorkers hear Hoover speak—Roosevelt speaks in Boston.

Muth, Fox German News Head, Here

Russell A. Muth, in charge of Fox's newsreel in Germany, arrived in New York from Berlin recently to discuss the Central European situation with Truman H. Talley, vice-president and general manager of Movietonews. Mr. Muth has been editor of Fox Tonende Wochenschau since it was started two years ago by Mr. Talley.

Formerly a cameraman, Mr. Muth was the first to fly over Mt. Vesuvius, when the volcano there was in action. He crashed on the mountainside when the gases from the volcano choked his motor. Later diplomats of the United States and Great Britain were thrown into a quandary when a shocked British Admiralty demanded his arrest for flying over the British fleet at Scapa Flow.

Mr. Muth was also one of the first to write of the adventures of a newsreel cameraman and his story ran serially in 50 newspapers.

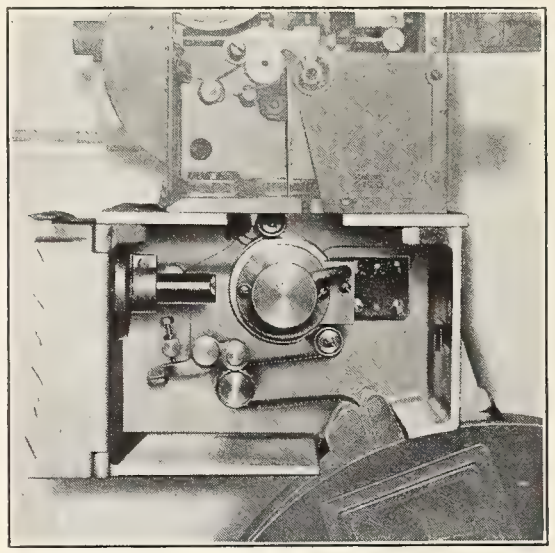
Hoffberg Opens Madrid Office

The J. H. Hoffberg Company has organized Independientes Films, in Madrid, Spain, for the distribution of independent American product. The company also has offices in Havana and Buenos Aires.

Inventor Patents New Type of Sound Studio

Solomon S. Sugar, New York inventor, has been granted a patent on a new type of sound studio which is designed to render the sounds created within the studio with aural naturalness to the performers, give proper amplification to the sound impulses and provide means for absorbing certain sound waves to prevent a too prolonged reverberation, according to the specifications noted in the patent application.

The construction of the studio is said to allow for absorption by the surface of the walls of all sound waves which do not impinge on the pickup device, so that no reflected sound waves other than those from the sound niche will strike the pickup. Proper ventilation is also provided in the studio, it is claimed.



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ON BROADWAY

Week of October 29

CAPITOL
Hook and Ladder..... MGM
Romantic Argentina..... MGM

MAYFAIR
Ladies Not Allowed..... Columbia
Venice Vamp..... RKO-Van Beuren

PARAMOUNT
In Old New Orleans..... Principal
In Your Hat..... Paramount

RIALTO
Betty Boop, M. D..... Paramount
Sports Eye View..... Paramount
The Singing Plumber..... Paramount

RIVOLI
Touchdown Mickey..... United Artists
Moscow ..... MGM

STRAND
Here, Prince..... Vitaphone
Curious Customs of the World ..... Vitaphone
The Municipal Band Wagon ..... Vitaphone

WINTER GARDEN
Out of the Past..... Vitaphone
Rambling 'Round Radio Row—No. 3..... Vitaphone
Tip, Tap, Toe..... Vitaphone

Rice Sues Van Beuren; Claims Shorts Agreement Violation

Grantland Rice, sports writer and director of Grantland-Rice Sportlights, Inc., through which he produces short subjects with the Van Beuren Corporation, has brought suit in New York supreme court to compel Amedee J. Van Beuren, president of the Van Beuren Corporation and treasurer of Sportlights, to account for $21,345 alleged to have been transferred from Sportlights to the Van Beuren Company.

Mr. Rice claims that he and Mr. Van Beuren agreed in 1929 to reserve as dividends all profits above $24,000 a year. He charges that in 1930, Mr. Van Beuren paid himself $20,000, or $8,000 more than the sum to which he was entitled, and funds to purchase 500 shares of its stock, which he then turned over to the Van Beuren Corporation.

Florida Circuit Takes Control of 13 Theatres

Thirteen theatres, located in Miami, Palm Beach and Lake Worth, Florida, have been taken over by Consolidated Theatres, Inc., Jacksonville. Frank Rogers, vice president of the circuit, made the announcement of the deal, which becomes effective October 29.

Monogram, Consolidated Sign

Consolidated Film Industries, Inc., will handle the film developing of Monogram Pictures, by a contract signed last week. The agreement covers both negative and release prints on the remaining 24 features scheduled for 1932-33. Approximately 20,000,000 feet of film are involved.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 149.—(A) Examining Figure 4, Page 16, Volume 1 of your Bluebook: You will find "80" in the vertical column at the left. Just what does that 80 mean? (B) Examining the same figure: If the current it is used to illustrate is 60-cycle, just what does the numeral "2" on the horizontal line stand for? (C) Tell us exactly what two- and three-cycle current is, and what advantages it possesses as applies to a motor.

Answer to Question No. 141

Bluebook School Question No. 141 *was*: "*(A) Does anyone know what electricity is? (B) Steam loses its pressure by condensation or by expanding. Explain in just what way electricity loses its pressure. (C) Tell what polarity is. (E) Would the effect be the same were you to connect your projection light source directly across the poles of the generator, or across the wires connected to the generator poles at some distance from the generator?*

These questions brought about the flood. Didn't count 'em, but there were plenty of answers, believe you me! Here are those who sent in correct ones:

G. E. Doe, T. Van Vaulkenburg, C. Rau and S. Evans, Lester Borst, S. G. Williams, J. Wentworth, D. L. Monehan and L. B. Bryant, A. Zreach, W. Broadbent, T. McGruder, A. Breaston, H. D. Schofield, Nic Granby, W. Love and S. D. Love, A. Geibto, J. H. Rathburn, T. Lambert and T. Davis, G. Tinlin, K. L. Knight, D. L. Sinklow, O. L. Darls and J. B. Oleson, L. B. Singleton and J. B. Buckley, D. L. Mason and M. Olmes, G. Farmann, O. L. Evans, J. Bannington, D. Michaelson, J. Hendershot and L. G. Gregeson, T. N. Traxler, D. Goldberg and L. Hutch, L. D. Simmons, T. L. Brandon, S. G. Williams, F. Ferguson, D. L. Binkendorfer and D. Richards, D. K. Ormie, P. L. Davis, N. McGuire, B. Diglah and P. Jackson, F. Hanson and J. L. Hanson, F. Rickey, T. G. Dalrymp, D. Anderson, B. T. Brent, H. Edwards, H. T. Colman, D. U. Granger, M. S. Leroy, L. Grant and R. Geddings, D. Emmerson, J. Cermak, B. Wheeler and R. Shuler, P. K. Daniels and D. L. Lambert and T. Davis, A. Ilks, T. T. Garling, J. Billings, D. N. Wingate, M. H. Lonberger, D. R. Stanley, Bill Doe, A. Bailey, D. L. Davis and L. Thomas, H. B. Coates, A. Jones and L. N. Crawford, L. R. Mitchel, C. Peters, D. U. Jenkins, S. Maybe and R. D. Konley, P. S. Stanton, B. L. and H. B. Palmer, D. Holler and D. R. Peters, H. B. Colman, J. Williams, F. Ferguson, D. L. Clyde, S. Howard and D. L. Jurts, R. Singleton, D. M. Colmann, T. Taylor and C. Ray, G. Deckson, A. Wells, A. L. Furber, O. Allbright and T. McCarthy, D. Little, H. D. Tyler, A. N. Webster, L. G. Hill, G. Thompson, L. F. Morgan and R. Bernhardt, L. B. Samuels and T. Turk, B. M. Johnson, R. Amsden and E. G. Henderson, M. O'Brien and L. O'Brien, J. L. Amsden and S. E. Fiske.

NEW ADDRESS OF F. H. RICHARDSON

All correspondence concerning the Bluebook School should be addressed, until further notice as follows:
F. H. Richardson,
No. 3 Tudor Lane,
Scarsdale, N. Y.

As to section A, J. Wentworth says, "The exact composition of the force we call electricity is as yet unknown. It is a force having neither weight, visibility nor bulk, which may be controlled and used by man by following certain well known laws and procedures. It is a force which exists in more or less latent form, in all matter."

Not so bad, I think you will all agree.

T. Van Vaulkenburg answers Section B thus: "We know that e. m. f. in electricity is exactly what pounds of pressure is in confined water or steam. Of exactly what this pressure consists, we do not know, but we do know that in the production of work the pressure is dissipated, and since electricity must pass from negative to positive (that is now, I believe, the latest accepted theory of the scientists) in the production of work, then we may fairly say that in the act of becoming positive, pressure is consumed or dissipated, or however we may prefer to express it.

"Electricity, then loses its pressure (voltage or e. m. f.) in the performance of work in the act of passing from negative to positive. This answer is, however, qualified by the fact that since there may be a closed battery circuit which will run the battery down—well, I don't quite know, but I believe that even in this, work is performed because of the fact that the mere operation of the battery constitutes work. I would myself like to ask your opinion on that point."

Assuming that you have in mind a closed circuit without any power, using devices in circuit therewith—just the connection of the two battery posts with a copper wire—there would be the resistance of the wire and of the battery, which combination would generate heat, and that is ample proof that an effort (work) is required to cause the current to circulate and run the battery down.

More than twenty, headed by Rau and Evans, Williams, Borst, Wentworth and Van Vaulkenburg, say almost exactly the same thing concerning Section C; namely; "Polarity is the difference of electrical pressure existing between the terminal poles of a charged battery or an operating dynamo. It is the negative and positive charge endeavoring to neutralize the electrical pressure (e. m. f. or voltage) existing between them. It is the affinity of the two for each other."

On Section D, K. L. Knight says, "The wires attached to the poles of a battery or dynamo are nothing more than an extension of the actual generator poles. The effect of connecting a projection light source to wires a distance from the generator terminals would be exactly the same, except for resistance set up in the pole extension by the composition of the wires themselves, by the diameter of the wires, by the condition of the various connections, including switches, etc. All these things will cause resistance in proportion to composition, size and excellence of connections, which resistance will operate to consume e. m. f., and thus to reduce the current flow at the lamp as against that it would receive were the connection made at the generator terminals, ballast resistance being the same in both cases."

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THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct.	63	Oct. 8
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy	May	65	
Parisian Romance, A	Lew Cody-Marion Shilling	Oct.	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June	78	July 9
Vanity Fair	Myrna Loy-Conway Tearle	Mar.	75	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anna Karenina				
Beyond the Law				
Boots of Destiny	Hoot Gibson			
Davy Jones' Locker				
Eleventh Commandment				
Intruder, The	Monte Blue-Lila Lee	Nov.	65	
Iron Master, The	Lila Lee-Reginald Denney	Nov.	61	
Midnight Alarm				
Nestors, The	Monte Blue			
Officer 13	Monte Blue			
Pullman Car				
Red Kisses				
Slightly Used				
Three Castles				
Valley of Adventure, The	Monte Blue			
Without Children				

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr.	4 65	
Night Rider, The	Harry Carey	June	63	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Line	Harry Carey			
Double Sixes	Harry Carey			
Horsehoofs	Harry Carey			
Hurricane Rider, The	Harry Carey			

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug.	15 76	July 9
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May	21 68	June 4
By Whose Hand?	Ben Lyon-Barbara Weeks	July	6 64	
Hello Trouble	Buck Jones-Lina Basquette	July	15 67	
High Speed	Buck Jones-Loretta Sayers	Apr.	2 62	May 14
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June	25 69	Aug. 20
Last Man, The	Chas. Bickford-C. Cummings	Aug.	31 71	Sept. 24
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug.	26 66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug.	27 68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug.	19	
No Greater Love	Alexander Carr-Dickey Moore	June	4 60	May 21
Riding Tornado, The	Tim McCoy-Shirley Grey	May	4 68	
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept.	15 67	
Two Fisted Law	Tim McCoy-Alice Day	June	8 57	
Vanity Street	C. Bickford-Helen Chandler	Oct.	15 67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct.	25	
War Correspondent	Jack Holt-Ralph Graves-Lita Lee	July	25 77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct.	15 78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept.	16	
White Eagle	Buck Jones-Barbara Weeks	Oct.	7 67	Oct. 1

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Acquitted	Alan Dinehart			
Air Hostess	Evalyn Knapp			
Bitter Tea of General Yen	B. Stanwyck-Nils Asther			
Brief Moment	Barbara Stanwyck			
Child of Manhattan				
Cornered	Tim McCoy			
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Oct.	28	
Destroyer, The				
Fighting for Justice	Tim McCoy-Joyce Compton			
Forbidden Trail	Buck Jones-Barbara Weeks	Nov.	18	
Man Against Woman	Jack Holt-Lillian Miles			
Mike				
No More Orchids	Carole Lombard-Lyle Talbot			
Reckless Romance	Buck Jones			
Red Man	Tim McCoy-Luana Walters			
Speed Demon	Wm. Collier, Jr.-Joan Marsh			
Sundown Rider, The	Buck Jones-Barbara Weeks			
That's Africa	Bert Wheeler-Robt. Woolsey			
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh	Oct.	6 71	
Wild Horse Stampede	Wm. Janney-Dorothy Appleby			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct.	15 78	Sept. 10
Crash, The	Ruth Chatterton	Oct.	8 58	Sept. 17
Crooner	David Manners	Aug.	20 68	Aug. 6
Dark Horse, The	Warren William-Bette Davis	July	2 75	June 18
Dr. X	Lionel Atwill-Fay Wray	Aug.	27 77	June 11
Famous Ferguson Case, The	Joan Blondell	May	14 74	Apr. 30
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr.	2 79	Apr. 16
Life Begins	Loretta Young, Eric Linden	Oct.	1 72	Aug. 13
Love Is a Racket	Dougas Fairbanks, Jr.	June	25 72	June 18
Miss Pinkerton	Joan Bondell-George Brent	July	30 66	July 16
Rich Are Always With Us	Ruth Chatterton	May	21 71	May 21
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May	28 74	May 14
Tenderfoot, The	Joe E. Brown	June	18 70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov.	5 74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct.	29	Oct. 1
Tiger Shark	Edward G. Robinson	Sept.	24 80	Aug. 27
Two Seconds	Edward G. Robinson	June	4 68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July	9 66	June 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Toshia Mori			
Central Park	Joan Blondell	Dec.	17	
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Dec.	31	
Frisco Jenny	Ruth Chatterton-James Murray			
Grand Central Airport				
Grand Slam	Paul Lukas-Loretta Young			
Lawyer Man	Wm. Powell-Joan Blondell	Jan.	7,'33	
Silver Dollar	Edward G. Robinson	Dec.	3	
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec.	24	
Wax Museum	Lionell Atwill-Fay Wray	Jan.	29,'33	
You Said a Mouthful	Joe E. Brown	Nov.	26	

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkand	July	17 51	
Amateur Daddy	Warner Baxter-Marion Nixon	Apr.	10 74	Apr. 30
Bachelor's Affairs	Adolphe Menjou-Minna Gombell Joan Marsh-I. Purcell	June	26 76	June 18
Congorilla	Mr. & Mrs. Martin Johnson	Aug.	7 72	July 16
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept.	18 74	Sept. 17
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar.	27 74	Apr. 9
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar.	20 82	Apr. 16
Down to Earth	Will Rogers-Irene Rich	Sept.	4 73	July 23
First Year, The	aynor-Farrell	July	31 80	July 23
Hat Check Girl	Sally Eilers-Ben Lyon	Sept.	25 64	Sept. 24
Man About Town	Warner Baxter-Karen Morley	May	22 76	June 4
Mystery Ranch	Geo. O'Brien-C. Parker	June	12 55	June 25
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug.	21 72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug.	14 75	Sept. 3
Rebecca of Sunnybrook Farm	Marion Nixon-R. Bellamy	July	3 80	July 16
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct.	16 80	Oct. 29
Society Girl	J. Dunn-P. Shannon-S. Tracy	May	29 74	June 18
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May	1 56	May 7
Week Ends Only	Joan Bennett-Ben Lyon	June	19 70	June 11
Woman in Room 13, The	Landi-Bellamy-Hamilton	May	15 69	May 28
While Paris Sleeps	McLagen-Helen Mack	May	8 67	
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct.	9 74	Oct. 8
Young America	Tracy-Kenyon-Bellamy	Apr.	17 70	May 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Onslow Stevens-Janet Chandler			
Call Her Savage	Bow-Kirkland-Todd-Rowland	Dec.	4	
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct.	30 74	Oct. 15
Handle With Care	Jas. Dunn-Boots Mallory	Dec.	25	
Pier 13	Joan Bennett-Spencer Tracy	Dec.	11	
Rackety Rax	Victor McLagen-Gretta Nissen-Nell O'Day	Oct.	23 75	Oct. 29
Robbers' Roost	George O'Brien-Maureen O'Sullivan	Dec.	18	
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov.	6	
State Fair	Janet Gaynor-Will Rogers			
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov.	27	
Too Busy To Work	Will Rogers-Marian Nixon	Nov.	13	
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	Nov.	20	

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct.	7 65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct.	28	
Gambling Sex, The	Ruth Hall-Grant Withers	Nov.	7	
Penal Code, The		Dec.	5	
Roar of the Jungle		Nov.	21	

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Comeback, The	Benny Rubin			
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1	
Gold	Jack Hoxie-Alice Day	Sept.	18	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1	
Law and Lawless	Jack Hoxie-Hilda Moreno	Oct.	30	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15	
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	1	
Via Pony Express	Jack Hoxie-Marceline Day	Nov.	15	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15	
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June	11	
Heart Punch	Marion Shilling-L. Hughes	Oct.	15	
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15	
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1	
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15	
Love in High Gear	Alberta Vaughn-H. Ford	May	1	
Midnight Morals	Beryl Mercer - Chas. Delaney-Gwen Lee	Aug.	1	
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15	
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1	
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15	
Widow in Scarlet	D. Revier-Kenneth Harlan	July	1	

Coming Feature Attractions

Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28	June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20	Sept. 10
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9	Apr. 23
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27	Aug. 20
Downstairs	John Gilbert	Aug.	6	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct.	15	Oct. 15
Grand Hotel	Garbo-John Barrymore	Sept.	11	Apr. 16
Huddle	Ramon Navarro-M. Evans	May	14	June 25
Kongo	Walter Huston-Lupe Velez	Oct.	1	
Letty Lynton	Joan Crawford-Montgomery	May	7	May 7
New Morals for Old	Robert Young-M. Perry	June	4	July 2
Night Court	W. Huston-P. Holmes-A. Page	June	4	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept.	17	July 9
Red Dust	Clark Gable-Jean Harlow	Oct.	22	Oct. 22
Red Headed Woman	Harlow-Chester Morris	June	25	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July	16	July 16
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	24	Oct. 22
Speak Easily	Buster Keaton	Aug.	13	Aug. 27
Strange Interlude	Shearer-Gable		112	Sept. 3
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2	Feb. 20
Unashamed	Helen Twelvetrees	July	2	July 23
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9	July 2
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16	Apr. 30
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30	May 21

Coming Feature Attractions

China Seas	Clark Gable			
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez			
Let's Go	William Haines-Madge Evans			
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro	Oct.	29	
Mask of Fu Manchu, The	Boris Karloff	Oct.	23	
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	8	Sept. 24
Prosperity	Dressler-Moran	Nov.	5	
Rasputin	Ethel, John and Lionel Barrymore			
Reunion in Vienna	John and Lionel Barrymore			
Son Daughter	Helen Hayes-Ramon Novarro			
Turn To the Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20	
Flames	Johnny Mack Brown	May	30	June 18
From Broadway to Cheyenne	Rex Bell	Sept.	10	
Girl from Calgary	Fifi D'Orsay	Sept.	24	
Honor of the Mounted	Tom Tyler	June	20	
Klondike	Thelma Todd-Frank Hawks	Aug.	30	Sept. 24
Law of the North	Bill Cody-Andy Shuford	May	30	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15	
Thirteenth Guest	Ginger Rogers	Sept.	3	Aug. 13
Vanishing Men	Tom Tyler	Apr.	15	
Western Limited, The	Estelle Taylor	Aug.	5	

Coming Features

Black Beauty		Dec.	20	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15	7 reels
Hidden Valley	Bob Steele	Oct.	10	6 reels
Lucky Larrigan	Rex Bell	Dec.	1	
Man from Arizona, The	Rex Bell	Oct.	21	6 reels
Man's Law	Lois Wilson-T. Von Eltz	Nov.	26	
Rangers Ride Again	Rex Bell	Dec.	15	
Strange Adventure	Regis Toomey-June Clyde	Nov.	25	7 reels
Trail's End	Bob Steele	Dec.	5	
West of Singapore		Dec.	31	
Young Blood	Bob Steele	Nov.	5	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	80	Oct. 8
Blonde Venus	Marlene Dietrich	Sept.	16 85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12 70	Aug. 6
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27 65	June 11
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5 80	July 30
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30 59	
Horse Feathers	Four Marx Bros.	Aug.	19 68	Aug. 6
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15 80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26 104	Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July	22 72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7 74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Irwin	July	1 68	June 18
Man from Yesterday	C. Colbert-C. Brook	June	25 70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June	10 78	June 18
Million Dollar Legs	Jack Oakie	July	8 64	July 2
Miracle Man, The	S. Sidney-C. Morris	Apr.	1 87	Apr. 30
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15 74	Apr. 16
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23 96	Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct.	14 70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23 72	Sept. 17
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct.	7 78	Sept. 24
Reserved for Ladies	Leslie Howard-Benita Hume	May	20 71	May 28
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2 72	Aug. 20
Sinners in the Sun	Carole Lombard-C. Morris	May	13 70	May 21
Sky Bride	Richard Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29 78	Apr. 30
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6 78	May 14
This Is the Night	Lili Damita-Chas. Ruggles	Apr.	8 82	Apr. 23
Thunder Below	T. Bankhead - C. Bickford-P. Lukas	June	17 69	June 25
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29 70	July 23
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22 74	May 14

Coming Features

Billion Dollar Scandal	Carole Lombard-Rbt. Armstrong			
Devil Is Driving, The	Edmund Lowe-Wynne Gibson			
Eleven Lives	Frances Dee-Randolph Scott			
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11	
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	28	
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28 73	Oct. 22
If I Had a Million	Frederic March-Sylvia Sidney-Gary Cooper-Wynne Gibson-Geo. Raft	Nov.		
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Bela Lugosi			
King of the Jungle	Frances Dee			
Lives of a Bengal Lancer, The	Fredric March - Gary Cooper-Richard Arlen			
Luxury Liner	Evelyn Brent-Sari Maritza-Zita Johann-Irving Pichel			
Madame Butterfly	Sylvia Sidney-Cary Grant			
No Man of Her Own	Clark Gable-Miriam Hopkins	Nov.	25 74	Oct. 8
Sign of the Cross	Fredric March - Elissa Landi-Claudette Colbert	Nov.		
Trouble In Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21 73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll			
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	15 70	Jan. 16
Fascination	Madeleine Carroll	Apr.	1 68	
Gables Mystery, The	Lester Matthews-Anne Grey	June	15 71	May 7
Her Strange Desire	Laurence Olivier	July	1 60	Aug. 13
Limping Man, The	Franklin Dyall	Aug.	1 55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept.	1 69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept.	15 70	
My Wife's Family	Gene Gerrard	Apr.	15 62	Mar. 26
Skin Game	Edmund Gwenn - Phyllis Konstam	June	1 70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug.	15 68	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8	
Ghost Valley	Tom Keene-Myrna Kennedy	May	13 54	
Westward Passage	Ann Harding	May	27 73	June 11
What Price Hollywood	Constance Bennett	June	24 88	June 18
Young Bride	Helen Twelvetrees (Reviewed under the title "Love Starved")	Apr.	8 76	Apr. 23

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	5 80	July 30
Bl'l of Divorcement	John Barrymore-Billie Burke	Sept.	30 76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12 80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19 70	June 4
Come on Danger	Tom Keene	Sept.	23	
Hell's Highway	Richard Dix	Sept.	23 80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler-Woolsey-Roscoe Ates	Sept.	2 74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17 66	June 11
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept.	9 78	July 30
Office Girl	Renate Muller-J. Hulbert	Apr.	8 83	July 2
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct.	14 77	Oct. 22
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6 73	May 7
Roar of the Dragon	Richard Dix-Gwili Andre	July	8 76	July 9
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29 79	May 14
Strange Justice	Marian Marsh-R. Denny	Oct.	7 74	Aug. 27
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29 94	May 28
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept.	16 73	Sept. 3

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace, The	Richard Dix			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding			
Conquerors, The	Ann Harding-Richard Dix	Nov.	18	
End of the World				
Goldie Gets Along	Lily Damita-Chas. Morton			
Hell Bent for Election	Edna May Oliver			
Just a Woman	Irene Dunne-Chas. Bickford			
King Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden	Nov.	4 ..70	Oct. 29
Little Women	Anita Louise-Dorothy Wilson			
Lucky Devils	Bill Boyd-Eric Linden-D. Wilson	Nov.	18	
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov.	18	
Men of America	Bill Boyd	Nov.	25	
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov.	15 ..52	Oct. 1
Penguin Pool Murder	Edna May Oliver			
Phantom Fame	Lee Tracy-Lupe Velez			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene	Nov.	25	
Rockabye	Constance Bennett-Joel McCrea	Nov.	25	
Secrets of the French Police	Gwili Andre-Frank Morgan	Nov.	11	
Sport Parade, The	Joel McCrea-Marian Marsh	Nov.	11	
Three Came Unarmed	Joel McCrea-K. Hepburn			
Topaze	John Barrymore			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Condemned to Death	Arthur Wontner	First Division	Sept. 15	65	July 23
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Galpar	Capital		91	Oct. 15
Goona Goona		First Division	Oct.	66	Aug. 27
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Love's Command	Dolly Haas	Tobis	Apr. 26	90	May 7
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15	66	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1	70	Apr. 23
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Ringer, The	Franklyn Dyall	First Division	Sept. 15	65	June 11
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13	82	Apr. 23
Scarlet Brand, The	Bob Custer		May 7		
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19	71	May 7
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Sniper, The		Amkino	Aug. 25	68	Sept. 3
South Sea Adventures		Principal Distr. Corp.	Mar. 31	50	Apr. 9
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27	92	Apr. 9
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Trapeze	Anna Sten	Protex	May 2	80	May 14
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Water Gypsies	Sari Maritza	Stanley		79	May 21

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come On, Tarzan	Ken Maynard	Sept. 25	61	
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lila Lee-Lowell Sherman	Oct. 13	83	
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	74	July 30
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28	57	May 28
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15	70	June 11
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	68	Sept. 17
Whistlin' Dan	Ken Maynard	Mar. 20	64	Mar. 26

Coming Feature Attractions

Between Fighting Men	Ken Maynard	Oct.	16	62
Death Kiss, The		Dec.	4	
Fargo Express	Ken Maynard	Nov.	20	62
Tombstone Canyon	Ken Maynard	Dec.	25	
Uptown New York	Jack Oakie-Shirley Grey	Nov.	13	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Mr. Robinson Crusoe	Douglas Fairbanks	Sept. 17	72	Oct. 1
Rain	Joan Crawford		85	Sept. 17
Scarface	Paul Muni	Mar. 26	95	May 28
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Cynara	Ronald Colman
Happy Ending	Mary Pickford
Happy Go Lucky	Al Jolson
I Cover the Waterfront	
Jade	(Made in Tibet and India)
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan 71
Masquerader, The	Ronald Colman
Perfect Understanding	Gloria Swanson

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Ralph Graves	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28	75	Mar. 19
Destry Rides Again	Tom Mix	Apr. 24	55	
Doomed Battalion, The	Tala Birell-Victor Carconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Night World	Lew Ayres-Mae Clarke	May 5	58	June 4
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2	68	July 23
Rider of Death Valley	Tom Mix-Lois Wilson	May 26	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10	75	Apr. 16
Stowaway	Fay Wray-Leon Waycoff	Apr. 11	50	Mar. 19
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Destination Unknown	Pat O'Brien			
Laughing Boy	Zita Johann			
Laughter in Hell	Pat O'Brien-M. Kennedy			
Men of the Mounted	Tom Tyler-Jacqueline Wells			
Mummy, The	Boris Karloff-Zita Johann			
Nagana	Tala Birell-Melvyn Douglas			
Oh Promise Me	Tom Mix-Ruth Hall			
Rebel, The	Vilma Banky-Luis Trenker			
S. O. S. Iceberg				
They Had to Get Married	Summerville-Pitts			

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Adopted Father, The	George Arliss			
Big Stampede, The	John Wayne	Oct.	8	
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent			
Hard to Handle	James Cagney-Mary Brian			
Haunted Gold	John Wayne-Sheila Terry	Dec.	17	
Illegal	Ivor Barnard			
I Am a Fugitive from a Chain Gang	Paul Muni	Nov.	19 ..90	Oct. 22
Ladies They Talk About	Barbara Stanwyck	Jan.	15,'33	
Match King, The	Warren William-Lili Damita	Dec.	3	
Parachute Jumper	Douglas Fairbanks, Jr.			
Radio Girl	Bebe Daniels			
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov.	12	
Telegraph Trail, The	John Wayne	Dec.	17	

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June	12 ..69	July 2
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept.	18 ..76	Aug. 20
Law of the West	Bob Steele	Mar.	20 ..58	Mar. 26
Man from Hell's Edges, The	Bob Steele	June	5 ..61	June 4
Racetrack	Leo Carrillo	June	5 ..78	
Riders of the Desert	Bob Steele	Apr.	24 ..59	May 28
Sign of Four, The	Arthur Wontner	Aug.	14 ..74	July 30
Son of Oklahoma	Bob Steele	July	17 ..55	
Texas Buddies	Bob Steele	Aug.	28 ..59	
Trailing the Killer	(Special)	Oct.	16 ..63	Oct. 15

Coming Feature Attractions

Breach of Promise	Chester Morris-Mae Clarke	Oct.	23 ..69	
Hypnotized	Moran and Mack	Nov.	6	
Tarnished Youth	Jetta Goudal	Dec.	18	

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Runing Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l.		72	Oct. 15
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Impassive Footman, The	Owen Nares	Asso. Radio-British		69	Aug. 13
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l.		71	Sept. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Love, Honor and He Pays	Jan. 14	9	Apr. 23
Wolf in Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars			
Soldier Old Man	Apr. 2		
What a Knight	Mar. 14		
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30		
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2	10	Apr. 30
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Phillppines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18	7	May 21
Duck Hunt	Jan. 28	7	Apr. 23
Grocery Boy, The	Feb. 3	1 reel	
Mad Dog, The	Mar. 5	7	May 21
Mickey in Arabia	July 20		
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
Famous Bird Case, The			
Pet Shop, The	Apr. 28		
Railroad Wretch	Mar. 23		
Stepping Stones	May 17		
SILLY SYMPHONIES			
Bird Store, The	Jan. 16	7	May 21
Busy Beavers, The		7	
SUNRISE COMEDIES			
His Vacation	Sept. 8		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27		
For the Love of Ludwig	July 24	19	
Giddy Age, The	Sept. 25	21½	June 4
Boudoir Butler, The	May 28	22	
Heavens! My Husband!	Mar. 6	30	Mar. 12
His Royal Shyness	Aug. 28	21	July 23
Speed in the Gay Nineties	Apr. 3	18	Mar. 26
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kiddin' Hollywood			
Kid's Last Fight, The			
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	
CAMEO COMEDIES			
Mother's Holiday (Fern Emmett)	Mar. 20	11	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Man Eating Sharks	Apr. 10	8½	June 11
Sea Going Birds	July 3	7	
COLUMNIST NEWSREEL			
Broadway Gossip		11	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27		
Old New York	Sept. 11	10	
GLEASON'S SPORT FEATURETTES			
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
HODGE-PODGE			
Bubble Blowers	Sept. 11	10	
Fury of the Sterm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20		
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30
Hollywood Luck	Mar. 13	21	Mar. 5
He's a Honey (Harry Barris)	Apr. 17	21	Apr. 9
Honeymoon Beach (Billy Bevan-Glenn Tryon)	Oct. 23	21	
Now's the Time (Harry Barris)	June 12	20	June 4
Ship A-Hooey (Glenn Tryon)	Aug. 7	22	
MACK SENNETT COMEDIES			
Alaska Love (Andy Clyde)	July 17	20	
Candid Camera, The (Granger-Pangborn)	June 19	19	Aug. 13
Divorce A La Mode (Raymond Hatton)	May 22	22	May 21
Line's Busy, The (Arthur Stone-D. Granger)	Apr. 24	19	
Neighbor Trouble (Stone-Granger)	Aug. 14	19	
Young Onions (Harvey-Granger)	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Hatta Marri (Harry Gribbon)	July 10	20	July 2
Spot on the Rug, The (Billy Bevan)	June 19	19	May 21
MERMAID COMEDIES			
Big Flash, The (Harry Langdon)	Nov. 6	22	Oct. 15
Tired Feet (Harry Langdon)			
OPERALOGUES			
Brahmin's Daughter, The			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13		
Mediterranean Blues	Apr. 17		
SPIRIT OF THE CAMPUS			
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	
Forty Thieves, The	Nov. 13		
Hook and Ladder No. 1	Oct. 30	6	
Mad King, The	June 26	6	July 23
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27		
Woodland	May 1	6	
Ye Olde Songs	Mar. 20	6	Mar. 12
TOM HOWARD COMEDIES			
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy Rolls His Own	Nov. 20		
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	9	
42 In the Gulanas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	
44 Havana Hol	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Rickshaw Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4		
56 Sicilian Sunshine			
57 Boardwalks of New York			
58 When in Rome			
59 Gorges of the Giants			
60 Railroad Rhapsody			
61 Mississippi Showboats			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
You're Telling Me	Apr. 16	19	
Wild Babies	June 18	17	

CHARLEY CHASE

Title	Rel. Date	Running Time Minutes	Reviewed
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Young Ironsides	Sept. 3		

FISHERMAN'S PARADISE

Title	Rel. Date	Running Time Minutes	Reviewed
Color Scales	Apr. 23	9	May 14
Trout Fishing	Apr. 2	9	

FITZPATRICK TRAVELTALKS

Title	Rel. Date	Running Time Minutes	Reviewed
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Cradles of Creed	Feb. 6	10	
Home Sweet Home	Jan. 9		
London, City of Tradition	Feb. 6	10	
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	

FLIP, THE FROG

Title	Rel. Date	Running Time Minutes	Reviewed
Bully	June 18	7	
Circus	Aug. 27		
Fire, Fire		6	Mar. 5
Milkman, The	Feb. 20	7	
Office Boy, The	July 16		
Puppy Love	Apr. 30	7	
Room Runners	Aug. 13		
School Days	May 14	7	
What A Life	Mar. 26	7	Apr. 23

LAUREL & HARDY

Title	Rel. Date	Running Time Minutes	Reviewed
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10	21	Oct. 15

ODDITIES

Title	Rel. Date	Running Time Minutes	Reviewed
Chili and Chills	Sept. 10		
Sea Spiders	Aug. 13	9	Oct. 29

OUR GANG

Title	Rel. Date	Running Time Minutes	Reviewed
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
Spanky	Mar. 26	20	Apr. 9

PITTS-TODD

Title	Rel. Date	Running Time Minutes	Reviewed
Alum and Eve	Sept. 24	18	Aug. 13
Old Bull	June 4	20	May 7
Red Noses	Mar. 19	21	Mar. 26
Seal Skins	Feb. 6	21	
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	

SPORT CHAMPIONS

Title	Rel. Date	Running Time Minutes	Reviewed
Athletic Daze	Mar. 26	10	June 11
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Lesson In Golf, A	Jan. 16	10	
Old Spanish Custom	Oct. 15	10	
Olympic Events	Mar. 5	10	May 28
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	
Timber Toppers	May 7	9	

TAXI BOYS

Title	Rel. Date	Running Time Minutes	Reviewed
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18		
No. 5	Dec. 16		
ONE REEL ACTS			
Babbling Book, The (Burns and Allen)	Mar. 11	10	May 7
Beyond the Blue Horizon (Vincent Lopez)	Apr. 1		
Breaking Even (Tom Howard)	Sept. 30		
Bridge It Is, The (The Musketeers)	May 13		
Bun Voyage (Lester Allen)	June 3		
Cheaper to Rent (Willie West & McGinty)	Sept. 19,'31	10	Apr. 23
Coffee and Aspirin (Solly Ward)	Apr. 8		
Hollywood Beauty Hints	July 15		
Ireno (Ethel Merman)	July 1		
Knowmore College (Rudy Vallee)	Apr. 15		
Meet the Winner (Tom Howard)	May 6		
Musical Doctor (Rudy Vallee)	Oct. 28	10	Oct. 1
Old Man Blues (Ethel Merman)	Mar. 18		
Old Songs for New (Technicolor)	Mar. 4	10	Feb. 20
Patents Pending (Burns and Allen)	Aug. 5		
Pro and Con (Tom Howard-Alan Brooks)	July 8		
Rhapsody in Black & Blue (Louis Armstrong)	Sept. 2		
Seat on the Curb, A (Hugh Cameron Arthur Aylesworth)	June 24	7	Aug. 13
Singapore Sue (Anna Chang)	June 10	10	Aug. 13
Switzerland (Lester Allen)	Apr. 29		
Ten Dollars or Ten Days (Eddie Younger and His Mountaineers)	July 22		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Those Blues	May 27		
Vincent Lopez			
Your Hat	Nov. 25		
Burns & Allen			
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionables — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June 17		
Down Among the Sugar Cane	Aug. 26		
Lillian Roth			
Just a Gigolo	Sept. 9		
Irene Bordoni			
Just One More Chance	Apr. 1		
Let Me Call You Sweetheart	May 20	1 reel	
Ethel Merman			
Oh, How I Hate to Get Up in the Morning	Apr. 22	7 May	7
Romantic Melodies	Oct. 21	1 reel	
The Street Singer			
Rudy Vallee Melodies	Aug. 5	1 reel	
Rudy Vallee			
School Days	Sept. 30		
Gus Edwards			
Shine On Harvest Moon	May 6	1 reel	
Alice Joy			
Sing a Song	Dec. 2		
James Melton			
Time On My Hands	Dec. 23		
Ethel Merman			
When It's Sleepy Time Down South	Nov. 11	1 reel	
Boswell Sisters			
Wait Till the Sun Shines Nellie	Mar. 4	1 reel	
You Try Somebody Else	July 29	10 June	25
Ethel Merman			
SCREEN SOUVENIRS			
No. 6—Old Time Novelty	Jan. 2	1 reel	
No. 7—Old Time Novelty	Jan. 30	1 reel	
No. 8—Old Time Novelty	Feb. 26	1 reel	
No. 9—Old Time Novelty	Mar. 25	10 Apr.	8
No. 10—Old Time Novelty	Apr. 22	1 reel	
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10 Oct.	15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19	1 reel	
Catch 'Em Young	Dec. 9	10 Oct.	15
Fighting Fins	Sept. 16		
Stuff on the Ball	Oct. 11		
Water Jamboree	Nov. 14	1 reel	
TALKARTOONS			
Admission Free	June 10		
A Hunting We Did Go	Apr. 29	1 reel	
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop's Blowout	Nov. 25	1 reel	
Betty Boop for President	Nov. 14	7 Oct.	1
Betty Boop Limited	July 1		
Betty Boop, M.D.	Sept. 2		
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Chess Nuts	May 13		
Crazy Town	Mar. 25	1 reel	
Dancing Fool	Apr. 8	1 reel	
Hide and Seek	May 27	7 Apr.	16
Kidnapping (Tent.)	July 1	1 reel	
Minnie the Moocher	Feb. 26	1 reel	
Cab Calloway			
Minding the Baby	Sept. 26	1 reel	
Robot, The	Feb. 5	1 reel	
Stopping the Show	Aug. 12		
Swim or Sink	Mar. 11	7 Apr.	16
TWO REEL COMEDIES			
All Sealed Up	Mar. 18		
Al St. John			
Arabian Shrieks, The	Mar. 4	22 Feb.	13
Smith & Dale			
Blue of the Night			Sept. 10
Bing Crosby			
Bridge It Is	May 13		
The Musketeers			
Courting Trouble	Oct. 28	2 reels	
Sennett Star			
Door Knocker, The	May 27		
Dunker, The	Apr. 1	19 May	7
Billy House			
Harem Scarem	June 10		
Al St. John			
Hawkins and Watkins, Inc.	July 8	22 Sept.	3
His Week End	May 13		
Johnny Burke			
Jimmy's New Yacht	June 3		
Light House Love	May 6		
Ma's Pride and Joy	Oct. 14	18 Aug.	27
Donald Novis			
Meet the Senator	May 20		
Mysterious Mystery, The	Feb. 12		
Johnny Burke			
Prosperity Pays (Tent.)	Nov. 4		
Rookie, The	Apr. 29		
Tom Howard			
Singing Plumber	Sept. 23		
Donald Novis			
Summer Daze	Apr. 15	20 May	14
Dane & Arthur			
Twenty Horses	Apr. 29		
Ford Sterling			
Up Popped The Ghost	July 22		
What Price Air	June 24	20 June	18
Tom Howard			

POWERS PICTURES, INC.

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control	Sept. 1	12	
(Capt. James A. Mollison-Amy Johnson)			
Land of My Fathers		9	
Land of the Shamrocks		10 Apr.	9
Light of Love	Oct. 15	9	
Mystery of Marriage, The		18 Apr.	9
Special Messengers		9 Mar.	26

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July 30	5½ Sept.	3
Bring 'Em Back Half Shot	Sept. 9	6	
Catfish Romance	Oct. 7	6	
Cat's Canary, The	Mar. 26	7	
Chinese Jinks	July 23	7	
Circus Romance	June 25	7	
Down in Dixie	Sept. 23	6½	
Farmerette	June 11	6	
Feathered Follies	Oct. 21	7	
Fly Frolic	Mar. 5	7	
Happy Pole	May 14		
Hokum Hotel	Nov. 18		
Magic Art	Apr. 25	7	
Nursery Scandal	Aug. 26	7	
Romeo Monk, A	Feb. 20	7	
Spring Antics	May 21	7 May	21
Stone Age Error	July 9	7½	
Venice Vamp	Nov. 4		
Wild Goose Chase, The	Aug. 12	7 Aug.	6
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar. 21	19	
FRANK McHUGH COMEDIES			
Extra, Extra	Apr. 4	20 May	7
News Hound, The	Jan. 25	20	
Pete Burke, Reporter	June 13	20	
Promoter, The	May 30	17 June	4
GAY GIRL COMEDIES			
Gigolettes	May 23	18	
Only Men Wanted	Feb. 8	20	
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar. 12	9	
Flying Leather	Feb. 27	8	
Slim Figuring	Feb. 6	10	
Uncrowned Champion	Nov. 30,'31	10	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov. 28		
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19 May	21
Two Lips and Juleps	Sept. 9	20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June 28	20 May	21
Golf Chump, The	Aug. 5	20 Aug.	13
Mother-in-Law's Day	Apr. 25	20	
Parlor, Bedroom and Wrath	Oct. 14	20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb. 29	18	
Doomed to Win	Dec. 21,'31	10	
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr. 11	17 July	2
Perfect 36	June 20	17	
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June 18	9	
Empire of the Sun	Apr. 25		
Malaysia	Nov. 15		
Paris	Sept. 30	10	
Second Paradise	Mar. 19	9	
Shanghai	May 23		
Singapore	Aug. 5	9	
Wild New Guinea	July 23	9	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	
The Rink	Nov. 11		
CHARLES "CHIC" SALE SERIES			
Hurry Call, A	Mar. 12	16	
Many a Slip	Dec. 19,'31	19	
Slip at the Switch, A	Apr. 16	18 May	7
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug. 12	20 Aug.	13
Millionaire Cat, The	Oct. 21	21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	
Just a Pain in a Parlor	Aug. 26	20	
HEADLINER SERIES			
House Dick, The	Oct. 17,'31	18	
Jimmy Savo			
Jitters, the Butler		22 Aug.	20
Clark and McCullough			
Shampoo, the Magician	Nov. 25		
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr. 16	11 Apr.	30
Endurance Flight	Feb. 13	20	
Secretary Preferred	Mar. 26	11 May	14
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May 16,'31	21	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18 Aug.	6
Mickey's Golden Rule	June 4	19	
Mickey's Holiday	Mar. 5	19	
NED SPARKS SERIES			
When Summons Comes	Feb. 20	18	
NICK HARRIS DETECTIVE SERIES			
Self Condemned	Feb. 27	20 Apr.	9
ROSCOE ATES SERIES			
Never the Twins Shall Meet	Feb. 13	20	
Use Your Noodle	Oct. 31,'31	20	
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
In the Bag	Mar. 26	7	
Joint Wipers	Apr. 23		
Jolly Fish	Aug. 19	6	
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Rabid Hunters	Feb. 27	7	
Redskin Blues	July 23	7	
Rocketeers	Jan. 30	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7 May	21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10 July	30
CAPITAL			
Japanese Rome		10 Mar.	5
Isle of Isolation		10 July	30
CENTRAL FILM			
In Old New Orleans		May	28
Syria		May	21
FEATURETTES, INC.			
A Night in the Jungle		10 Apr.	30
Holy Men of India		10 May	7
IDEAL			
Evolution		28 Sept.	3
LOUIS SOBOL			
Newsreel Scoops		9 Mar.	19
MARY WARNER			
The Mozelle		9 Oct.	15
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19 Apr.	2
PRINCIPAL			
Cock-Eyed Animal World		35 July	23
Get That Lion		29 Aug.	27
Killing the Killer		11 July	30
Mexico		43 June	11
Isle of Peril		32 July	16
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22 June	11
German Students on a Ramble Through Greece		11 Mar.	26
Last Pelicans in Europe		10 May	7
Secrets of an Eggshell		13 Mar.	26
Steel		10 May	21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
Mickey's Nightmare	Aug. 5	7½ Oct.	8
Mickey's Revue		7 Oct.	1
Touchdown Mickey	Sept. 21		
Trader Mickey	Aug. 26	7	
SILLY SYMPHONIES			
Bears and Bees	July 15	6½	
Bugs In Love	Oct. 7	7	
Flowers and Trees	Sept. 9	8 Oct.	15
Just Dogs	Aug. 12	7	
King Neptune		7 Oct.	29
Wayward Canary, A			

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 26	7 Apr.	23
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7 June	25
Clown, The	Dec. 21,'31	6 Jan.	16
Day Nurse	Aug. 1	1 reel	
Fisherman, The	Dec. 7,'31	7 Jan.	9
Foiled	Apr. 25		
Grandma's Pet	Jan. 18	8 June	4
Great Guns	Feb. 29	1 reel	
Jungle Jumble, A	July 4	1 reel	
Let's Eat	Apr. 25	7 Apr.	30
Making Good	Apr. 11	7 July	23
Mechanical Cow	Jan. 4	Jan.	30
Mechanical Man	Feb. 15	1 reel	
Oh, Teacher	Feb. 1	1 reel	
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
Winged Horse	May 9	1 reel	
Wins Out	Mar. 14		
POOCH CARTOONS			
Athlete, The	Aug. 29	8 Sept.	10
Butcher Boy, The	Sept. 26	7 Sept.	17
Crowd Snores, The	Oct. 24	1 reel	
Underdog, The	Nov. 7	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec.	16,'31	16 Jan. 2
No. 5—The Red Shadow	Jan.	20	2 reels
No. 6—Circus Showup	Feb.	17	18 Feb. 6
SPORT REELS			
Basket Ball Reel No. 2.... Doc Meanwell	Dec.	28,'31	1 reel
Basket Ball Reel No. 3.... Doc Meanwell	Jan.	4	1 reel
Notre Dame Football			
Developing a Football Team.. Pop Warner Football	Nov.	2,31	10
Fancy Curves .... Babe Ruth No. 4	Mar.	7	1 reel
Just Pals .... Babe Ruth No. 2	Feb.	22	1 reel
Over the Fence.... Babe Ruth No. 5	Mar.	14	1 reel
Perfect Control .... Babe Ruth No. 3	Feb.	29	9 May 14
Running with Paddock.... Chas. Paddock	Apr.	11	10 Apr. 23
Slide, Babe, Slide.... Babe Ruth No. 1	Feb.	15	1 reel
Victory Plays .... Tilden Tennis Reel	May	2	9 May 7
STRANGE AS IT SEEMS SERIES			
No. 18—Novelty	Apr.	18	9 May 14
No. 19—Novelty	May	16	1 reel
No. 20—Novelty	July	18	1 reel
No. 21—Novelty	Aug.	22	1 reel
No. 22—Novelty	Sept.	19	1 reel
No. 23—Novelty	Oct.	17	1 reel
No. 24—Novelty	Nov.	14	1 reel
UNIVERSAL BREVITIES			
Dr. Jeykil's Hide	Sept.	26	9 Oct. 1
Good Old Days, The	Nov.	21	1 reel
Greeks Had No Words for Them, The	Oct.	24	1 reel
Runt Page, The	Apr.	11	1 reel
Unshod Maiden, The	Apr.	18	1 reel
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July	28	2 reels
Around the World in 18 Minutes	June	15	18
Dancing Daddies .... E. Lambert			17 May 21
Doctor's Orders	June	29	2 reels
Hollywood Kids	July	13	2 reels
Foiled Again	June	1	2 reels
Hollywood Handicap, A	Aug.	10	2 reels
In the Bag	Apr.	5	21 Mar. 26
Eyes Have It, The.... Slim Summerville	Mar.	9	2 reels
Marriage Wow, The.... Bert Roach	Apr.	20	16 Mar. 26
Meet the Princess .... Slim Summerville	May	4	17 Apr. 16
Monkeyshines .... Daphne Pollard	Mar.	23	2 reels
Robinson Crusoe & Son... Lloyd Hamilton	Feb.	24	2 reels
(1932-33 SEASON)			
Boys Will Be Boys.... Frank Albertson	Nov.	30	2 reels
Finishing Touch .... Skeets Gallagher-June Clyde	Oct.	19	2 reels
Hesitating Love .... L. Fazenda-M. Prevost	Nov.	16	
Kid Glove Kisses .... Slim Summerville	Sept.	21	
Lights Out .... James Gleason	Dec.	14	
My Operation .... Vince Barnett-June Clyde	Dec.	28	
Officer, Save My Child.... Slim Summerville	Nov.	2	2 reels
Union Wages .... Louise Fazenda	Aug.	31	20 Sept. 17
Who, Me .... Frank Albertson	Sept.	7	2 reels
Yoo Hoo! .... James Gleason	Oct.	5	21 Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg.... Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor.... Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong.... Richy Craig, Jr.		18	May 28
No. 9—The Toreador .... Joe Penner		17	May 7
No. 10—On Edge .... Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest.... Thelma White and Fanny Watson		2 reels	
No. 12—In the Family.... Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home.... Jack Haley			
No. 2—Here, Prince.... Joe Penner			
No. 3—You Call It Madness.... Richy Craig, Jr.			
No. 4—Hey, Pop .... Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn.... Jack Haley			
No. 6—The Run Around.... William Demarest			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive.... Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up .... Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed.... Billy Hayes-Dave Gorcey		9	
No. 4—Detectives .... Billy Hayes-Dave Gorcey		9	Mar. 5
No. 6—His Honor, Penrod.... Billy Hayes-Dave Gorcey		9	Mar. 19
No. 7—Hot Dog....		1 reel	
No. 8—Penrod's Bull Pen.... Billy Hayes-Dave Gorcey		1 reel	

Title	Rel. Date	Running Time Minutes	Reviewed
BROADWAY BREVITIES			
No. 3—Footlights		19	Jan. 16
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover.... Jack Haley		19	Feb. 13
No. 6—Subway Symphony		18	Mar. 26
No. 7—Sea Legs		19	Apr. 23
No. 8—Absentminded Abner		2 reels	
No. 9—A Regular Trouper.... Ruth Etting		19	July 23
No. 10—A Mail Bride.... Ruth Etting		18	June 4
No. 11—Artistic Temper.... Ruth Etting			
No. 12—What an Idea.... Harriet Hilliard		18	June 25
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Moonbeams			
No. 6—Poor Little Rich Boy			
HOW TO PLAY GOLF— BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
No. 2—Rambling Round Radio Row			
No. 3—Rambling Round Radio Row			
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
MELODY MASTERS			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic.... Benny Meroff and His Band		8	
No. 6—Up on the Farm.... Henry Santrey and His Band		1 reel	
No. 7—Pie, Pie, Blackbird.... Eubie Blake and Band-Nina Mae McKinney		9	Apr. 23
No. 8—Music to My Ears		9	June 25
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears.... Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage.... Small's Paradise Band			
No. 4—The Lease Breakers.... Aunt Jemima			
No. 5—The Yacht Party.... Roger Wolfe Kahn's Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 9
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was In the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They Are, The.... Primo Canera		2 reels	
Gypsy Caravan .... Martinelli		1 reel	
Handy Guy, The .... Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The.... Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital		18	
Clarence Whitehill			
ONE-REEL COMEDIES			
Baby Face .... Victor More			
Bitter Half, The.... Ann Codde		9	Feb. 13
Military Post, The .... Roberto Guzman			
No-Account, The .... Hardie-Hutchison			
No Questions Asked.... Little Billy			
Second Childhood		7	Dec. 26,'31
Strong Arm, The .... Harrington-O'Neill			
Travel Hogs .... Hugh Cameron-Dave Chasen		9	Nov. 26,'31
ORGAN SONG-NATAS			
For You .... Organ-Vocal		1 reel	
Say a Little Prayer for Me .... Organ-Vocal		1 reel	
When Your Lover Has Gone .... Organ-Vocal		1 reel	

Title	Rel. Date	Running Time Minutes	Reviewed
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It.... Edgar Bergen		10	Dec. 12,'31
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie.... Marjorie Beebe			
No. 4—High School Hoofer.... Hal Le Roy		10	Jan. 9
No. 5—Free and Easy.... Edgar Bergen			
No. 6—Cigars, Cigarettes.... Marjorie Beebe		10	Mar. 26
No. 7—The Movie Album		10	Mar. 26
No. 8—The Wise Quacker.... Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7
No. 10—Campus Spirit, The.... Douglas Stanbury and N. Y. U. Glee Club		9	May 21
No. 11—Napoleon's Bust.... Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Love Thy Neighbor			
No. 2—Nickelette			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—You're Killing Me			
No. 6—Around the World in 8 Minutes		8	Aug. 20
No. 8—King Salmon			
SPORTSLANT SERIES— TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING		1 reel	
No. 1			
No. 2			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two			
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The.... Frank McGlynn, Jr.-Mary Murray			
For Two Cents .... De Wolf Hopper			June 6,'31
Freshman Love .... Ruth Etting			
Old Lace .... Ruth Etting			
Politics .... George Jessel		18	Jan. 30
Regular Trouper, A.... Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportation of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Streets of the World		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier .... Creighton Chaney	Sept. 2		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery .... Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 16
Detective Lloyd .... Jack Lloyd	Jan. 4		Jan. 16
Heroes of the West.... Noah Berry, Jr.	June 20	18 (each)	June 18
Jungle Mystery .... Tom Tyler	Sept. 12		
Lost Special .... Frank Albertson	Dec. 5		

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— N. Y. *World-Telegram*



NIGHT *after* NIGHT

WITH
GEORGE RAFT CONSTANCE CUMMINGS
WYNNE GIBSON MAE WEST
ALISON SKIPWORTH

DIRECTED BY ARCHIE MAYO ••• FROM A STORY BY LOUIS BROMFIELD

A Paramount Picture

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

DIVIDENDS of DEPRESSION

KENT PLAN GOES TO FINAL CONFERENCE

Vol. 109, No. 7 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* November 12, 1932

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and win some of the $200 Prize Money!

DRESSLER MORAN

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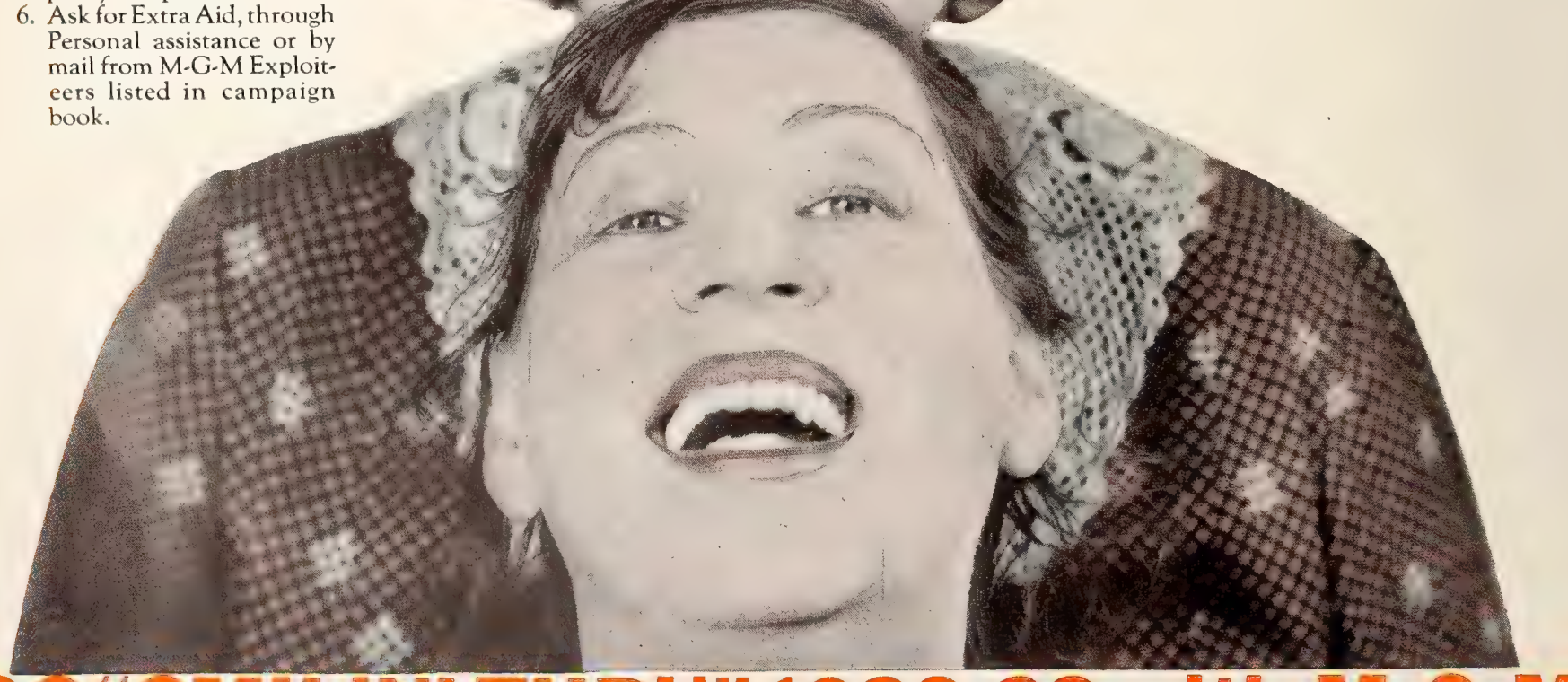


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1. $200 in prizes for best promotion campaign on "Prosperity." 1st prize, $100; 2nd prize, $50; 3rd prize, $30; 4th prize, $20.
2. In case of ties, duplicate prizes will be awarded.
3. Campaigns must be fully documented with proofs of activities, not merely a list of them.
4. Contest ends January 15th, 1933.
5. Send your campaign to "Prosperity Contest Editor", 1540 B'way, N.Y. C.
6. The judges are: "Chick" Lewis, M. P. Herald; Epes Sargent, Variety; Jack Harrower, Film Daily; Red Kann, M. P. Daily.



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TODAY

Warner Bros'. World Premiere of World Importance!
In 207 Ace Theatres Day and Date with Broadway!

"I AM A FUGITIVE FROM A CHAIN GANG"

with PAUL MUNI



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THANKSGIVING DAY

WARNER BROS. WILL GIVE YOU THE PERFECT THANKSGIVING SHOW!



JOE E. BROWN in "YOU SAID A MOUTHFUL"

with GINGER ROGERS—"FARINA" of Our Gang—and an oceanful of Gorgeous Bathing Beauties. Loaded with "IT" appeal—kid appeal—and "guffaws as broad as the star's facial cavity," says Hollywood Herald. A First National Picture.

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EDWARD G. ROBINSON in "SILVER DOLLAR"

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NO!
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W-W-WHAT'S THAT? WHERE IS IT PLAYING?
RIGHT OVER THERE!
CLARA BOW
IN CALL HER SAVAGE
FOX PICTURE
BILL PAUSE

(Adv.)

NOV 11 1932
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MOTION PICTURE HERALD

Vol. 109, No. 7 — November 12, 1932

NOW FORWARD!

WRITING while the tabulators are still at work on the finals, it would appear certain that the presidential election has revealed a tremendous majority with minds made up and in agreement. Nothing should more certainly conduce to renewed public confidence than the fact that what such a large majority desires is brought about, and it has been contended on all sides by all experts that public confidence has been the need of the day for recovery. In that light it would appear reasonable to expect our world to look and perhaps even to be considerably brighter.

There are, also, some more immediate technical and interior reasons for anticipation that the box office will show an upturn as the aftermath of the election. Mr. Charles E. Lewis, exhibitor and editor of our Round Table section, took the pains to make a personal study of campaign influences on the attendance of thirty threatres in the metropolitan area from Westchester County to Long Island and returned with a dismaying report of devastating increases of radio listeners at the very hours when performances were in progress. Reports to the Theatre Receipts department show a decline for last week.

The campaign was full of showmanship, competitive showmanship and entertainment—not the best entertainment, but free and entertaining never the less. The radio set has for weeks been keeping motion picture patrons away from the box office, at home and in social groups listening to the orators, the spellbinders, the promisers and the combatants. Nightly billings of such names as Mr. Herbert Hoover, Mr. Alfred Emanuel Smith, Mr. Franklin Delano Roosevelt and Mr. Owen D. Young, with all of the expressed and implied issues and all the vast flood of newspaper attention, constitute serious competition for any array of names and plays that Hollywood might muster. It may be remarked that on several occasions they were considerably louder and funnier than several motion pictures of the season.

This, it would seem from study of current conditions, is the time to sell the public back to the box office.

TOO DAMN BIG

THE great experimental evolutionary processes of nature once produced a dinosaur a half a block long. It took so long for his tail to respond to what his brain had decided that his enemies got him. He isn't any more. The Pawlonia tree will grow eight feet high from seed in one season, and usually winter kills back seven feet. A king in Cambodia worked 600,000 subjects fifty years building a memorial sculpture wall miles upon miles long, and now the archeologists can't find the king's name. Thomas A. Edison decided to short-cut all the processes of metallurgy by running iron ore through a mill and breaking the ferrous oxide molecule so magnets could extract the pure iron. He built the world's most stupendous rock-crusher, delivering million ton wallops. They nearly broke Edison, but they didn't bust the tiny molecule. There's an office building in New York so big that it could house the whole of any one of several considerable American cities. More than half of its lofty space is at present useful only for jumping off purposes. D. W. Griffith made the world's biggest picture, "The Birth of a Nation," and then reached out to make the super-greatest, resulting in "Intolerance," which was so big it had to have four stories in it. Griffith paid for it. The world's biggest motion picture theatre was built in New York and did well until everybody had seen the world's greatest theatre. The receivers got it. The world's biggest circuit of motion picture theatres was put together. Now they are taking it apart. The moral, if any, is that the biggest always busts the best.

THE KENT PLAN

WHAT may be termed the "Kent Plan," relating to the readjustment of relations between the producer-distributor corporations and the exhibitors, appears now to be approaching enough acceptance to become the basis for the internal remedy of many of the industry's internal ills. About individual points of the proposals which make up Mr. Sidney Kent's method there may be some debate, but of the spirit and intent there can properly be none.

Mr. Kent's outline acknowledges the mutuality of interest which must be more than a theory if the industry is to escape further turmoils, delaying yet further the devotion of its complete resources to rehabilitation and reconstruction. The motion picture has quite enough problems in dealing with the public against a multiplicity of competitions, without creating difficulties for itself.

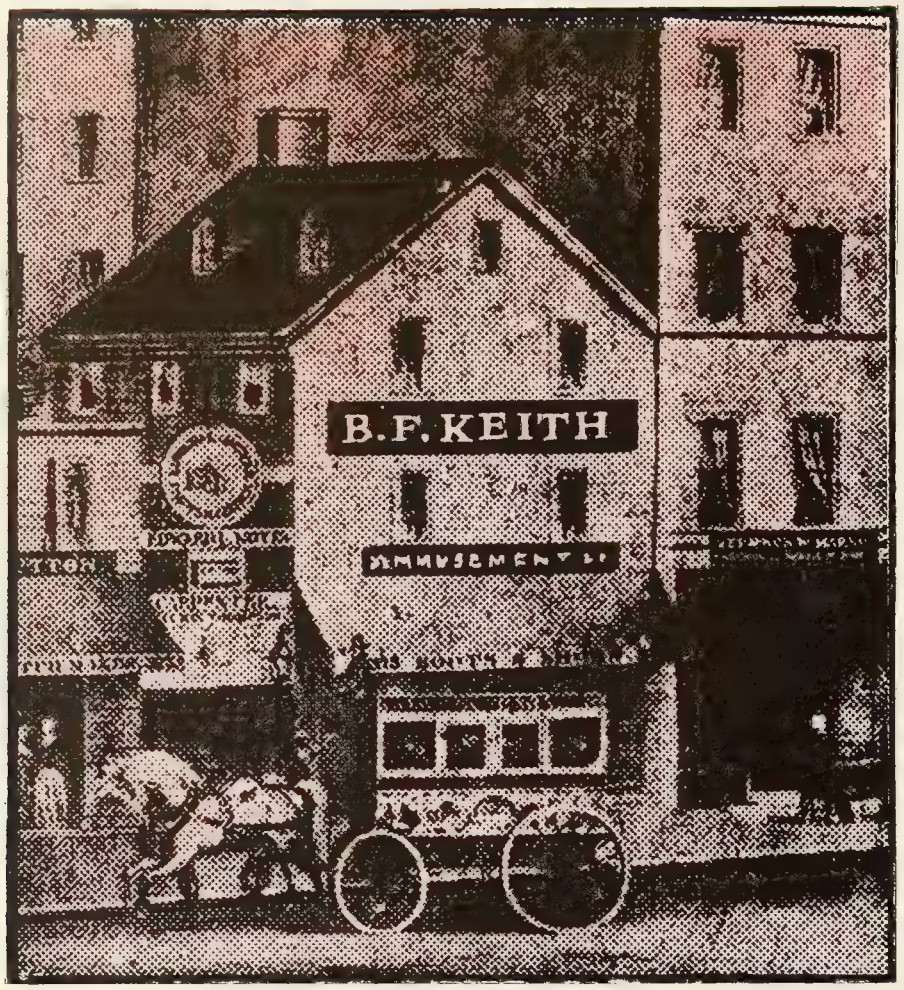
Some weeks ago in these pages Mr. Martin Quigley discussed the then projected resort of exhibitor organizations to campaigns for governmental intervention as warranted only in extremity. The motion picture can not afford a war. Bargaining is a normal and healthy activity of business, but bargaining is business only so long as it recognizes the rights of both parties to life, liberty and pursuit of profits.

△ △ △

Now that Mr. William Beebe, the submarine naturalist, can go a half a mile down into Davy Jones' locker, and salvaging divers can work somewhere in the vicinity of a hundred salty fathoms below, the motion picture camera has a new world of adventure to record for us. The whole face of the earth has been photographed but what lies under a full three-quarters of it, the portion covered by the sea, is largely as unknown as the other side of the moon. Many a romantic secret sleeps in the deep where the angel fish play between the ribs of bullion laden galleons on the Spanish Main and doubtless somewhere along the wild west coast of Ireland there are chapters of Armada history yet to come up out of cold green waters. So, too, in the Mediterranean. Somewhere down there is the next conquest of the camera.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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SKYLINES OF 50 YEARS

FIFTY years ago B. F. Keith opened a "variety show" in a store room in Boston. In 1896 the Keith theatre began to present Edison pictures, projected with an Armat Vitascope, supplied by Raff & Gammon of New York, agents. Now RKO, the successor, heir and assign of the great mechanism of amusement enterprises which has come into being in the intervening half a century, from the germinal Keith project, is celebrating a golden anniversary. Meanwhile, the enterprise in its ramifications includes a coast-to-coast circuit of theatres, a motion picture producing and distributing concern, a close kinship with the newer art of the air and National Broadcasting Company, and again, at this end of a half century, the little amusement project started in the Boston store is jutting up into the sky in the steel and stone towers of the Radio City at Rockefeller Center, with its new RKO-Roxy Theatre in all its bravery of modernism.

Terminals of a 50-year span: Above is an old newspaper print of the birthplace of B. F. Keith vaudeville, forerunner of Radio-Keith-Orpheum. Below is an architect's sketch of Radio City, showing the garden atop International Music Hall, and RKO and RCA buildings in the background.



KENT PLAN TO SETTLE EXHIBITOR PROBLEMS IN FINAL CONFERENCE

Program Calls For Standard Contract and Restoration of Voluntary Arbitration and Film Boards of Trade

The motion picture industry is on the eve of readjusting the machinery of exhibition and distribution by adopting an entirely new program intended to create amicable relations between buyer and seller and thereby meet today's most serious problems. As the most important development in a decade or more in the field of distribution the proposed new modus operandi would, its exponents believe, immediately alleviate, if not entirely eradicate, the socalled "evils" and "ills" over which exhibitors and distributors have been at odds for years.

Sidney R. Kent, president of Fox Film and in effect "spokesman of the industry," and leaders of the two important national exhibitor units, were grouped on Wednesday about a table in New York at work on the final stages of a project for reform which is all-embracing. It includes:

Adoption by distributors of a standard form of contract as an alternative to the many individual agreements now in use It would provide for additional product cancellation and relief in other phases of exhibition.

Voluntary arbitration as a part of the contract and wherever requested by the exhibitor in lieu of the present system of settling disputes in court.

Re-establishing the Film Boards of Trade in their status of former days.

Settlement of major trade disputes through a "Supreme Court" of the industry.

Revamping of local zoning and protection systems.

Eventual establishment of a selling plan which automatically would adjust the exclusive run situation. A flexible admission basis.

The effects of such a program are of double importance because of the current movement toward decentralization, launched recently by John Hertz of Paramount, and pointing toward a wider expansion of independent theatre interests.

Authors of the project see in its adoption by all industry factions a complete cessation of the hostile moves launched jointly by Allied States Association and the Motion Picture Theatre Owners of America in Chicago last September and, of more importance, possibly the beginning of a new economic era in the business.

Spurred on by decision of the exhibitor organizations to campaign for federal regulation, Mr. Kent, who said he was acting personally and for Fox alone, invited the leaders of the exhibitor units to talk over things. They met at the Union League Club in New York October 22 and at the Hotel Carlton in Washington October 29 to secretly discuss the program. The conference resulted in what virtually represented oral agreement by exhibitors to accept most of the proposals of Mr. Kent. Final meetings in New York beginning this Wednesday were called to reduce the discussions to a signed and sealed compact.

A new subcommittee of Allied and MPTOA, and Abram F. Myers, general counsel for Allied, includes Nathan Yamins and Jay Emanuel for MPTOA, and Edward G. Levy for Allied.

Exhibitors are meeting with Mr. Kent at his suggestion and it remains for them to accept or reject his proposals. Upon their decision depends the future of the legislative campaign launched at Chicago and supposed to take form at exhibitor mass meetings in Chicago November 28 and in New York December 1. Abandonment of the proposed mass meeting, is expected to follow successful conclusion of the negotations.

Commenting on the present conference, Mr. Lightman said: "Our organization (MPTOA) always advocated a constructive program and it is obvious that such a progmam is just as acceptable to us now. I take the personal position that if the current negotiations can be concluded successfully with any one company, or more, it will meet with the entire approval of our membership. It is foolish to say such a program is impossible, because it is not, if distributors desire to go along with us. Whether they intend to do so remains to be seen during the week."

It appears, then, that MPTOA is ready to drop the federal legislative platform if a reform agreement can be negotiated with distributors immediately. Mr. Lightman's statement also seems to imply that the situation must be ironed out at once or the anti-distributor program

Industry's Own 'Supreme Court' Proposed; Would Revamp Protection, Adopt Selling System with Flexible Admissions

adopted at Chicago will continue to have the support of the MPTOA. Although the reaction of Allied to the program is not known, it is assumed that the forces led by Mr. Myers and W. A. Steffes, Allied's president, will fall in line and discontinue the long fight which they have waged for Government intervention and a corrective measure. It will be recalled that in a statement issued in Chicago in September at the first get-together of Allied and MPTOA Mr. Lightman and Mr. Steffes jointly warned that a campaign for Government control would be adapted as "a last resort."

If an agreement is not reached, an exhibitor leader said this week, all hopes for conferences will be abandoned immediately and exhibitors will resort to efforts to obtain legislative relief as outlined at Chicago. Rumors of dissension within the exhibitor organizations over further "compromise" meetings are in circulation and are said to have originated with the refusal or inability of Mr. Kent to tell them whether or not he was authorized to speak for all distributors or solely for his own company. H. M. Richey, of Michigan, an Allied member of the Chicago joint committee, said the original program submitted by Mr. Kent was unsatisfactory as far as Allied is concerned. However, Mr. Kent said he launched the project individually and indicated it would not commit distributors other than Fox, since he was not acting officially for the MPPDA, or as the official representative of any other company. It is understood that confidential conferences have been held recently at which he presented the program to representatives of all corporations. This was confirmed by Mr. Kent Monday when he said: "I told members of the Hays organization at last week's meeting that I believed this program represented a means to an amicable settlement of industry affairs and that it is a way to make peace with exhibitors." It was learned this week that at first Warners and MGM disapproved of certain phases of the project, but since then Warners has fallen into line and MGM is on the verge. In any event, Mr. Kent already has said Fox will adopt the program regardless of the decision of other companies.

The sponsors of the project were deeply concerned Monday and Tuesday by reports that the pronouncement of Fox's attitude by Mr. Kent to MPPDA members was actuated by or resulted in internal controversy or defiance within the Hays organization. Mr. Kent denied this.

Recognizing that they are in a better position than ever before to solidify the industry, and at a time when it is sorely needed in order to better economic conditions, executives of the leading corporations will, it is understood, take the current matter out of the hands of their attorneys, who heretofore have stood in the way of contract adoption. They will negotiate the agreements directly with representatives of exhibitors. Feeling between exhibitors and the legal staffs of distributors runs high. Several weeks ago theatre owners charged the attorneys by procrastinating had blocked adoption of a standard contract. It is generally believed in distributor quarters that the Kent program, said to be favored by nearly all parties, is the most liberal ever submitted to exhibitors and that its successful operation would settle major differences.

The series of events which led up to the

(*Continued on page 17*)

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DIVIDENDS OF DEPRESSION

WE are now well into the most acutely product-conscious season that the motion picture has encountered since the coming of sound. It is no mere burbling of optimism when it is observed that never before has the production machine—Hollywood, if you please—done so well. We are screening these days the fruits of prodigious effort, effort made in a new consciousness of necessity written in the stark letters of the depression mood. No miracle pictures have appeared, but there are many good ones. Also these better pictures are reasonably well spread across the production map.

Obviously enough the motion picture's problems are not yet solved, but this is an impatient industry, much given to intolerances of judgments between its branches, so we hear always a very great deal about what is wrong and very little indeed about what is right.

With as much velocity as is to be expected, or is possible, of so large and complex a mechanism as the motion picture production-distribution-exhibition organization we are building anew the industry these days, and building upon the stable elements, the surviving values that have persisted like good foundations and walls in a fire. The process is not quite as conscious, not as sharply planned as it might be, because it is so painfully difficult and unpleasant to write off the dream castles of '29. But those dream structures are week by week writing themselves off by the inevitable process of disintegration. As their decay becomes more obvious it becomes easier for the accountants to make the final entries which mark the spot on the ledger when the fading of the fictions of yesterday was acknowledged.

Here and there men are going down with their dreams. And here and there men have awakened in the ruins of their castles in Spain and are now to be seen striding out to start anew, carrying only the tools of their craft and an experience enriched by the discovery that their fortune and future is in their ability to work. Self-contented complacent assurance is not nearly so abundant these days as it was some three years ago. The man who knew it all and sat with the ready answer on his lips could have been seen, or if not seen at least located, in any motion picture office in '29. That man cannot be found today.

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That has brought us to the more wholesome condition of now, when ensconced authority and fiat law enunciated by the mighty has had to yield to the more natural and permanently progressive policy of "let's try."

The motion picture rode itself into disaster clad in the tinsel armor of an outworn success. The chieftains of that march can no longer thunder down the questionings of newer ideas with their massive authority. They cannot say "I am right because I've made ten million dollars." All too ready is the answer, "And where did you put them, where are they now?"

As is so often observed in these pages, all the real values of the motion picture exist as truly, as potently, today as ever, and on those values and indestructible abilities and powers the industry is today rebuilding. The process is more rapid than the superficial judgments of the moment will admit. It is natural enough that this should be so because the builders are busy with their work, taking tentatively, experimentally, the steps by which progress is to be had, not proclaiming much as they go, while the vociferations accompanying the fall of the dream castles continue to echo about. Some added assurance may be enjoyed now by carefully recognizing them as laments, not law.

These processes are in evidence, if one will be patient enough to look for them, everywhere in the industry. In Hollywood, for instance, that Hollywood which distributor and exhibitor alike have had so continuously on the fire of criticism for the year past, there are today at work all manner of constructive new efforts, revealing a new consciousness of responsibility and of opportunity. New men representing new ideas are being given quite as much of an opportunity as any one could hope for, even if not as much as one might ask. There are young men directing who were classified as idealistic radicals of the Greenwich Village fringe a half a dozen years ago. In somewhat less than key positions, but in important posts close to them, are many young men from among whom the executive production chiefs of the morrow will emerge, and among them are several who give promise because they do not know "so many things that are not so."

And it is not to be hastily assumed that the issues between the masters of the Castles in Spain days of '29 and the experimenting founders of the coming new order are entirely

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All the real values of the motion picture exist as values and indestructible abilities and powers the most of those who are the builders of the industry

» » » by TERRY RAMSAYE

issues among men and corporations. Very often in fact they are issues within the man himself. The write-offs at hand are being demonstrated quite as much in states of mind as in individuals. The ability to write off a state of mind in behalf of a new, or newly recognized, state of facts is incidentally a considerably better index of age than a count of the years. Some of the oldest men in this industry are its youngest in these terms. Fortunately, most of the builders of the industry through the rise of the feature are yet fit to be contributors to the work of now.

Nor do all these observations have to be made anonymously or in terms of vague generality. The steps of the new order are being made by readily identifiable men and organizations. Without any endeavor in this chatting moment to be exhaustively complete, we can point, for example, to certain developments in Universal, where Carl Laemmle, Jr., has within the year risen to full stature alongside his father. The son of the founder is making himself a conspicuous exponent of new ideas. Part of it has been said in productions of important success in their departures from traditional pattern, and more recently in vigorous expression of design, as young Mr. Laemmle's declaration, within the fortnight, for a sharp reduction of dialogue in the drama, in an art that has tended to talk itself into boredom with word weary audiences and to butt its head against linguistic national barriers. Mr. Laemmle just now would seem engaged in a charming movement to get motion into the motion picture again. His immediately contemporary "Air Mail" outstandingly puts point to the principle. In that production we are reminded again that it is possible and most effective of the screen to record things happening as the direct sources of emotion reaction, as opposed to the dependence on the creation of second hand emotions derived from the cloudy mirror of a playwright's vocabulary filtered through a director's understanding and an actor's enunciation.

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And we can note, too, just turning over the pages of *Motion Picture Daily* and *Hollywood Herald*, many lesser evidences of the new growth, breaking through like the buddings of spring among the leaves of the autumn before. Down among the credits on an MGM production, a Fu Manchu tale, appears the name of Irene Kuhn, author of the continuity. Hardly more than a year ago now she went West, a novice, at the invitation of Winfield Sheehan to contribute the vigor and excitement of her tabloid newspaper technique to the screen. Over on the RKO lot, where David Selznick presides, another young exponent of the new order, or the order of newness, rising from the background of the adventurous and often spectacularly successful career of his acutely minded father, "L. J.", we observe among the directors Dudley Murphy, and it seems not so long ago that this Mr. Murphy was a young-man-around-New York full of ardently expounded theories and passingly known for his excitement over picture rhythms exemplified by the "Ballet Mechanique." We see new daring and broadening technique in Warners' schedule of product, with such a departure from tradition as "Life Begins" and the insistent timeliness of "I Am a Fugitive from a Chain Gang," pictures with "bite" in them. Fox reflects an adventuresomeness in materials with "Six Hours to Live." We observe MGM a-thirst after new and remarkable material and technique as in "Strange Interlude" and industriously capitalizing the anciently established value of personalities and stardom by multiple star casts. In the movements of Jesse Lasky, too, is another manifestation of the vigor of the new order. Having made his contribution in a long continuous career with what we now call Paramount, he has turned his back on all that, like a pioneer of the "Covered Wagon" era he recorded, and now moves out into the new era with another concern and new associations to start all over. And in Paramount, busy with its many adjustments of men and methods, Adolph Zukor exemplifies afresh the undefeated spirit that made him a founder by adherence, through thick and thin, to a cause and purpose, denoting a tenacity and elasticity of which younger men may well be envious. What he has seen to do and what each day has offered to be done, Adolph Zukor has proceeded to do, without audible plaint about the effulgent yesterday when the world of the motion picture lay in his hand.

The first great shock of these sequel years was the revelation that there were in this super-industry no super-men. The assurance of today is that while there are not yet, and not to be, any supermen, there are some Men. The motion picture is a man's job, not more than that.

truly, as potently, today as ever, and on those
industry is today rebuilding. . . . Fortunately
are yet fit to be contributors to the work of now.

STUDIOS MAKE GOOD THE PROMISE OF BETTER PICTURES THIS SEASON

Production Trend Is Decidedly Toward Improved Quality on All Lots, Says Meehan; Cites Outstanding Films

by LEO MEEHAN

Hollywood Staff Correspondent

As your preview reporter out here in Hollywood, I repeatedly have stressed my belief during the past several months that the new season's product held great promise, that the production community had been pretty well deflated of considerable of its ego; that picture makers from top to bottom had come down to earth, were earnestly engaged in giving the best of their talents to the production of a line of pictures which would revive interest in the cinema.

Looking back briefly over some of the recent product, I believe my predictions have been borne out by the results. Some of the pictures already have demonstrated their box office power, and others, finished more recently, will do so unless all previous signs fail. I believe it is interesting also to note that no one organization, by a long shot, has a corner on the good product. The better picture fever is widespread from North Hollywood and Burbank way down to Culver City; the enthusiasm has pretty well infected every producing organization, major and independent.

Let's just run down the list more or less alphabetically to see what we see in recapitulation. Mind you, this is not intended to be a complete list by any means; rather it is intended to emphasize the point that good pictures are being made on all lots, that the production trend is decidedly toward improved quality. Needless to say, there has been effective economy everywhere, as well. This has not yet been completed, but certainly it is very definitely under way.

Columbia swings merrily along with such attractions as "American Madness," "War Correspondent," "Washington Merry-go-Round," "The Bitter Tea of General Yen" and others to come.

Fox has hit the bullseye with a series of good ones which include "The First Year," "Hat Check Girl," "Rebecca of Sunnybrook Farm," "Society Girl," "The Trial of Vivienne Ware," "Wild Girl," "Rackety Rax," "Six Hours to Live." "Cavalcade," "Call Her Savage" and other promising bets in the final stages now.

Metro-Goldwyn-Mayer's high-powered production organization continues to click in 16-cylinder fashion with such shows as "As You Desire Me," "Grand Hotel," "Huddle," "Smilin' Through," "Speak Easily," "Strange Interlude," "Tarzan, the Ape Man," "Red Dust," "Prosperity." Like the others, it also has some fine product in the works right now to follow up a strong start.

Paramount enthusiasm has been at high pitch, following a general studio reorganization. Better quality has been demonstrated by "Devil and the Deep," "Guilty as Hell," "Horsefeathers," "Lady and Gent," "Love Me Tonight," "Movie Crazy," "20,000 Witnesses," "This Is the Night," "If I Had a Million."

At RKO Radio the big numbers of the year so far have included "What Price Hollywood," "Bill of Divorcement," "Bird of Paradise," "Little Orphan Annie," "Phantom Fame," "The Conquerors," "Age of Consent."

United Artists, while not embarked upon so large a program as some of the other large companies, contributes its share with "Cynara" and "The Kid From Spain," both Goldwyn pictures, and the Schenck-Al Jolson picture, "Happy Go Lucky."

Universal already has come through with substantial attractions such as "The All-American," "Back Street," "The Doomed Battalion," "Air Mail," "Once in a Lifetime." The Laemmles are busy preparing some more strong numbers, too.

The Warner-First National organization has been soaring steadily with a series of striking pictures which include "The Crooner," "Doctor X," "Life Begins," "Tiger Shark," "Two Seconds," "Silver Dollar," "20,000 Years in Sing Sing," "Blessed Event," "One Way Passage," "A Successful Calamity," "Winner Take All," a neat array of product for anybody's studio to turn out.

Among the independents, Tiffany has scored notably with "The Last Mile," "Strangers of the Evening," "False Faces," all splendidly produced by the Kelly-Bischoff-Saal organization for release through World Wide. This company also has had other good subjects from its producers, including "The Crooked Circle," "Breach of Promise" and—coming up—Mack Sennett's "Hypnotized."

M. H. Hoffman's Allied Pictures has had a busy season supplying the independent market with pictures such as "Unholy Love," "Parisian Romance," the Hoot Gibson series and other attractions.

Trem Carr and the Monogram producing organization have been whirling merrily along. Particularly impressive among its many well made pictures are "Klondike" and "The Thirteenth Guest," samples of what can be done when business sagacity is combined with intimate production knowledge.

As I said at the outset, this is not intended to be a complete record of the good pictures. It recalls a number of those with which your previewer is personally familiar, and which I regard as proof sufficient that Hollywood is in the midst of a season of good saleable production schedule.

The weeding out of incompetents, politicians and hail-fellow-well-met is under way. They don't last so long nowadays if they have nothing but social popularity to depend upon. As rapidly as contractual commitments will permit, the readjustment of salaries to figures more commensurate with the times is going on. There is a decided tendency to decentralize production authority, to place responsibility upon individuals. This is seen with independent units, releasing through major channels, such as those of Charles R. Rogers, Sam Rork, Jesse Lasky, Edward Small, Joseph I. Schnitzer, B. P. Schulberg, Kelly-Bischoff-Saal, Trem Carr, Arthur Beck, I. E. Chadwick, William Sistrom and others.

If you think today's Hollywood is anything like the Hollywood of one year ago, you are 'way behind on your Hollywood. For once in its hectic career, at least, the production community has discovered there is a close kinship between box office records and studio employment statistics. There's plenty of room yet for improvement, but everything is heading in the right direction. If you don't watch out, Hollywood is likely to be found making pictures to entertain America instead of to amuse itself and flatter its own vanity!

YEATS-BROWN TELLS "HOW TO KNOW SHAW"

Francis Yeats-Brown, English novelist, at the moment in Hollywood, has propounded a recipe which may best be described as "How to Know Shaw." Mr. Yeats-Brown, who dates his acquaintance with the G.B.S. to war days, puts it this way: "I know half a hundred writers who made his acquaintance as I did by going to him for a statement on some question, then coming back later for a personal visit. Often, in my newspaper work, I have written him a note about some public matter, and always he has replied by return mail—incidentally, using a postal card."

Mr. Yeats-Brown, in Hollywood to see the filming of his "Lives of a Bengal Lancer" by Paramount, drops the thought that Shaw may visit the United States, extending a trip to Japan to the Pacific Coast and, as Shaw himself put it, "avoid all the fuss by sneaking into America through the back door."

RCA Reports $812,128 Loss in Third Quarter

A net deficit of $812,128 for the third quarter of the year and a net deficit of $592,722 for the first nine months of the year have been reported by the Radio Corporation of America. The deficit stated for the first nine months compares with a net income of $3,957,489 available for preferred stock in the first nine months of 1931.

Deficit for the third quarter and nine months was before any dividends on the A and B preferred stock. No preferred dividends were paid out in the third quarter, but $343,019 was paid out in the first nine months on A preferred stocks.

THE CAMERA REPORTS



NEW OFFICERS. Of the Academy: (Standing) Max Ree, Oliver H. P. Garrett, John C. Cromwell, Sam Hardy, Lawrence Grant, Karl Struss, J. Theodore Reed, Lester Cowan; (seated) Al Cohn, B. P. Schulberg, Benjamin Glazer, Conrad Nagel (president), M. C. Levee (retiring president), Fred Niblo, Irving Thalberg and Frank Capra.



INDEPENDENT. (Right) Edmund Grainger, son of James R. Grainger, Fox sales chief, in New York to launch an independent production venture.



SIREN. A la Garbo. Being a new study of Juliette Compton as she appears (with certain brunette analogies to the blonde Swedish star) in First National's story of international finance and loves, "The Match King."



SCREEN STAR HONORED. At the luncheon which was one of the events in Boston's entertainment of Edward G. Robinson, Warner Brothers star, and Mrs. Robinson during their visit while on a vacation trip through New England. Shown are Mayor Curley, Miss Mary Curley, City Treasurer Dolan, George W. Giles, Mrs. Biggs Cambridge, the Robinsons, two members of the School Committee, and Joe Sachs.



ENDING VACATION. Rouben Mamoulian—Russian, lawyer, opera impresario, stage director, and since his direction of "Applause" for the screen, on Paramount's staff of directors—as he arrived the other day on the Leviathan from Europe, where he has been enjoying an extended vacation.



RECOGNITION. (Above) Duke Ellington demonstrates modern music for Percy Grainger at New York University while his manager, Irving Mills, looks on.



LIKE BROTHER. (Left) Kermit Maynard, who has joined his brother, Ken, in pictures, and also portrays Ken's brother in World Wide's "Drum Taps."



SISTERS. Ruby Keeler (Mrs. Al Jolson), shown (in center) with her sisters (whose names the photographer has denied us) who are with her in Warner Brothers' "42nd Street." The sisters serve as extras in what is called an effort to gain experience in acting before the camera for contemplated screen careers.



NATURE'S POLKA DOTS. Cloaking pretty Rochelle Hudson as well as her pets, and all very representative of her role in the Monarch production, "The Savage Girl," the cast of which includes Harry Myers, Walter Byron and Adolph Millar. Miss Hudson has the title role.



MARRIED. (Above) Cliff Edwards, famous ukelele addict and MGM comedian, and his bride, the former Nancy Dover, once of Ziegfeld's Follies.



STUDY. (Right) A new portrait of Ann Dvorak, to be seen prominently in First National's "Three On a Match," by the Viennese photographer, Ferenc.



BEGINNING VACATION. Minna Gombel, Fox featured player, as she arrived from her home town, Baltimore, to vacation in New York. She has completed 13 featured roles for Fox during the last year. Her vacation plans include the return trip to Hollywood, which will be via the Panama Canal.



FORTY WINKS. Those natural twins of comedy, Marie Dressler and Polly Moran, in a sober moment as Polly lays her weariness in her teammate's ample lap. The Misses Dressler and Moran are together again in MGM's timely comedy-drama, "Prosperity," directed by Sam Wood.



MILITARY TRIBUTE. To Constance Bennett, RKO Radio star, for her efforts in behalf of soldier welfare. She is shown being awarded a distinguished service medal by Commander Byk of Lexington Post, American Legion, at the post's annual military ball in New York. Looking on are General R. L. Bullard and other officers.

Frank Walker May Join Cabinet

Franklin Delano Roosevelt's victory at the polls on Tuesday may elevate a motion picture showman to the presidential cabinet. The Scripps-Howard newspapers on Wednesday noted Frank C. Walker as first possibility for the post of secretary of war. He had previously been mentioned as a possibility for attorney general.

Mr. Walker played an important part in the national Democratic campaign as treasurer of the national committee. He has been associated for many years with the M. E. Comerford theatre interests in Pennsylvania and acted as counsel of the MPTOA until an expansion of his current political duties necessitated resigning at the beginning of the presidential campaign.

Report Griffith To Produce Play

It is currently reported in New York theatrical circles that David Wark Griffith, famed motion picture figure, will produce a play, "Damn Deborah," written by Walter Charles Roberts, and once owned by George Miller. It is anticipated that Mr. Griffith is producing the play with an eye to future adaptation to the talking screen.

It is said Mr. Griffith selected the play after reading approximately 100 scripts during the past six months. Dorothy Gish and Haidee Wright have been mentioned as possible selections for the cast. The play concerns a young daughter of a Tory family during the Revolution who masqueraded as a man to fight with the Americans.

Gibbons Sues Van Beuren; Charges Contract Cancelled

Floyd Gibbons, lecturer and correspondent, has filed suit in New York federal court against the Van Beuren Corporation, short subject producers, in which he charges the company cancelled a contract by which he was to make 13 short subjects for it. Mr. Gibbons asks $60,500. The suit follows a previous action brought by Grantland Rice, sports writer and short subject producer, to compel Amedee J. Van Beuren to account for $21,345 alleged to have been transfered to the Van Beuren Company.

Mr. Van Beuren, the president of the defendant company, contends the contract contained a cancellation clause and that therefore the action was legal. He claimed also that the contract was not made with Mr. Gibbons, but with the National Broadcasting Company, to which Mr. Gibbons was under contract at the time. The action filed claims that two of the group of films had already been completed, based on the experiences of Mr. Gibbons in the World War, when the contract was cancelled.

Columbia Pays Dividend

The board of directors of the Columbia Pictures Corporation last week authorized payment of a regular quarterly dividend of 75 cents per share on the preference stock, payable December 1 to stockholders of record November 17.

"BLACK CROOK" STAR MAKES FINAL EXIT

The last curtain has rung down for Genevieve Lowell, who in the gay nineties shocked and pleased innumerable audiences as the star of that famous musical comedy, "The Black Crook," the progenitor of all musical comedies. Miss Lowell, in private life Mrs. C. C. Craig, deliberately set the stage for her final exit when warned of her dangerous condition a few days prior to her death in the Research Hospital, Kansas City, last week. "I'm ready. It will be my final role. All the plans are made, the stage is set," was her calm reply to attending doctors. She had selected the costume she would wear, had chosen pallbearers and honorary pallbearers. Miss Lowell had already erected a monument in Elmwood Cemetery, surmounted by a bronze Mercedes, the role she played in "Monte Cristo," at the height of her career at the age of 40. A tabloid version of "The Black Crook" was recorded for the screen by Pathe Audio Review some three years ago—that being the only screen use of the famed material.

O'Reilly Heads Relief Division

Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce, New York, has accepted the chairmanship of the motion picture theatre group to help the Emergency Unemployment Relief Committee raise funds for unemployment relief this winter, according to an announcement by H. B. Lamy, Jr., executive chairman of the committee's commerce and industry division.

The division, which is organizing 100 major trade groups through which funds will be solicited from employers, employees and employees' associations, last year raised more than $10,000,000 of the more than $19,000,000 raised by the committee to finance "made" work and direct relief for the jobless.

Cohn Denies Reported Columbia Personnel Changes

Harry Cohn, president of Columbia Pictures, last week issued a statement denying reports attributed to trade papers that departmental changes are in the offing at the home office and that the Coast studio would be closed for a brief period.

The statement said:

"My attention has been called to articles appearing in the trade papers pertaining to executive and departmental changes in the Columbia home office and to the contemplated closing of our studios for a brief period. These announcements are without the slightest foundation. Nothing could be further from the actual facts. I trust that once and for all this statement will put a damper on such idle gossip."

Kenneth Collins Leaves Macy Post

Kenneth Collins, long considered the most able advertising executive in the retail field, has announced his resignation as executive vice-president and director of publicity for R. H. Macy & Company, Inc., New York department store. Mr. Collins indicated his intention of forming his own advertising agency, to be known as Kenneth Collins, Inc.

Mr. Collins, who is only 34 years old, had tendered his resignation once before, in March, 1931, but later withdrew it. He was named publicity director four years ago, following two years as advertising manager. Joining Macy's in 1925, he resigned while assistant advertising manager to join a Cleveland agency, but returned to the New York post a short time later.

Mr. Collins, generally recognized as one of the foremost exponents in his field of "humanized" copy in advertising, has said that sentiment, too, has its place in advertising, but the writer must know when not to "slop over." Details of his new organization have not as yet been announced. In January, 1932, Mr. Collins addressed a meeting of the Associated Motion Picture Advertisers in New York, and aroused sharp retorts from various advertising executives of major companies as a result of his unadulterated criticisms of motion picture theatre advertising methods.

MGM to Increase Production Costs

Metro-Goldwyn-Mayer will spend $33,000,000 within the next year on picture productions, George A. Hickey, of Los Angeles, division chief, said in Salt Lake City this week. This amount is an increase of $2,000,000 over last year. The newer releases are "Rasputin," "Strange Interlude" and "Red Dust." Rights have been purchased and production will begin shortly on "The Good Earth."

Mr. Hickey was in Salt Lake City with Hal Elias, division exploitation manager, inspecting the office there.

Belle Bennett, Star of Screen And Stage, Dies in Hollywood

Belle Bennett, famous on the Broadway stage and on the screen for the portrayal of mother roles, died November 4 in the Cedars of Lebanon hospital in Hollywood at the age of 39. Her physician attributed her death to a form of cancer resulting from a nervous breakdown two years ago.

She began on the stage at the age of five weeks. Following appearances in several A. H. Woods stage productions, commencing in 1920, Miss Bennett returned to pictures, where she earlier had been in Westerns, and then, in 1925, reached the high point of her career with the creation of the title role of the mother in the Samuel Goldwyn pictures, "Stella Dallas." This part established her as a character actress and she frequently was loaned to other firms. During the past two years she had been prevented by ill health from doing much work in pictures or on the stage.

15 PER CENT CANCELLATION PROPOSED

(*Continued from page 9*)

current negotiations began August 23, when the board of Allied assembled in Chicago and voted to accept the "olive branch" extended by MPTOA leaders. A committee of six, headed by Mr. Steffes and Mr. Myers, was appointed to meet with six MPTOA representatives, led by Mr. Lightman. They got together in Chicago September 19 and 20 and decided on an aggressive campaign on behalf of the exhibitor. Resolutions were adopted calling for a federal bill unless distributors agreed to do something about unreasonable protection, unfair playing arrangements practiced by certain major distributors, compulsory block booking, exclusive runs, a new contract and other phases of exhibition.

After some postponements a second meeting was held in Chicago October 13. Additional steps were taken to proceed with the legislative campaign and later it was decided to call together exhibitors at mass meetings in Chicago and New York.

In the meantime, Sidney R. Kent, on October 22, established at informal conferences in New York the first contact between a distributor and the Allied-MPTOA joint committee regarding the problems. The reaction of distributors was beginning to bear fruit after much space had been given in the press to the threat of a federal legislative campaign, which several of the exhibitor group never expected would materialize.

"We merely discussed industry problems," Mr. Kent said of the initial meeting, "with a view to determining what definitely is at fault and what can be done in the way of correction." Previously, it had been admitted in the ranks of the joint committee that immediate action of the distributors in bringing about reforms would directly influence the future of the legislative program. A subsequent meeting between Mr. Kent and the representatives of theatre owners was held at Washington October 29, and the current conferences in New York followed.

On Wednesday morning, the exhibitors' subcommittee took up the program in the headquarters of the MPTOA, while Mr. Kent and the distributors probably were discussing the situation elsewhere. Both interests were scheduled to meet together later in the day but this meeting was postponed because exhibitors were still at work on the contract up to a late hour Wednesday night.

In the meantime Mr. Kent dispatched a special emissary to the editorial offices of Motion Picture Herald for a copy of the issue in which appeared a speech on industry problems which he delivered to the national convention of the MPTOA in Philadelphia about three years ago.

The industry had been surprised to learn that the affiliated circuit and independent theatre membership of the MPTOA, represented by committee, had substituted its previous highly conservative policies for Allied's platform of federal regulation. There was much speculation as to the reasons for merging the causes of the two associations in view of the previous directly opposite policies. It was learned confidentially this week that the merged structure may not be permanent. In this connection, *Motion Picture Daily* said on October 28:

"The MPTOA'S reversal of attitude on federal regulation was not really a reversal, it now develops, but was strategy deemed necessary to make a new uniform contract possible.

"If the new contract comes up to the expectations of its backers, they predict, federal regulation will not be necessary. Most of what are considered pressing industry problems will be covered in its provisions.

AMATEURS COMPETE FOR FILM AWARDS

The amateur motion picture makers of the world are in a high state of expectancy awaiting the annual award of the American Society of Cinematographers for the most outstanding picture made on 16-millimeter or 9½-millimeter film. Claims indicate more than 1,000,000 amateurs in this country, many grouped in clubs, of which there are estimated to be 300. Europe and the Orient have its devotees of the art. Entries have been received, it is said, from Japan, Korea, India, Australia, South Africa, as well as the major countries of the Continent. The judges will include, in addition to a group of outstanding executives and professional cameramen, three representatives of newspaper critics, producers, directors, feminine stars, masculine stars, film editors and writers.

"At the Chicago conference last month, it is learned, it became necessary for each organization to give way to the other in order to prevent failure of the negotiations. Allied relaxed its opposition to a standard contract and the MPTOA, it is understood, gave its approval for federal regulation, hoping that with this hanging as a threat over the industry, distributors would consent to a contract much more satisfactory from the exhibitor point of view than anything proposed in the past.

"As one MPTOA spokesman explains it, a uniform contract can be 'gotten over night,' and it is the MPTOA's stategy to have a uniform contract in effect before Allied's legislative program can be realized. In this event, it is said federal control would become unnecessary, as the contract itself would be regarded as sufficiently effective to cope with the 'evils' set out in Allied's bill.

"It is predicted that a standard exhibition contract eventually agreed upon by Allied and the MPTOA will be similar in some respects to the provisions incorporated in the proposed bill, although not as stringent. Thus, while the bill would abolish block booking in groups of five or more unless the exhibitor is allowed to cancel 20 per cent of the buy, the uniform contract, it is said, will provide for a large percentage of cancellations."

It appeared this week that there just had developed a difference of opinion in the exhibitors' subcommittee over the previous policy of not prematurely discussing its activities with the press. Mr. Lightman issued a statement Monday in which he outlined the obvious external facts of the meeting with Mr. Kent, but he would not discuss the actual happenings. He registered personal disapproval of the policy of secrecy and he would not say that Allied's committee members were insisting upon adherence to the order. Sidney Samuelson, president of New Jersey Allied and a committee member, indicated that the joint body had wasted a good part of a previous discussion trying to figure out how to prevent the trade press from learning and publishing what happened. "I have nothing to say about the meeting," said Mr. Samuelson. "I don't even remember who was there besides myself. There is somebody among us who is talking, and who shouldn't be. We spent most of our time trying to figure out a way of keeping the trade papers from spilling everything we say."

Mr. Kent's prominent participation in the negotiations marks the second time in which he has launched efforts to cement relations between dissatisfied exhibitors and distributors. While sales manager of Paramount, he took the lead about four years ago in bringing about the "5-5-5" conferences for a standard contract, which never was adopted by distributors.

The contract is the leading plank in the reform platform now being negotiated. The others, in the order of importance to the current conferees, are: voluntary arbitration; reestablishment of the Film Boards of Trade; an industry "Supreme Court"; revamping of zoning and protection; creation of a selling plan to adjust the exclusive run situation.

Already exhibitors are beginning to talk about "the new contract." Col. H. A. Cole, president of Texas Allied, dispatched a message to his members Wednesday urging all to attend the annual Texas convention at the Baker hotel in Dallas November 21, to take up protection and exclusive selling policies and terms of the new contract.

If the joint committee in New York approves the contract now being drafted with Mr. Kent, Fox will adopt it immediately and then exhibitor representatives will take it up individually with each distributor. Concerted action cannot be taken because of the Judge Thacher decision of 1929 which ruled out the standard form of contract.

Carl Laemmle said Universal would negotiate a new contract provided it is fair to everyone. "Peace among ourselves is the first step toward recovery. Let's take it!" he said. Most of the other corporations are understood to be ready to fall in line with Universal and Fox.

The contract, also because of the Thacher decision, must be offered to exhibitors as an alternative to the many individual agreements now in use. In reality, the new contract would not be standard in its entirety. Distributors undoubtedly will revise certain clauses in keeping with their operation, but legal objections to collective bargaining are avoided through individual adoption. Mr. Kent said the existence of a new form is "reasonable and logical" and that "it should have been adopted long ago."

For one thing, the new contract will provide for a better cancellation privilege. A new method of computation, being worked out, is understood to allow for cancellation of 15 per cent of the product purchased.

Current action on a contract is the climax of numerous discussions between Mr. Lightman and distributors earlier in the year. He could not get approval of the 5-5-5 form from distributors' attorneys.

It is pointed out that adoption of the new agreement could be brought about almost immediately regardless of existing mid-season contracts, that distributors could write out a new ticket for the unused pictures.

Voluntary arbitration will be provided for in the proposed contract. Judge Thacher's decision also ruled out compulsory arbitration. Mr. Kent said Tuesday that a system of voluntary arbitration was "essential," and an appeal for such a practice was voiced Monday night in a radio talk by Louis Nizer, general counsel of the New York Film Board of Trade, which is affiliated with the Hays

(*Continued on following page*)

HONOLULU AND FILMS

Patrons of 12 Countries Brew Many Problems for Theatres of "Melting Pot" of the Hawaiis

by PERRY H. CRAFT

Schofield Barracks, Hawaii.

Honolulu, the "melting pot," brews many a strange problem for the theatre owner or operator. Japanese, Filipinos, Chinese and Portuguese constitute the majority of the show-going public. Intermingled are Samoans, Hawaiians, Porto Ricans, Koreans and Caucasians, Germans, French and English are a small minority.

Consolidated Amusement Company, of which E. I. Parker is general manager, controls two Honolulu deluxe houses, one second-rate house and four neighborhood houses, all exclusively sound, also one house sometimes the home of dramatic stock or musicals. Consolidated also has houses on the other islands, a principal one in Hilo. Admission prices have been reduced a few cents at the leading Honolulu theatres.

The two big houses in Honolulu and one neighborhood house use feature organists, and the same plan is pursued in the ace Hilo house. Alice Blue has been brought to the console of the Hawaii theatre from the Palace at Hilo.

Incidentally, a change of policy at the Honolulu Princess to permit smoking in any part of the house brought a flood of protests in the form of open letters to the newspapers. A few regulars threatened to withdraw their patronage. There are only two houses in which smoking is not permitted. One is the Hawaii, the second deluxe motion picture theatre, and the other the Liberty, home of stock and musicals.

Benshi Losing Jobs

In Honolulu, several "across the tracks" houses are open nightly. These seat from 200 to 300 and do a fair business. Trade is, of course, of the lowest class. Only recently have any of these houses been wired for sound. Managers report a consistently fair business. The volume of business must be large, since the picture rentals are higher than on the mainland.

There is one house, seating 1,300, Filipino-owned and managed, which when open does a very good business, regardless of the picture or attraction. Oriental acts use this house at times, when returning from mainland vaudeville tours.

In and around Honolulu are several Japanese owned houses. These are of course for Japanese trade but until recently they were chief tourist attractions because of the benshi. Interpreters standing on a platform, by the side of the screen with a long stick, would "emote" the same as characters shown on the screen—talking, laughing, crying and singing. This has been practically done away with, these houses now booking Japanese films exclusively and changing the programs three and four times a week. Japanese Hawaii born and educated on the mainland say these have far more beautiful exteriors than most of our own.

Recent reports from the other islands indicate that motion picture business is being maintained as well as could be expected. This from Kauai, Molokai, and Maui, which with Hawaii and Oahu (Honolulu) make up the principal islands of the group. The Island of Hawaii probably has held up best of all. Hilo, the principal city and second largest in the islands, has several industries running full blast, as well as several points of interest for visitors. All these islands must depend on Japanese, Chinese and Filipinos for their regular patronage.

Programs Sent to Army Posts

Consolidated buys seven or eight complete programs weekly. After showing in the deluxe houses or the second class theatres, pictures are sent to Schofield Barracks. In Uncle Sam's largest army post, housing a complete division, are three theatres. Designated as numbers one, two and three, programs are booked in that order. All are 100 per cent sound. Thence the pictures are sent to War Department theatres in town, to neighborhood houses and to the outside islands.

There seems to be a general preference on all the islands for romantic, gangster and Western features. Pictures must be full of action all the way.

Progress is being made slowly but steadily, in educating Honolulu audiences to appreciate only the highest class programs.

There are no labor difficulties, nor are there any unions. Honolulu operators and stagehands say that to their knowledge there has never been a strike or walkout on any one of the islands.

Cleveland Zoning Plan Is Favored

(*Continued from preceding page*)

organization. Speaking over Station WMCA, New York, Mr. Nizer said:

"In one respect Government interference has destroyed the benefits of self-regulation. The motion picture industry had set up a system of arbitration under which $27,000,000 worth of claims between theatre owners and distributors were peacefully settled and only eight went to court. Now instead of eight law suits we have tens of thousands, with all the waste of money and time they entail. No wonder that there is a strong movement to revise the anti-trust laws. Those who aim more strait-jacket laws at the motion picture industry are like the medieval Comprachicos who confined infants in earthen jars and left them there to grow in the shape of the vessel, producing synthetic dwarfs."

In preparing the re-establishment of the Film Boards of Trade in their status of former years, Mr. Kent believes their reorganization is necessary in order that exhibitors and distributors out in the territories "could have a place in which to meet and discuss problems without turning sour for want of a convenient industry council." Charles C. Pettijohn is at the head of the national Film Board system, which is financed on a proportionate basis by distributor members of the MPPDA.

Regarding the establishment of a "Supreme Court," Mr. Kent said such a body is essential for adjusting major differences between exhibitors and distributors. Concerning a conciliation board Abram F. Myers said last month that 'the chief need of the industry is a trade organization through which the several branches can cooperate for the protection of their common interests and work for the reconciliation of their differences."

Adjustment of the zoning and protection situation as part of Mr. Kent's reforms would eliminate what probably represents one of the most important problems. A system of local boards of exhibitor and exchange members would work out equitable protection plans, with an appeal board in New York. Mr. Kent indicated he favored the zoning and protection plan adopted at Cleveland a few months ago, by which exhibitors draft their own requirements. The Cleveland zoning pact, which is supposed to become effective January 1, was published in full in MOTION PICTURE HERALD, September 3, page 32.

Next on the program is the proposal to establish a new selling plan which would eliminate the sore spot of exclusives and adjust the returns on a certain number of socalled "quality" pictures. While not officially or openly admitted, it is felt that "exclusive" showings will be short-lived.

Mr. Kent, vigorously denouncing "exclusives," said that identical objectives could be reached by adoption of flexible admission scales in keeping with the quality of better pictures. He said the plan would be for distributors to sell exclusively certain selected pictures to those theatres in a town which would agree to a 25-cent admission. This would leave plenty of average productions for theatres which chose to maintain lower admissions, and the lower priced houses no longer would make inroads on higher scaled competitors with the same programs. It is estimated that between 30 and 50 worthwhile features could thus be sold each year.

While no action may be taken currently on the flexible admission plan, participants in the negotiations believe its adoption is inevitable. The Kent plan is the same as one advocated by M. A. Lightman and which appeared in detail exclusively in the HERALD on May 21, page 21.

Mr. Kent has long been a firm believer in flexible admissions. In 1915, when the average neighborhood theatre was charging five cents, he persuaded Harry Koplar in St. Louis, and many others throughout the country, to raise the price to ten cents for a quality picture. As sales manager of Famous Players, he finally succeeded in selling the idea to theatre owners and they made money with it. In 1917 he advised raising from 10 cents to 15 cents and again receipts reacted favorably. When "The Covered Wagon" came along in 1923, he insisted that exhibitors establish a minimum of 50 cents and 25 cents for children. Again the idea was successful.

Circuit theatres would be included in the plan. They would represent the "key" houses at which the quality would be established. They, too, would be compelled to raise admissions to a 50 or 60 cent minimum.

Warner Bros. Cleared In Harry Koplar Suit

Harry C. Barker, referee in the receivership action filed by Harry Koplar against Skouras Brothers Enterprises, Inc., in the circuit court of St. Louis, last week recommended that the suit be dismissed and that plaintiffs be assessed costs. Mr. Barker found that the plaintiff was motivated by his desire to force Warner Brothers, owner of 93 per cent of the Skouras Enterprises stock, to purchase his stock above market value.

Charging that "insiders" persistently have sold the stock of their own company for profit, Max Goldberg, attorney, of Salem, Mass., has requested proxies in opening a fight to get control of the $200,000,000 Warner Bros. Pictures, Inc.

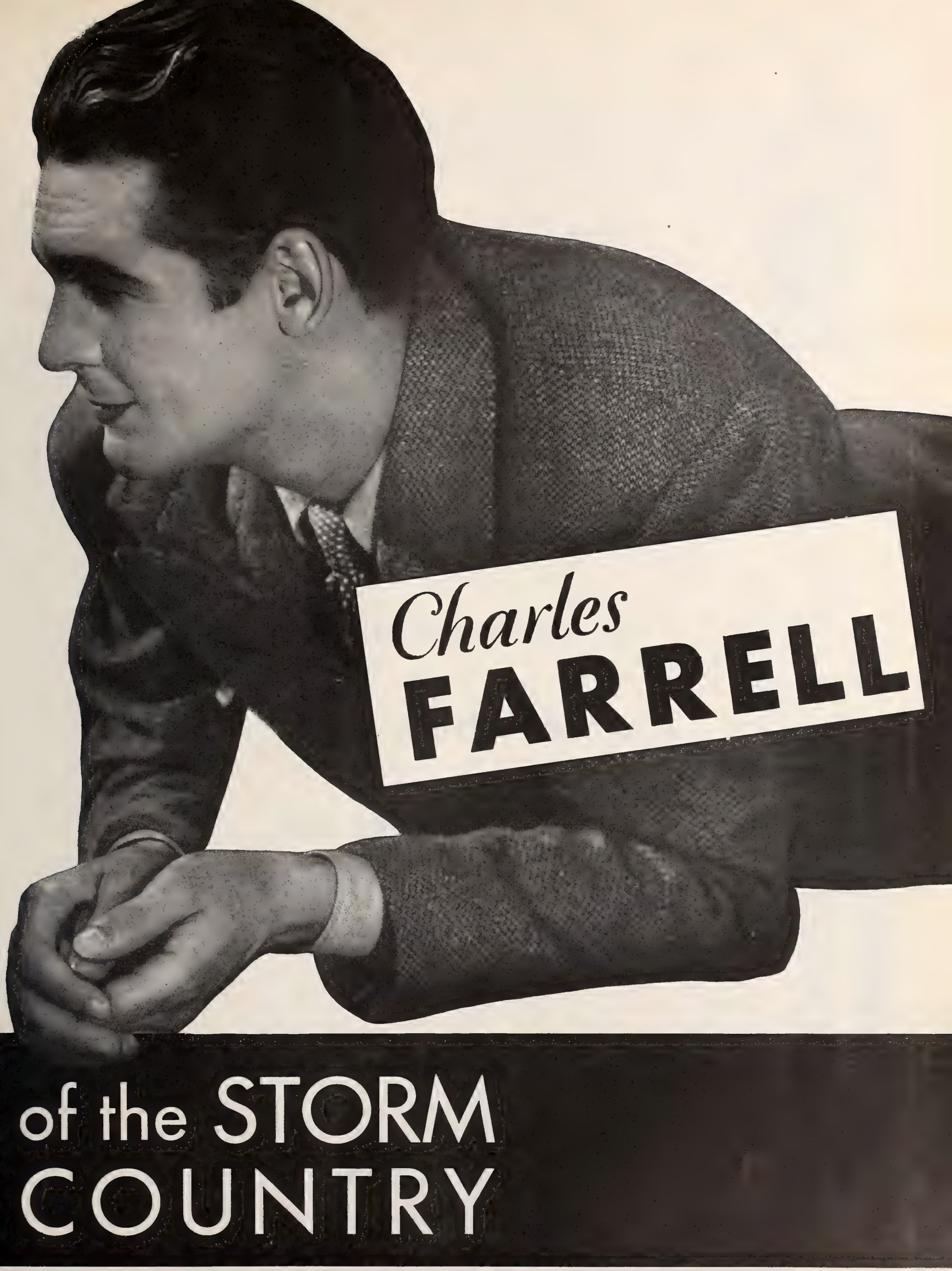
10 WORDS



that tell more than a book full of type

—and here they are:





of the STORM COUNTRY

The team—



The greatest box-office star team in this industry today gives you another chance to pack crowds into your theatre

that has—



never failed you



JANET **GAYNOR**

TESS

of the Storm Country

Directed by Alfred Santell

CHARLES **FARRELL**

Watch FOX This Year

TRAVELERS...

JOHN HERTZ, chairman of Paramount finance committee, was due in Hollywood from New York Wednesday.

HARRY RAPF, MGM associate producer, is due in Hollywood from New York early next week.

LARRY WEINGARTEN, MGM associate producer, is due in Hollywood from New York early next week.

CHARLES E. MCCARTHY, Fox advertising and publicity director, is due in Hollywood from New York at the end of the month.

J. W. MACFARLAND, vice-president of Powers Pictures in charge of distribution, is on a six weeks' tour of exchanges.

J. H. GOLDBERG, general sales manager of World Wide Pictures, is on a tour of exchanges, returning to New York the middle of December.

ANDY SMITH, Warner executive in charge of Eastern and Canadian distribution, has returned to his office.

KAY FRANCIS, Warner player, is due in Hollywood from New York, to star in "The Keyhole."

MONTE BLUE, Allied player, has left Culver City for a tour of personal appearances.

HERMAN ZOHBEL, RKO treasurer, arrived in New York from Chicago with HAROLD B. FRANKLIN, president.

JOHN C. FLINN, in charge of road shows for Paramount, was due in New York to begin exploitation of "The Sign of the Cross."

WALTER WANGER, vice president of Columbia, was due in Hollywood from New York. He will return to New York in a few weeks.

KATE SMITH is due in Hollywood from New York to begin work in Paramount's "Moon Song."

JACK WHITE, Fox associate producer, was due in New York from the coast.

JOHN R. FREULER, Big 4 president, left New York last Saturday for the coast to start production.

DAVE WESHNER, Warner theatre executive, returned to New York from Chicago.

MORT BLUMENSTOCK, in charge of publicity for Warner theatres, returned to New York from Pittsburgh.

KING VIDOR and LEO MCCARY, directors, were due in New York from Hollywood.

ROUBEN MAMOULIAN, director; COURTNEY RYLEY COOPER, writer; and BORRIS MORROS, of the stage show division of Publix, arrived in New York from Europe.

GEORGE SKOURAS returned to New York from Milwaukee.

JAMES R. GRAINGER, vice president of Fox in charge of distribution, arrived in New York from Hollywood.

JOSEF VON STERNBERG, Paramount director, returned to Hollywood from the West Indies.

MAURICE CHEVALIER is due in New York from Europe.

JOHN M. STAHL, director, is vacationing in New York.

CARL LAEMMLE, JR., in charge of production at Universal, returned to Hollywood last week after vacationing at Palm Springs.

FLORENCE LAKE, RKO player, arrived in New York from Hollywood to begin an engagement at the Palace with her brother, Arthur.

LEO M. DEVANEY, Canadian district manager for Radio, arrived in New York for conferences with company executives.

E. W. HANNEMAN, former editor of *College Humor*, was due in Hollywood to join Radio's writing staff.

EDMUND LOWE, player, was due in New York from Hollywood to take his wife, LILYAN TASHMAN, back to the coast. She underwent an appendix operation recently.

H. M. WARNER, president of Warners, is due in New York from Hollywood.

JOSEPH MOSKOWITZ, aide to JOSEPH SCHENCK, returned to New York after a month's visit to the coast.

"What the Picture Did for Me"

MOTION PICTURE HERALD

1790 Broadway New York City

Title .....

Star .....

Running time (minutes) .....

Producer .....

Report .....

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Title .....

Star .....

Running time (minutes) .....

Producer .....

Report .....

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Exhibitor .....

Theatre .....

City . ..... State .....

This is a sample of the ballot forms now in preparation for the exhibitors' own department, "What the Picture Did for Me," which is being reinstated as a cooperative expression of exhibitors for exhibitors, on the audience reaction and box office performance of motion pictures. DO NOT USE THE ABOVE FORM. The blanks will be going forward shortly. In the meantime, just to make certain that you will get your supply, drop a note to "What the Picture Did for Me," Motion Picture Herald, 1790 Broadway, New York.

SUPERB FOR RAPID-FIRE COMEDY

Says DeCasseres of "Mademoiselle"; Calls "The Good Earth" 100 Per Cent Screen Material

by BENJAMIN DE CASSERES

MADEMOISELLE

Alice Brady, Grace George, A. E. Matthews and Peggy Conklin hit the long mazuma at the box office with "Mademoiselle," a sparkling comedy, with a few bunky spots, from the French of Jacques Deval. Alice Brady and Grace George especially put on some contrasted acting that simply drives me back to the "I-don't-know-when" wheeze.

Here is a superb picture vehicle for rapid-fire comedy built around a tense romantic situation—both going on simultaneously as in "Broadway."

The Galvosier family of Paris is middle-class, well-to-do. Lucien (A. E. Matthews) is a lawyer, fussy, comical, bunky. Madame Galvosier (La Brady) is a high-rolling society butterfly. Christine, the daughter, has had an affair with an Egyptian necker on a beach somewhere and there is to be a child. The conventional and silly father and mother know nothing of this.

Christine is worried green. Disgrace will soon literally stare her in the face. So while the social piffle of the parents is going on Christine decides on suicide.

In comes the newly engaged chaperone-governess (played by one of the greatest actresses on our stage, Grace George) for Christine. The governess is an old maid, as plain-looking as a bone collar-button.

The governess worms the secret out of the girl (the gay life rattles on in the Galvosier household), introduces her brother, an engineer, as a doctor, who recommends five months in the country for the girl with the governess. She there has the baby, which the governess adopts (the dream of her old life comes true—a baby!

Christine returns to her society-crazy parents, forgets the baby and begins the wild life of society again.

There is a drunken blackmailing butler. The governess gets rid of him with her savings—20,000 francs, which is the price she pays for the baby!

The governess chucks her job to go back to her little one, the parents are no wiser, and the dialogue sparkles on. It's something almost really new on Broadway.

Picture value, 90 *per cent if something can be done about the beach-necker.*

THE GOOD EARTH

The Theatre Guild opened its season with a dramatization by Owen and Donald Davis of Pearl Buck's prize-winning novel of peasant China, "The Good Earth."

It's the most beautiful, the most profoundly moving and the most pathetically human—without ever being sloppy or sentimental—play that I have seen since "The Green Pastures."

Metro-Goldwyn has, I believe, bought this book and I now make the prophecy that if they do it as Pearl Buck, the Guild, Philip Moelier and Lee Simonson conceived and executed both the book and the play, it will register high-water mark in Hollywood production.

This story of the life of Wang Lung, the poor farmer, who rose to riches, cast off O'Lan, his faithful wife and the mother of his children, and put a concubine in his house; the death of the wife; the scenes of famine, poverty, riches and revolution—this story is a great gob of life, an epic of a whole people—the Chinese.

I hope Metro will get Nazimova to do O-Lan, the long suffering, dumb, earthy wife of Wang Lung. Here is the greatest performance on Broadway in years.

Claude Rains as Wang Lung was good, as was Henry Travers as his doddering old father (a high comedy part for, maybe, Warner Oland).

"The Good Earth" has action, pathos, tremendous scenic possibilities, and, above all, room for superb characterizations. Here is Metro's chance to make some history—if they are brave and will spend the money.

Picture value, 100 *per cent.*

BLACK SHEEP

This is an Elmer Rice. And while there is a good, but not novel, idea in it, it is very far from being a "Counsellor-at-Law," a "The Left Bank," or even a "Street Scene." It sounds as if it were out of the old trunk in the garret.

The theme is Vagabond Genius versus Respectability. It has a keen edge of satire, but something went wrong in the cooking.

Father is a Babbitt *de luxe,* Mother a nitwit sentimentalist. Daughter of an aspiring society gal, Young son a bug-in-the-rug.

Bang! In blows the prodigal son-of-a-gun, Buddy, with a mentally free woman. Buddy has been pretty bad. He's a coal-black sheep. The family is completely stunned. If sparkling Burgundy had started to pop out of the kitchen tap they could not have been more so.

But it turns out that Buddy has been writing "great stuff" under another name. Mrs. Abercrombie, the social leader, recognizes him at once as the genius she had met at the Bohemian Club, in San Francisco. That gives the black sheep a whitewash. A *genius* in the family! Smiles, open arms—great old Buddy! The family has a Joe Conrad or a Victor Hugo in its bosom.

Buddy is being gradually drawn into the social racket—even to becoming engaged to the rich Mrs. Abercrombie. Springs of inspiration dry up. It's better to be a bum and a *genius,* thinks his mentally free pal, and as Buddy is tied to her mental apron strings, after a time he thinks so too.

So he chucks the rich and powerful Mrs. Abercrombie and with his judy on his arm they take once more to the Open Road, just like Jack London and Harry Kemp.

There's some sound comedy picture stuff here.

Picture value, 50 *per cent.*

MEN MUST FIGHT

This play by Reginald Lawrence and S. K. Lauren is a serious drama based on the question, "To fight or not to fight." It is a conflict in a family between the ideal and biological necessity (meaning that war is a fundamental principle of things as they are).

Time: 1940. Edwin Seward (Gilbert Emery) is Secretary of State. He is for war. Mrs. Seward is a pacifist.

The son, Robert Seward (Douglass Montgomery), is with his mother. So that when the U. S. A. goes to war with Uruguay (which means, eventually, all of South America) the family is split wide open.

There is a lot of soap-box argumentation each way. But the drama (which makes a play and a picture, and not gabby essays) perks up in the presence of young Seward's fiancee, Peggy Chase (Erin O'Brien-Moore), who is wildly patriotic. (How we scrap over peace!)

We reach more drama when the authors somewhat trickily unload on us the information that young Seward is really the son of a British airman who died in the World War.

Blood will tell, and so Seward goes off to kill some Firpos to the tears of the family and even the girl, who is going to lose her fellow.

It's pretty solemn stuff and might suit the Thinking Trade (if any).

Picture value, 20 *per cent.*

PEACOCK

It was rather good to see George Fawcett back on the speaking stage. Fawcett is one of our best character actors, an odd fellow in a way, and a perfect old son-of-a-gun of a Frenchman in Leonard Ide's comedy, "Peacock."

It is rather old-fashioned, but not without its amusing moments.

The "Peacock" is a boulevardier getting along in years. He has been flung in the discard as a diplomat. But he frets. He still has ambitions, both political and amorous.

Three ladies of his past put up a trick on him which nets him some cash. He goes to Paris for a final spree. He comes back home all spruced up with a doll on his arm.

His household thought the "ladies" had sent him to Paris for medical advice. But what better medicine than a pile of jack, Paris and a fluff on the arm, not to speak of a quart or two of burgundy inside.

Where does this get the old peacock? Why, his new delightful sins resurrect him. He steps out for his second plunge in life and he goes as minister to Syria—with all his appurtenances.

It is, however, somewhat camera-shy.

Picture value, 25 *per cent.*



TO THE NEXT PRESIDENT OF THESE UNITED STATES

★ ★ ★

THE HONORABLE FRANKLIN D. ROOSEVELT

This nation makes you its leader. In your hands will lie the destiny of one hundred and twenty million souls . . . a dauntless people who await only the signal for the mighty onrush of a land reborn . . . . . Never, in times of plenty or in times of need, has this nation faltered. Out of the smoke of its chimneys, out of the sweat of its fields . . . *out of the faith of its people* has come America. Wars . . . panics . . . heartaches . . . heartbreaks . . . such were the fires that forged the steel for their swords and their plows, for they come with Conqueror's blood in their veins and banners of courage flying!



THE CONQUEROR

RICHARD

WITH EDNA MAY OLIVER . . GUY KIBBEE

DIRECTED

Today, they seek a light...*and we give you a torch,* a blazing beacon to light the path for all America . . . for now, this indomitable spirit, this irrepressible soul of a great nation finds expression on the screen in a tidal drama deep as human passion, rolling in mighty heart-beats as it echoes the thundering footsteps of America marching onward . . . a living canvas splashed with Conqueror's blood . . . star-spangled with the faith of a great people . . . a romance deep-rooted in the soil we love . . . a saga of courage written eternally in the cities, the fields, the mountains . . .



God-marked with the sign of greatness.

OK ANN HARDING
ORS

Y WILLIAM WELLMAN



Proudly Produced by
RKO - RADIO
DAVID O. SELZNICK
Executive Producer

A BUSY PREVIEW WEEK

Warner-First National Contributes Three, and Meehan Finds Several More Winners

by LEO MEEHAN
Hollywood Staff Correspondent

A busy week in the preview sector produced a number of interesting peeks at new product to keep our minds off political speeches on the radio. Let's start off with the Warner-First National group, since they led with three new ones.

"You Said a Mouthful" is not only a swell title for a Joe E. Brown picture, but it presents Joe doing his most popular antics, including his inimitable scream every two or three hundred feet. It is wild, nonsensical farce, based upon a swimming contest over our famous Catalina channel similar to the one the late William Wrigley sponsored in 1929. Through mistaken identity, Joe is forced to pose as a world famous swimmer, when, as a matter of fact, he is mortally afraid of water and wears a life-preserver even in a shower bath. But he has invented a non-sinkable suit, and feels safe. When he gets way out in the deep, however, he discovers he has on the wrong suit. Then follows some hilarious submarine stuff, with Joe running on the bottom and doing various other outlandish stunts. This ranks well up with other recent Joe Brown pictures.

"Twenty Thousand Years in Sing Sing" is based upon the very widely read book written by Warden Lewis E. Lawes of New York's favorite detention home for the irresponsible. Warners and Director Michael Curtiz have given it a magnificent production, making it something more than a fictionized record of prison life. Spencer Tracy combines humor and melodrama in a splendid character study. Arthur Byron's work in the role of Warden Long is one of the most natural performances we have seen in many moons. It's a fine story of America's better efforts at prison conduct.

With the worldwide debacle caused through the collapse of the Ivar Krueger enterprises still hitting the front pages of the land, there is an element of timeliness in "The Match King." Warren William essays the role of "Paul Kroll," who seeks to obtain economic control of the world by his monopoly of the match business. His ruthless, reckless but ever spectacular rise to vast wealth and power affords many opportunities for intense drama. His love affairs are intertwined with his financial operations to show how he used women to accomplish his crooked objectives, then tossed them aside. Lili Damita, posed as a famous European film star of somewhat Garboesque reminiscence, is shown as the only sincere love of his life, and that ends in tragedy and failure. Although much of the picture belongs to Warren William, he is supported by an unusually high-powered cast, even to the minor roles,

Hollywood is buzzing about the sensational reception of Paramount's big novelty of the year, "If I Had a Million." Seven directors, 14 stellar personalities and a list of writers as long as your arm cooperated in the production, a series of episodes to show what different people might do if they suddenly found themselves possessed of a million dollars each. It has the flavor and the fascination of a book of O. Henry stories; it runs pretty nearly the entire range from comedy to melodrama and tragedy. It boasts of a cast which includes Richard Bennett, the only one to carry through the entire story, Charles Ruggles, Wynne Gibson, Charles Laughton, George Raft, Gary Cooper, Jack Oakie, Roscoe Karns, W. C. Fields, Lucien Littlefield, Gene Raymond, Alison Skipworth, May Robson and others. Each of the directors handled an episode, and the directors include Lubitsch, Norman Taurog, Stephen Roberts, Norman McLeod, James Cruze, William A. Seiter, H. Bruce Humberstone. So if you don't run out of electric lights, paint, rubber stamps and printers' ink dressing up the front of the house to announce this one it will be because you overlooked one or more of the picture's unlimited exploitation possibilities. The only similar film was Marshall Neilan's "Bits of Life," years ago; and this far outshines that memorable production. It belies the old adage that "too many cooks spoil the broth."

Now that the election is over, "Prosperity" is with us at least, and you doubtlessly will be interested to know it was made by Marie Dressler and Polly Moran rather than by either Hoover or Roosevelt.

Remember Will Rogers' famous "Jubilo?" He brings it back in the latest of his Fox productions, "Too Busy to Work," chockful of typical Rogerian wit and humor and almost entirely devoid of political comments and wisecracks such as have predominated in his last two or three pictures. Will confines himself pretty closely to the demands of a straight motion picture characterization this time, and this makes the picture more enjoyable, now that we are all pretty well fed up on the subject of politics. Revival of this beloved tramp role brings to the screen a genuine family attraction, the sort to which Winfield Sheehan seems wisely to be devoting most of his attention these days.

"Penguin Pool Murder" from Radio is distinguished from the mill run of murder mystery yarns by the riotous fun provoked by Edna May Oliver and James Gleason. True, there is plenty of intrigue over the mysterious death of a man by drowning in the penguin pool of a museum, but in the unraveling process the Gleason-Oliver humor adds heavily to the entertainment values.

Pete Smith, advertising impresario at MGM studios and producer of their excellent "sport shorts," entertained the reviewers this week with the presentation of three subjests revealing in characteric Smithsonian style the inside on big league football, illustrating the gruelling preparations for the titanic gridiron struggles.

Cooperating with Hugo Lund, Pete also has produced one of the most fascinating one-reel novelties ever screened, called "Mycroscopic Mysteries." By tremendous enlargements, the life and battle for existence in the insect world are amazingly revealed.

Succeeds John Casey



STANTON R. WHITE

Casey Testimonial Marked By Expressions of Esteem

There was little of the wit and general facetiousness which attends similar affairs at the testimonial dinner tendered John Michael Casey, retiring at the age of 70 as chief of the licensing division of the city of Boston, at the Copley Plaza Hotel last week. Leaders in the motion picture and stage divisions of the theatrical world of the city spoke in turn briefly, pointedly and obviously from the heart.

Former mayors of the city and the governor of Massachusetts, Joseph B. Ely, contributed their bit to the testimonial accorded Mr. Casey, who was visibly affected by the demonstration of undivided respect. Several hundred attended the dinner. The menu was imprinted with a laudatory inscription, while concretely Mr. Casey was presented with $1,000 in gold donated by the men to whom he had been friend and adviser over the period of 28 years during which he had adlministered the affairs of the office in which he has been succeeded by Stanton R. White, son of Augustus E. White, famous as a Boston theatrical photographer. A performance, for which numerous of the best known players on the stage of Boston contributed their services, followed the dinner.

Hess Assumes Mayer's Post During Illness of Executive

Jack Hess has taken over complete charge of advertising, publicity and exploitation at Paramount, in the absence of Arthur Mayer, department head, who is ill with bronchial pneumonia. Mr. Mayer is not expected to return to his duties for at least three weeks.

A reorganization of the duties within the department is understood contemplated. The department will be split three ways, with one man specifically in charge of advertising, a second in charge of publicity and a third responsible for exploitation activity.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

ROBERT F. SISK, advertising impresario and publicity purveyor of RKO, academician and champion of the cause of white space in advertisements, currently begs, beseeches, implores and invites managers of the company's theatres to use more "air" in their newspaper copy, and plenty of it. Mr. Sisk dug deeply into Virgil's writings for material with which he might clinch his argument, bringing forth the line *Forsitan et haec olim meminisse invabit.* For the benefit of those managers who are a little backward in their Latin, Bob translated Virgil's observation to: "The smart fellow has lots of white space in his ads." Then, for fear that there might be some who would not be impressed by the teachings of Virgil, Sisk offered proof of his own, as follows:

The French like white wines.
You find white horses on the label of Scotch whisky. (*And pink elephants in the bottle.*)
Herschel Stuart (of RKO) is beginning to have white hair.
White-wings never grow weary.
The Taj Mahal is a nice white building.
The Washington Monument is a white shaft.
The Caucasian race consists of white people. (*Sometimes.*)
Restaurants of the Childs' chain use white tiling.
The best circus stallions are white.
Life-boats are painted white.
The Great White Way reveals a few open places (*but Mr. Sisk neglected to give the addresses.*)
White men bought Manhattan Island for $24.
White lies aren't as bad as black ones.

How can anyone persist, after perusing this mass of incontrovertible evidence, to which we added the italic after-thoughts, in failing to have "air" and white space in all ads everywhere? As Mr. Sisk says, "The boy is nothing if not inclusive."

▽

Lili Damita paused in Kansas City the other evening long enough to admit to reporters that demureness is her latest acquisition. "I'm not wild any more," said Lili. "I'm changed." And as proof she said she's now wearing her hair straight; it's more refined. The voice that once set Union Station redcaps skipping is now softly modulated. Miss Damita was en route from Hollywood to New York. "Whatever happened to Prince Louis Ferdinand, the kaiser's grandson?" Lili was asked by one reporter who recalled the Prince having been at her elbow during the making of "The Cockeyed World." "Oh, him!" said the young lady, as one who recalls those dear, dead years of long ago, "he's got a job in Detroit now."

▽

In a new Columbia picture a chap in a speakeasy calls Charles Bickford on a telephone. "Give me Bryant 9-9510," he asks. The number is Columbia's home office on Seventh Avenue. The picture is "Vanity Street."

▽

In anticipation of the modification of the Volstead Act—which is plenty of anticipating—Arrowhead Head Inn in New York, a rendezvous for picture and stage people, has issued 2,000 invitations to a celebration party in honor of the event. Everything will be "on the house," if and when something happens.

▽

Words of wisdom from O. R. McMahon: "Black figures are easier on the eyes."

Selzer of Warner Publicity Staff Says:—



After spending more than two years in exile, the Ed. Selzers finally persuaded the State Department to permit them to return to America . . . Telephone, Riverside 9-3487.

THE play is the thing in Russia these days. The conversion of the world famous $12,000,000 cathedral of St. Isaac at Leningrad into an atheist theatre, as reported by Ralph Barnes to the New York Herald-Tribune, signalizes a further rapid decay of religion in the Union of Soviet Socialist Republics. The general decrease, under Soviet regime, of interest in religion and the accompanying falling off of church attendance, already has been marked by the transformation of a large number of churches into theatres and garages, libraries, hospitals, warehouses, schools and museums.

"Pravda" announced in Moscow that St. Isaac's, in former days the most luxurious and fashionable of all Russian edifices, will be transformed immediately into a playhouse for anti-religious propaganda, and that the first play to be produced there will be "The Cathedral of St. Isaac." The cathedral was designed by a Frenchman, Richard de Montferrand and was finished in 1858, after 39 years of construction. It is built in the shape of a huge cross and crowned by an enormous gilded dome 330 feet high. Finnish red granite and marble was used throughout.

▽

Free parking, a generous flacon of perfume, tea and fortune telling by "Madame Zonola," are included in the regular admission price at the Publix Newman. Some motion pictures are thrown in for good measure.

▽

Out in Cedar Rapids, Iowa, famed as the home town of James Cron, and of the Cherry Sisters, the famous sisters Effie and Addie, Broadway characters of 30 years ago, have been named defendants in a suit for $160 for back rent for a bakery which they have been operating.

▽

The Burns Detective Agency is on the trail of forgers who are circulating fake RCA stock certificates, each for 100 shares of common. Large numbers have already been discovered and although there is no estimate available regarding the amount of fake certificates outstanding, the existence of several thousand dollars' worth at face value has been disclosed. The forgery is a clumsy job having been confined to photographic reproduction in black and sepia and of reproduction of the signatures of David Sarnoff, president and L. MacConnach, secretary of the company.

▽

Captain Ben Hershfield, an executive at Paramount's Hollywood studio, compiled a ream of statistics which indicate that $351,000,000 is spent annually in the United States feeding household pets.

MOTION picture people continue far in the lead as holders of large insurance policies. The *Spectator,* a publication in the insurance field, informs us that a comparatively small group of 21 stars and executives are insured for $43,000,000, as follows:

	Insured for
William Fox	$6,500,000*
Joseph M. Schenck	5,250,000*
Jesse L. Lasky	5,000,000*
Adolph Zukor	5,000,000**
Harry M. Warner	2,500,000*
John Barrymore	2,000,000
Cecil B. DeMille	1,750,000*
Albert Warner	1,500,000*
Joseph Buster Keaton	1,250,000**
Norma Talmadge	1,250,000*
Douglas Fairbanks	1,000,000
Al Jolson	1,000,000**
Harold Lloyd	1,000,000
Mary Pickford	1,000,000
Will Rogers	1,000,000
Ben P. Schulberg	1,000,000
Gloria Swanson	1,000,000
Constance Talmadge	1,000,000
Erich Von Stroheim	1,000,000*
Jack L. Warner	1,000,000
Gilbert Roland	1,000,000*

NOTE: All policies are personal unless otherwise indicated.
(*) Includes Business
(**) Business Only

Jimmy Durante's success in Hollywood is as pronounced as his proboscis and might even be attributed to two parts ability and four parts nose. Jimmy knows it, too, so he has insured the famous extra-protruding "schnozzle" for $100,000.

▽

Shades of the Dark Ages were raised last week in the college town of Charlottesville, Va., where Frederick W. Twyman, of the Jefferson and Lafayette theatres, as mayor of the town placed his stamp of approval on the purchase of "iron claws" for use of the police department to maintain peace and quiet in the area made famous by Thomas Jefferson, who spent his boyhood days in the vicinity of the University of Virginia, which he founded. The "iron claw" is said to be a most effective instrument. It is constructed on the order of the handcuff but may be used to grab or strike offenders. Paging Mr. Frankenstein.

▽

And now that the presidential candidates have concluded their remarks about the trials and tribulations of the people in distress, Paramount is going to the public with the flattering question: "What Would You Do If You Had a Million?" Letters submitted in the contest are limited to 300 words—which is not enough. Winners will be called in from the Pennsylvania coal mines or kitchens of Kansas to sleep between the silken sheets of the snootiest New York hotel, with a personal maid or valet, secretary, chauffeur, Rolls Royce (hired for the occasion), private yacht, hors d'ouvres, and a key to the city from Mayor McKee thrown in for good measure. It will last only a day and then the lucky ones will be shipped back home to dream about it. It's advance publicity for the forthcoming feature, "If I Had a Million."

▽

Autumn leaves remind us that just a year ago exhibitors of the country and executives of the large picture companies were preparing to stage "Motion Picture Day" as the industry's contribution to President Hoover's movement for unemployment relief. They will not be called on this year for participation in similar activities because the existence of a political campaign makes the stunt highly inadvisable. Mr. Hoover's advisers are said to have pointed out that such a move would be construed by his opponents as political strategy.

▽

Censorship is costing the industry $2,000,000 a year, according to Paramount.

THE Hollywood REPORTER

'TRAILING KILLER' SWELL PIX

If ever there was a dog picture that deserved serious consideration, this is it. A director with a sound knowledge of dramatic values has put more suspense, romance, comedy and thrills into it than graces many a super-feature costing 100 times as much. It . . . will undoubtedly make a lot of dough. . . .

The hero is a police dog, the heroine is a bitch wolf, the heavy is a mountain lion, and the clowning is taken care of by a litter of pups assisted by a bullfrog and a crawfish. A rattle-snake contributes additional menace. . . .

The animals act out their little drama in such a way that the plausibility of it all is easy to reconcile with your intelligence, unless you insist on being super-critical and refuse to be entertained.

There probably aren't 500 words of dialogue in the entire piece. . . . The picture is all exteriors, the mountains, hills and valleys of a sheep country. Photography is excellent. . . .

Exhibitors of every kind of house looking for something different should take a look at this one.

They all say-

A Picture that "will make a lot of Dough"

TRAILING



UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

WORLD WIDE PICTURES PARAMOUNT BLDG NYK=

PREVIEWED FAIRFAX THEATRE LAST NIGHT BENNY ZEIDMANS
TRAILING THE KILLER STOP ONE OF THE MOST UNUSUAL PICTURES
PREVIEWED STOP AUDIENCE SAT SPELLBOUND IN THEIR SEATS
UNTIL FINISHED WITH TREMENDOUS OUTBURST OF APPLAUSE
PERSONALLY BELIEVE THIS TO BE OUTSTANDING PICTURE OF ITS
TYPE AND WITH PROPER EXPLOITATION SHOULD HIT AT BOX
OFFICE CONGRATULATIONS TO WORLDWIDE AND BENNY ZEIDMAN=

A S WEIDER.



THE KILLER

SAVAGE AMERICA
Epic of its Untamed Wilds

a B.F. ZEIDMAN *Production · Directed by* HERMAN C. RAYMAKER

Motion Picture Herald

The incidental combat between the rattler and Lobo is one of the most sensational things shown on the screen, fully on a par with the mongoose battle and the tiger-python struggle of recent memory for thrills and suspense. It's a feature of the picture that can be widely ballyhooed, and alone, properly exploited, it should sell plenty of tickets.

Not only is "Trailing The Killer" great children's entertainment, but there is plenty of drama of nature in the raw to intrigue the interest of adults. It's wide open for all sorts of effective showmanship. You've had your jungle animal pictures that whetted up great patron interest. Here's something with a real story, with animals occupying roles synonymous with those assigned men and women and with the dog Lobo taking direction with almost unbelievable intelligence, and the wild beasts acting with the fury of animals fighting for their lives. You have drama, romance, action, thrills and spectacle, plus a novelty that should mean certain box office dollars.

. . . crowded with action and suspense that make for startlingly novel entertainment.

Hollywood Filmograph

World Wide Pictures has the best animal picture in "Trailing The Killer" since Frank Buck's "Bring 'Em Back Alive." If you ask us, there is more heart and soul interest in the latest screen picture of jungle and mountain life, because the director, Herman C. Raymaker, was, to our way of thinking, best fitted to know his audience reaction and he caught his shots with more intimacy. . . . The kids will eat this picture up and the women folks will share with the men their interest and will hold their breath and permit their hearts to go out to the animals that are in danger.

Taking it all in all, it is the most finished animal picture that has been made in Hollywood.

Variety
Hollywood Bulletin

One of the neatest of the animal pictures. Throughout, a human interest document, intense in dramatic situations, and great screen fare for the friends of the dog, and for those who glory in the wild animal life of America. . . .

Picture will loosen the tear ducts and bring goose pimples.

WORLD WIDE Pictures

WARNER–ELECTRICS SUIT UNDER WAY WITH PLEA FOR PRELIMINARY WRIT

Counsel for Plaintiffs Would Enjoin Defendants from Enforcing Contracts, Claiming They Have Created Monopoly

The long pending battle between Warners and the A. T. and T. interests got actively under way late last week when hearings were started in U. S. District Court at Wilmington in a suit charging monopoly in the sound field, which was filed some few months ago against American Telephone and Telegraph, Western Electric and Electrical Research Products, by Stanley Company, Duovac Radio and General Talking Pictures. The attention of the producing and exhibiting agencies of talkers was centered upon the court room as the defendants were charged with controlling more than 90 per cent of the sound motion picture industry.

The defendants are all related, while Stanley is a circuit subsidiary of Warner Brothers; Duovac manufactures parts used in reproducing equipment, and General is a sound apparatus manufacturer.

Judge John P. Nields reserved decision on the plaintiff's motion for a preliminary injunction enjoining A. T. and T., Western and Erpi from enforcing their cross licensing agreements and alleged monopolistic practices. Both were given until November 15 to file briefs. Epgraim Berliner, of counsel for the plaintiffs, brought the hearing to a close with the statement that General Talking Pictures faces disaster if the defendants continue their alleged monopolistic activities. Erpi said that agreements were gone into in order to protect the efficiency of its sound apparatus.

Cite Extra Service Charges

The hearing for a preliminary injunction opened with Samuel E. Darby, Jr., of counsel for the plaintiffs, making allegations of how exhibitors had to pay high prices for sound parts supplied by Electrical Research and extra service charges whenever Erpi engineers found competitors' parts and tube in the Western Electric reproducing machines. The plaintiffs are at the moment seeking to have the defendants enjoined from enforcing its contracts with exhibitors and producers, which contracts are said to have created a monopoly of the trade in favor of the defendants.

Under contracts and agreements, Mr. Darby said, exhibitors using defendants' machines were at first compelled to use replacement parts supplied by Western Electric. Weekly service fees were charged, he said, and an extra $35 was charged if the defendant engineers went to a theatre to fix a breakdown and found any Duovac or any other competitors' parts in the machine.

Mr. Darby further said that in some instances the defendants' engineers arbitrarily condemned the competitors' parts without even first investigating for the trouble. He cited a case where an Erpi engineer went to a theatre to investigate noise being made by a machine. He found Duovac vacuum tubes in the machine and allegedly forthwith condemned the tubes, replacing them with Western Electric vacuums. The condemned tubes were later tested, Mr. Darby said, by the Duovac laboratories, and found to be in good condition, and that the trouble with the machine was only machine noise.

Finally, in 1931, Mr. Darby said, the defendants informed exhibitors with whom they had contracts, that the latter could go out into the open market and buy parts, but these so-called parts they were allowed to buy were, allegedly, things like oil cans, oil, incandescent lamps, magnifying glasses and monkey wrenches. The parts supplied by the defendants, Mr. Darby explained, were higher in cost than such as could be bought on the open market, sometimes three times, four times and five times higher, it was said.

In his outline of the case, Mr. Darby told of the alleged evils of the monopoly in the early days of the talker industry, when Warner Brothers were under contract to supply films only to such theatres that used the defendants' apparatus. Exhibitors realized they had to have talkies or else be shoved out in the cold, he declared.

Government May Enter Case

Warner Brothers in those early days of talkers were the only ones who had such films ready for distribution, Mr. Darby said, and after Warners had asked Erpi to supply reproducing machines to exhibitors, Erpi is said to have replied the exhibitors would have to wait from six to nine months. The exhibitors, however, refused to wait, and looked about for talkie reproducing machines made by other companies and then Warner Bros. declared that by contract, it could not supply its films to exhibitors using machines other than the defendants'. The situation was later adjusted by the defendants, it was said, who allowed Warner Bros. to give film to exhibitors using machine equally as good as the defendants' machine if equally as good machines could be found.

The plaintiffs state that this suit will reach far into the deepest recesses of the talking motion picture industry and there was some talk last week at Wilmington that the United States government may eventually enter the scene.

Samuel E. Darby, Jr., counsel and colleague in the case with former Judge Hugh M. Morris, of Wilmington, gave the background of the suit. In his preliminary talk he went afield to discuss the historical development of the anti-trust and anti-monopoly acts. He also went into the story of sound and its development from the time Dr. Lee DeForest in 1918 left radio and turned his attention to the problems of synchronizing sound with film.

Among the problems DeForest met, Mr. Darby explained, was that producers looked askance at talkies because they had millions invested in silent picture equipment and in actors whose voices were not particularly adapted to sound.

"Many of the actors could not speak English," Judge Nields interpolated.

"Yes, many of them could not," Mr. Darby affirmed.

"I mean many of them could not speak English properly," Judge Nields added.

Mr. Darby forthwith told the story of Emil Jannings, who was driven out of the "movies" because he couldn't speak English.

"Now, I understand," Mr. Darby said, "there is an effort to recall Jannings and have a dub speak the parts."

"What DeForest did do," Mr. Darby said, "was to awaken interest of the public in talkies. And these defendants which had been interested only in the communication became interested in talkies." The attorney then continued along the tortuous way in and out of agreements and contracts and along the brilliant highway of the success of the talkers, leading up to the complaints of the plaintiffs.

Stanley Company charged that it has been compelled to use the defendants' reproducing apparatus; Duovac claims it has suffered in its motion picture apparatus parts business through the alleged monopolistic practices of the defendants; General Talking Picture's complaint refers to the manufacture of motion picture projection sound apparatus. The alleged damages go well into the millions.

Morris, Darby and George E. Quigley, of New Jersey, and Epgraim Berliner, made appearances for the plaintiffs.

Christopher L. Ward, Jr., and Arthur G. Logan were the Wilmington attorneys for the defendants.

About 10 days ago the three defendant companies filed individual answers to the suit, in which they denied the allegations of monopoly and that their agreements were not exclusive, were lawful, and asked that the bills of complaint be dismissed.

Answers of ERPI to Charges in Stanley Case Reviewed; Violation of Clayton or Sherman Acts Denied

ERPI Denies Violation

The answers of Electrical Research to the principal charges made by Stanley follow, in part:

1. ERPI denies that it violated Clayton or Sherman acts.

2. ERPI admits that it is a wholly owned subsidiary of Western Electric, which in turn is a subsidiary of American Telephone & Telegraph.

3. ERPI states that since May 18, 1927, and not December 31, 1926, as mentioned in the complaint, it has been engaged in the granting of various licenses in connection with talking motion picture production and distribution; leasing and occasionally selling apparatus; leasing and furnishing repair and replacement parts and rendering maintenance and operation service. ERPI denies that it was and now is the licensor of picture companies producing and distributing 90 per cent of the talking motion pictures in the United States.

4. ERPI denies that Western and American Telephone allocated or attempted to allocate to it certain fields exclusively, including recording and reproducing sound, which acts were considered pursuant to a conspiracy in violation of the Sherman act. It avers that its manufacturing in connection with motion pictures is a local and intrastate business, that leasing and selling apparatus is in some instances intrastate and in others interstate, and that in the case of certain producers and distributors of sound

(Continued on following page)

ERPI ANSWERS STANLEY CHARGES

(*Continued from preceding page*)

records, who are licensees of ERPI, their business is an intrastate business only.

5. ERPI avers that all rights and licenses granted in connection with cross-licensing agreements between A. T. and T., Western, General Electric and RCA were non-exclusive; that so long as Western and Vitaphone were engaged in activities similar to ERPI's, RCA was an actual competitor of Western and Vitaphone, and since the early part of 1928, RCA has been an actual competitor of ERPI in such activities.

6. ERPI states that the license agreement of April 20, 1926, between Vitaphone (controlled by Warner Bros.) and Western was entered into by Vitaphone without duress of any kind and that on, or about, January 3, 1927, ERPI was assigned this agreement by Western. Defendant further avers that, following a termination agreement, a new licensing agreement was entered into between ERPI and Vitaphone whereby Vitaphone was granted a non-exclusive license relative to electrical recording of sound for motion picture purposes. These parties later—on May 18, 1927—entered into a further agreement, known as the contractual letter, which contained provisions related and supplemental to the terms of previous agreements. ERPI denies that Vitaphone was "intimidated, terrorized and coerced" by it in connection with the surrender by Vitaphone to the transfer of the Western agreement to ERPI.

7. ERPI denies that pursuant to April 20, 1926, in furtherance of an unlawful conspiracy between it and the Telephone Company, it further attempted to establish and maintain a monopoly by granting certain rights and licenses to other producers of motion pictures upon certain conditions, understandings and agreements. It admits having granted licenses with respect to electrical recording of sound to Paramount, Metro-Goldwyn-Mayer, United Artists, Fox Case, Fox Film, Fox Hearst, Firnatone, Hal Roach Studios, Christie Film (later assigned to Metropolitan Sound Studios, and terminated in 1931), Universal, Columbia, Sono Art, Audio-Cinema, Balsley & Phillips, Ltd., Educational and Cinelog.

8. In the bill of complaint, Stanley quotes a provision of these agreements, contained in the Paramount-ERPI agreement, which is claimed to be typical and substantially identical with corresponding covenants in all agreements and which states that the "Licensee agrees that it will use the recording equipment to be leased to it by Electrical Research Products, Inc." ERPI admits that the quoted clause was a part of all contracts between it and licensees except those of Fox Case and Fox Hearst, and avers that aforementioned provisions of said license agreements were and are in all respects reasonable and lawful.

9. ERPI admits that it further entered into agreements with ten companies whereby they agreed to "promote in every reasonable manner the installation of our (ERPI's) reproducing equipments in motion picture theatres."

10. ERPI denies knowledge of the degree of control of theatres exercised by these licensees which, as stated in the bill of complaint, constituted not less than 25 per cent of all motion picture theatres in the United States operating on a continuous policy and not less than 33 and 1/3 per cent of the seating capacity of all motion picture theatres in the United States. In denying other allegations in this part of the complaint, ERPI includes the statement made by the plaintiff that these agreements with respect to theatres substantially lessened competition.

11. ERPI admits that the "lessees of synchronous reproducing equipment" were owners or operators of theatres who should lease from Vitaphone the reproducing apparatus supplied to Vitaphone by Western Electric and that this provision was contained in the April 20, 1926, agreement between Western and Vitaphone. The bill of complaint refers to this arrangement as limiting Vitaphone in the distribution of talking pictures made by it and further states that the source of supply of pictures was substantially closed against those theatres which would not install reproducing equipment and apparatus manufactured by Western and supplied to them by Vitaphone as the licensee of Western. Other than the admission, stated in the foregoing, ERPI denies the other allegations.

12. ERPI admits that on September 5, 1927, it entered into an agreement with Edwin C. Mills under the terms of which Mr. Mills obtained a non-exclusive license with the right to grant sub-licenses with respect to the recording of copyrighted music controlled by persons represented by him, such licenses being limited to the motion picture field and, with respect to the reproduction of music recorded under the license, to apparatus supplied by ERPI.

13. ERPI admits that it has granted sublicenses under the Mills agreement to thirteen companies and further states that sound equipment, other than that manufactured by ERPI, did not come into the market and was not generally available to exhibitors until after May, 1928, at which time Paramount, MGM, United Artists and others took sound recording licenses. It was then, ERPI states, that Mr. Mills, with the knowledge and consent of ERPI, waived the provisions of the Mills agreement, which required reproductions to be made only upon reproducing equipment manufactured by the defendant.

14. ERPI admits that the principal represented by Mr. Mills on September 5, 1927, constituted and now constitute a majority of the most important music publishers and it avers that one or more of said principals are now and for some time have been owned or controlled by Warner and that Warner has participated in royalties paid by ERPI under the said agreement.

15. ERPI admits that on April 20, 1926, the art of producing and reproducing talking motion pictures commercially was new. Defendant also admits that between that date and the end of the same year, Vitaphone alone produced and exhibited talking motion pictures, in connection with which Western sound recording equipment was employed. On December 31, 1926, Vitaphone and Fox Case Corporation entered into a license agreement which was prepared by Western and which Western asked Vitaphone to execute. ERPI further avers that, notwithstanding the terms of the original agreement between Western and Vitaphone, whereby the latter was to undertake to interest producers of motion pictures in accepting licenses to use Western electrical sound recording apparatus, Vitaphone, at the direction of Warner, neglected and refused, during the period between April 20, 1926, and December 31, 1926, to do so. On the contrary, ERPI states, Vitaphone desired and attempted to retain a monopoly of such license and such business.

16. ERPI denies that the aforementionel agreement between Vitaphone and Fox Case substantially lessened and restrained competition as between the Telephone Company, Western and ERPI on the one hand, and competing manufacturers, on the other.

17. ERPI admits that subsequent to December 31, 1926, and until May 11, 1928, Vitaphone and Fox Case carried on the exploitation of talking pictures. Also that during that time no talking pictures had been successfully commercially produced by any other companies and that practically no reproducing equipments were in the market or were installed in theatres other than those furnished by Western. The defendant also denies that the interstate market was closed as a result of its licensing agreements or that the sources of supply of pictures were closed, by reason of the Mills agreement, to those theatres not installing equipment manufactured for or by ERPI. On the contrary, ERPI maintains that theatre operators have been free to choose whatever reproducing equipment they wished and states that a majority of the theatres in the United States, including a large number of theatres operated by the plaintiff, Stanley, have installed apparatus other than that manufactured for or by ERPI. Further, that all such theatres have been operated in the regular course of business without restraint or interference on the part of ERPI with respect to sources of supply of talking pictures or otherwise.

18. ERPI denies that due to the fact that Stanley was unable to negotiate terms and conditions under which it could continue to operate its theatres without suffering a severe financial loss, the company was obliged to accept the terms and conditions imposed by ERPI. Electrical also decided that such terms, although in the form of leases of equipment, were far more than sufficient to repay ERPI the cost of manufacture, distribution and installation of equipment, plus a substantial profit thereon; and, further, that, as alleged, the theatre equipment was of such nature that long prior to the expiration of the term of said pretended leases the same would be of no utility and would have to be replaced due to the wear and deterioration of parts.

19. ERPI admits that in the case of the lease made with one of the theatres operated by the plaintiff, the Forum Theatre, Philadelphia, the clause, quoted in the bill of complaint, was included. That clause was as follows: "The exhibitor agrees . . . that no recordings shall be used except those produced by licensees of the Company (ERPI)." Defendant also denies that the effect and force of this provision was intentionally to create a substantial monopoly in the business of supplying apparatus and equipment.

20. ERPI admits that the leases referred to contained a clause with respect to the right of the lessor to take immediate possession, after fourteen days' notice, of the lessee's equipment should any of the covenants of the lease relative to the use and maintenance of equipment have been broken by the lessee. ERPI avers, further,

(*Continued on page 34*)

SEES LIQUOR, FILMS SIMILAR IN EFFECT

Attendance at the motion picture theatre and recourse to the bottle are psychologically one and the same thing, in the opinion of Professor H. W. Bohlman of Drake University. The Columbus (Ohio) Journal Dispatch *of recent date quotes a news dispatch from Des Moines, Ia., in which the professor said: "Getting drunk affords a temporary means of escape for a person who is tired, and the movies offer similar escape. Both throw the indulger into an unreal situation. I do not mean that movies are a substitute for getting drunk, but psychologically both effects of escape are the same." That might possibly offer the exhibitor a new catch-line for his marquee, pending the repeal of prohibition at any rate.*

TRI-ERGON-PARAMOUNT SUIT HEARING NOV. 28

Company Controlled by William Fox Also Sues Altoona Publix and Wilmer - Vincent on Recording Patents

The suit which is being brought by the American Tri-Ergon Corporation against Paramount Publix Corporation, for alleged infringement of basic talking picture recording patents, will be heard in the Brooklyn federal court, commencing November 28, probably before Judge Campbell. Suits also have been filed by Tri-Ergon at Harrisburg, Pa., against Altoona Publix Theatres, Inc., and against Wilmer and Vincent Corporation and the Locust St. Real Estate Company.

About a year ago, William Fox, who controls the American Tri-Ergon concern, filed three suits in Wilmington, Del., in which Electrical Research Products, Inc., RCA Photophone and RKO Radio Pictures were named. ERPI and RCA were charged with infringement of the socalled flywheel patent in utilizing certain improvements in devices for phonographs with linear phonogram carriers. Radio Pictures was charged with the infringement of Tri-Ergon's double print patterns, which cover developments for producing combined sound and picture films. The suit against Paramount Publix, filed in New York, is identical with that against Radio Pictures which asked for an accounting of profits and a temporary injunction.

Involved in the litigations are patents covering the inventions of Hans Vogt, Joseph Masolle and Joseph Engl, all of Berlin, Germany. The Tri-Ergon complaints stated that these men applied for American patent rights in 1912 and again in 1922. In 1924 the inventors assigned their rights to Tri-Ergon, Ltd., of St. Gall, Switzerland, which in turn sold the American rights to William Fox in 1928.

At the time that the Tri-Ergon patents actions were brought last November, representatives of the plaintiff's attorneys pointed out that Patent No. 1,825,598, covering the double print developments, had been contested by Dr. Lee De Forest for more than a year. The U. S. Patents Appeals Office overruled Dr. De Forest's claim of interference with his patents.

Attempts to enforce the Tri-Ergon flywheel patents, however, had been made two years before that time. Various equipment manufacturers and producers were asked to procure Tri-Ergon licensing. These conferences and negotiations lasted more than a year. At the end of that time, it was said, notices of infringement were served on all parties concerned. Suit was not brought until after the decision of the patents appeals office against Dr. DeForest, who had also claimed interference in connection with the flywheel patent.

Under the terms of the licensing contracts existing between Erpi and Paramount, on the one hand, and RCA Photophone and Radio Pictures on the other, Erpi is obliged to defend its license, Paramount, to the full extent of its investment in Erpi equipment, and RCA Photophone is obliged to do the same on behalf of Radio Pictures.

Electrics' Boards Push Realignment Plans on Patents

Plans are being pushed by the directors of the several companies named in the Government's anti-trust and anti-monopoly suit, principally General Electric Company, Westinghouse Electric & Manufacturing Company and Radio Corporation of America, looking toward a reconstruction of their relationships, chiefly those involving patents, and submission of the proposal to the Department of Justice some time prior to the date set for the hearing of the suit, which is November 15. RCA executives would not discuss the situation.

Other defendants to this action are RCA Photophone, Inc., RCA Victor Company, Inc., RCA Radiotron Company, Inc., American Telephone & Telegraph Company, Western Electric Company, Inc., General Motors Corporation and General Motors Radio Corporation.

Cross-licensing arrangements and the question of stock ownership of RCA by General Electric and Westinghouse are the two main problems involved in the present discussion. At the present time, RCA holds exclusive licenses of G. E. and Westinghouse for all radio patents involved in the manufacture and operation of radio receiving sets and tubes. Under the proposal being considered for readjustment of this set-up, the exclusive licenses would be canceled and all three companies would hold their own patents, licensing each of the other companies under non-exclusive arrangements so that any one of the companies could manufacture complete radio receiving sets. The same privilege would be available to all other radio manufacturers.

It is also believed that the boards of the two electrical companies are considering a plan for distribution to their stockholders of the common shares of the RCA. General Electric owns 5,188,755 shares of common stock and 27,080 shares of Class A preferred stock of the Radio Corporation, and Westinghouse owns 2,842,950 common and 50,000 Class A preferred shares of the same company. These combined stocks amount to 51.4 per cent of the voting strength in RCA.

Lottery Status Left in Air by St. Louis Ruling

Chief of Police Joseph A. Gork of St. Louis sought a ruling of City Counselor Muench as to whether automobile gifts as practiced by motion picture theatres and merchants constitute a lottery. The counselor's opinion indicated in effect that such a practice is a lottery if the police can prove it.

The police official sought the ruling after the Better Business Bureau had filed a complaint. The Bureau cited a Michigan supreme court ruling on give-aways.

ERPI Replies In Stanley Action; Monopoly Denied

(*Continued from page 33*)

that this provision is in the interest of the users of the equipment as well as the defendant.

21. ERPI admits that Stanley was leased and furnished repair parts by it but denies that same were paid for at the rate of $500,000 in excess of what they would cost in the open market.

22. ERPI denies that weekly inspection service fees, provided for in the terms of the leases, are extortionate or in pursuance of an unlawful conspiracy. It avers that such periodical inspection and service of equipments has been and is necessary.

23. ERPI denies that the parts condemned by it were in many instances useful and serviceable and were sold to other theatres and exhibitors.

24. In concluding its answer to the specific paragraphs of the plaintiff's bill of complaint, ERPI denies that the plaintiff, by reason of the acts complained of, has suffered an irreparable and immediate damage in excess of $1,500,000, which damage is continuing and constantly increasing in amount.

After concluding its answers to the plaintiff's complaint, ERPI set forth a separate and distinct defense in which it describes the incorporation of Warner Bros. Pictures in 1925 and the organization of Vitaphone, today wholly and solely owned by Warner. In August, 1928, ERPI states, Warner acquired and has since owned and held a controlling interest in the plaintiff, Stanley, and has directed the business affairs of that company and its associates.

ERPI included clauses of the so-called "Old License Agreement" between Western and Vitaphone, which exclusive license was granted by Western, at the request of Walter J. Rich, Warner and Vitaphone, and with the understanding, expressed by Western, that the apparatus, methods and systems should be made available to the entire motion picture industry. Vitaphone, ERPI avers, accepted this agreement in form but not in fact. More than 100 operators of motion picture theatres were so licensed, according to ERPI. The quoted provisions of said leases included such points as the exclusive use of Vitaphone equipment, ten year period clause, termination clause and a weekly service charge equal to ten cents for each seat of the theatre, payable each week for a minimum of forty out of fifty-two weeks.

ERPI further points out that the so-called Old License Agreement was terminated by consent of Vitaphone and ERPI on May 18, 1927, and a non-exclusive license granted to Vitaphone by ERPI.

By virtue and as a result of the operations under the Old License Agreement, ERPI claims that Warner and Vitaphone, during the last half of 1928 and the greater part of 1929, possessed greater advantages over other motion picture producers because of their more extended experience and greater prestige.

It further stated that, pursuant to the agreement between Vitaphone and ERPI, under which the Old License Agreement was terminated, Vitaphone has been paid 37½ per cent of all royalties paid to ERPI by the licensees under the agreements issued from April 2, 1927, to June 14, 1932.

ERPI therefore claims that Warner directly from the operation of its own theatres and indirectly through control of the plaintiff, Stanley, has obtained therefrom great revenues and profits which it continues to enjoy. All such leases, ERPI claims, were entered into by the plaintiff voluntarily and without duress of any kind.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

If I Had a Million

(Paramount)

Comedy Drama

Maybe the basic idea of "If I Had a Million" is nothing new under the sun of motion picture production, but the startling technique adapted by Paramount in bringing this unusual work to the screen is ample evidence that there is something radically new under the Kleig lights in the way of imagination-capturing novelty.

Seven directors had a hand in directing the picture, yet it is almost impossible to determine just where and when each one entered. Eighteen writers prepared it for the screen, still it is one coherent story. Fourteen noted stars and a host of minor players appear in it, but none of their appearances is dependent on those that precede or succeed them—save Richard Bennett. Contrary to the saying that too many cooks spoil the broth, it's a clever demonstration that the more brains and talent that work in a picture the better it is. Further, it does not even remotely resemble any of those experimental revues or parades of stars reminiscent of the musical comedy days. Rather it's a logical yarn, based on one idea and having nine or ten varying ramifications. It runs the range of entertainment from ribald, slap-stick comedy to stark, tear-jerking melodrama; with a number of interludes that present the different stars in roles best understood and appreciated by their "fans."

About the central plot of the activities of Richard Bennett, who prefers to give his fortune to strangers rather than have his relatives squabbling over it after he has gone, we first see Charles Ruggles, a bedeviled clerk at home and at his work, wreck a china shop and proclaim his financial and domestic independence. Wynne Gibson, a hardboiled sailor's sweetheart, uses her million to move from the squalor of a back alley hideaway to the class of a Park Avenue apartment. A million is the worst thing that the clever crook, George Raft, could have handed to him. He swaps his check for a "flop," and the "flop-house" keeper, sure that Raft is a nut, burns it up and then yells for the cops.

Charles Laughton's bit is one of the sensations of the picture. A down trodden clerk, he ascends long flights of stairs to give his boss a resounding raspberry, saying only two words. The three marines, Cooper, Oakie, Karns, crap-shooters for paper fortunes, sell their $1,000,000 for ten bucks because they think it's phoney, and make Lucien Littlefield rich. Alison Skipworth and W. C. Fields, a pair of oldtime ham actors, whose dialogue and action is provocative of gales of laughter, buy a fleet of second hand cars and go about wrecking roadhogs. There is drama as Gene Raymond's check will not save him from the electric chair, even though it makes his wife, Frances Dee, financially independent. There's a vivid touch of human interest as May Robson uses her windfall to turn a rigidly-ruled Old Ladies Home into a veritable heaven on earth for forgotten grandmothers.

Probably the one most effective way to get the complete idea of "If I Had a Million" over to your patrons is to proclaim it as truly the picture that has everything anyone would want to see on the screen. It is chiefly grand comedy, into which are woven drama, pathos, romance, novelty and thrills, and it's for all ages.

Exploitation should be confined only to the wildest stretches of your ingenuity and a consideration of how much your budget will stand in the way of ballyhoo. There are many extraordinary interest-creating angles, the seven directors, for instance, the eighteen writers, the fourteen glamorous personalities.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Ernest Lubitsch, Norman Taurog, Stephen Roberts, Norman McLeod, James Cruze, William A. Seiter, H. Bruce Humberstone. Based on a story by Robert D. Andrews and written for the screen by Claude Binyon, Whitney Bolton, Malcolm Stuart Boylan, John Bright, Sidney Buchman, Lester Cole, Isabel Dawn, Boyce DeGaw, Walter DeLeon, Oliver H. P. Garrett, Harvey Gates, Grover Jones, Ernst Lubitsch, Lawton Mackaill, Joseph L. Mankiewicz, William Slavens McNutt, Seton I. Miller, Tiffany Thayer. Fox release late in November. Running time, 95 minutes at preview.

CAST

Gallagher	Gary Cooper
Violet	Wynne Gibson
Eddie Jackson	George Raft
The Clerk	Charles Laughton
John Glidden	Richard Bennett
Mulligan	Jack Oakie
Mary Wallace	Frances Dee
Henry Peabody	Charlie Ruggles
Emily	Allison Skipworth
Rollo	W. C. Fields
Mrs. Peabody	Mary Boland
O'Brien	Roscoe Karns
Mrs. Walker	May Robson
John Wallace	Gene Raymond
Zeb	Lucien Littlefield
Marie	Joyce Compton

Prosperity

(MGM)

Comedy

In "Prosperity" Marie Dressler and Polly Moran pick up where they left off in "Reducing" and "Politics." There's a lot of fine comedy, a dash or two of romance, quite a bit of real human drama and a melodramatic anti-climax that turns into an avalanche of laughs.

Those are the entertainment highlights, but around them surges a brand of laugh provoking sequences and dialogue that places the stamp of audience approval on a picture that is topical and timely.

Judging solely from preview audience reaction, "Prosperity" is the type of picture for which theatre-goers are looking. There were frequent bursts of applause. Though they squirmed a bit during one or two of the slow spots, which undoubtedly will be eliminated, the applause at the finish was spontaneous.

The story is simple. Miss Dressler turns the presidency of her bank over to her son, Foster. Foster marries the daughter of Marie's dearest friend and severest critic, Polly. Polly draws her money out of the bank and starts a run which results in its closing. Miss Dressler takes over a big construction job that is backed by the bank bonds, but the two promoters skip with the bonds. Foster rescues them, but Marie, thinking all honor is lost, prepares to ease herself out of the picture. Polly becomes Marie's good friend again, but not until Marie has imbibed a bottle of what turns out to be "Prunola," and hilarity ensues as she makes her balcony announcement that the bank will open again.

Good acting and sparkling dialogue are made more effective by fine direction. The element of human interest is evident all the time.

"Prosperity" is for all types of audiences.—McCARTHY, Hollywood.

Produced and distributed by MGM. Directed by Sam Wood. Story by Sylvia Thalberg and Frank Butler. Screen play by Zelda Sears and Eve Greene. Photographed by Leonard Smith. Release date, Nov. 5, 1932. Running time, 76 minutes.

CAST

Maggie Warren	Marie Dressler
Lizzie Praskins	Polly Moran
Helen	Anita Page
John Warren	Norman Foster
Holland	John Miljan
Cissy	Jacquie Lyn
Buster	Jerry Tucker
Mayor	Charles Giblyn
Ezra Higgins	Frank Darien
Barber	Henry Armetta
Knapp	John Roche

Men of America

(RKO Radio)

Comedy Drama

This is the kind of picture that starts the youngsters cheering and raises a patriotic surge in the breasts of the adults. It's a hectic amalgamation of gangsterism versus the good old pioneer spirit pointing the moral that when courts, legislatures and politicians get too tangled up in the webs of racketeering, about the only thing left for the average citizen to do is take the bull by the horns and go to it in the spirit of the men who made America.

Starkly melodramatic at times, making liberal use of the theatrics that thrilled the older generations in the ten-twenty-thirty cent days, it is always rather humorous and people who see it will know that they are being entertained with something a little different.

With Chic Sale in a role that is reminiscent of his part in "The Star Witness," but this time the reincarnation of the almost forgotten pioneer and absolutely unafraid of the machine gunning racketeers, you have a yarn that is sometimes emotional but in the main is a humorous treatment of a condition that almost everyone is talking about.

Making no pretentions to greatness, rather confining itself to being just entertainment, "Men of America" is quite a bit better than the average program feature. A strong campaign, with liberal use of the Sale name and

clever hints of the story theme, may result in kicking up some unanticipated excitement.

Showmanship possibilities are rife and there is plenty in the way of smash exploitation that can be done around the title. It might be wise to get over the fact that this is not another historical picture, illustrating the various phases of our country's history. At the same time there is ample reason for plenty of tieups with schools and civic organizations based on the educational value of "Men of America" from the standpoint of its being one of the solutions to a very acute modern condition.

The picture should have an equal appeal to both men and women of the more mature ages and it should prove popular with the children. Your problem will be to whip up the interest of the young bloods of both sexes, and the name Dorothy Wilson, who is a sort of Cinderella girl in pictures jumping from a stenographer's desk to the lead role in "Age of Consent," may be helpful here. There is a romance about such an accomplishment that might pique the curiosity of the young folk.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, David O. Selznick. Directed by Ralph Ince. From a story by Humphrey Pearson, Henry McCarty. Screen play by Samuel Orniz, Jack Jungmeyer. Release date, Nov. 25, 1932. Running time, 75 minutes.

CAST

Jim Parker	Bill Boyd
Smokey Miller	Charles "Chic" Sale
Anne	Dorothy Wilson
Cicero	Ralph Ince
Mrs. Garboni	Ines Palange
Abigail	Theresa Maxwell Conover
Bugs Foster	Eugene Strong
Ole Jensen	Fred Lindstrand
Indian Tom	Alphonz Ethier
Tony Garboni	Henry Armetta

Magic Night

(United Artists)

Comedy-Drama with Music

United Artists has drawn upon the production output of Great Britain, specifically the British and Dominions Company for a musically-flavored comedy-drama which falls into a Viennese setting, and features Jack Buchanan, lauded as a Chevalier from England.

Music as such plays a major part in the unfolding of the slight story, and the whole comes within the category of the musical comedy on the screen. Mr. Buchanan unquestionably has an engaging screen personality, and in this film he makes a brave effort, but it must be recorded that the material with which he has to work falls considerably short.

It was meant to be a sparkling, keen and diverting musical screen play, but the lack of those finished touches in situation and dialogue which must be part of such a picture have resulted in a rather dragging production. Too frequent repetition of a particular martial melody reaches almost the point of monotony before the film is brought to a close.

The exhibitor is in a measure impelled toward selling emphasis upon the person and personality of Jack Buchanan, making the fact that he is new and comparatively unknown in this country a definite attacking stroke of merchandising, rather than a fact which places the exhibitor unconsciously on the defensive. The supporting players are for the most part capable with a few exceptions, and Anna Neagle, the feminine lead, is attractively blonde and possessed of a reasonably effective singing voice.

The story is usual of its kind. Buchanan, Viennese officer, falls in love with Miss Neagle, flower shop attendant, about the time his father transmits a message from the emperor that Buchanan has been selected as the husband of a considerably unattractive countess. Buchanan's rebellion is cut short by the declaration of the World War, and the note he sends to the waiting flower girl is undelivered. After the war, with Miss Neagle risen to starring heights as a singer and Buchanan a shoe salesman, they meet, Buchanan is spurned and then re-wins his flower girl with the aid of song.

It would be well, in selling the picture, to avoid the "extravaganza" angle, for the film cannot be classed as such. Stress the new personality of Buchanan, the attractiveness of Miss Neagle as the most productive selling points. The story itself offers little opportunity for campaign splurging, but the title, tied with one of the major melodies of the film might be a box office aid if played with by the exhibitor who exercises a little ingenuity. The film is not devoid of entertaining qualities and has its moments, so to speak, but on the whole falls short of being the sparkling, light and brightly musical picture which was obviously intended.—Aaronson, New York.

Produced by British and Dominions. Released by United Artists. Story by Holt Marvell and George Posford. Directed by Herbert Wilcox. Orchestrations by Harry Perritt and Tony Lowry. Release date, November 2, 1932. Running time, 76 minutes.

CAST

Capt. Maximilian Schletoff	Jack Buchanan
Viki	Anna Neagle
General Schletoff	Clive Currie
Ernst	William Kendall
Johann	Herbert Carrick
Max's Orderly	Gib McLaughlin
Donelli	Clifford Heatherly
Theatre manager	O. B. Clarence
Waiter	Aubrey Fitzgerald
Freida	Gina Malo
Greta	Peggy Cartwright
Landlady	Muriel Aked
Countess Helga	Joyce Bland

Too Busy to Work

(Fox)

Comedy-Drama

The one great difference between "Too Busy to Work" and the last two previous Will Rogers pictures is that it's a straight seriodramatic comedy, wherein Will does comparatively no topical political wisecracking and confines his work strictly to the role of "Jubilo."

From a showman's standpoint, at this particular time, when the public is pretty well fed up on political ballyhoo, this change should have a stimulating effect.

The picture sparkles with the typical Rogers brand of humor, which nobody can provide for him but himself. But more than that, his handling of the script dialogue will provoke plenty of laughs.

The story concerns Jubilo, a tramp, who is searching for the man who stole his wife's affections while he was away at war. He finds him and his own daughter. An incident that involves the innocent Dan with a gang of bank robbers alters his plans for revenge. Though Judge Hardy is willing to take his medicine, Will decides that his daughter is happy and with his identity never becoming known to Rose, he roams off again.

There is a neat combination of entertainment elements in "Too Busy to Work." Naturally, comedy is the most prominent, but there is also enough drama, romance, suspense and simple novelty to hold the interest of both the Rogers fans and other theatre-goers.

Make the most of the fact that "Too Busy to Work" presents Rogers in a straight seriocomedy role, using the glamor of his name for all it's worth and promising your audiences good, clean, wholesome entertainment. With this handling it should do just as much business as the other Rogers efforts.

The title suggests some interesting ballyhoo and exploitation that will be directly related with the tramp character and his aversion to any kind of labor. For teaser purposes, it is possible to work out any number of intriguing angles that will focus attention on the star, cast and story.

"Too Busy to Work" is suitable for any kind of audiences, grown-ups as well as youngsters. —McCarthy, Hollywood.

Directed by John Blystone. Screen play by Barry Conners and Philip Klein. From the story by Ben Ames Williams. Photography, Charles Clarke. Sound recorder, Eugene Grossman. Art director, Max Parker. Costumes, Earl Luick. Assistant director, Jasper Blystone. Release date, Nov. 13, 1932. Running time, 70 minutes.

CAST

Jubilo	Will Rogers
Rose	Marian Nixon
Dan	Dick Powell
Judge Hardy	Frederick Burton
Axel	Constantine Romanoff
Sheriff	Douglas Cosgrove
Mammy	Louise Beavers
Under sheriff	Jack O'Hara

The Penguin Pool Murder

(RKO Radio)

Comedy and Mystery

Drama and mystery, though important in the development of the story, are secondary features in this comedy romance. Built around the premeditated drowning of Gerald Parker in a museum's penguin pool and the identity of the killer being early evident to the most amateurish crime sleuths, real suspense is lacking and undoubtedly, just as was intended, the comedy antics provided by Edna May Oliver and James Gleason, abetted by the others of the cast, are the highlights.

It is when Gleason as the sometimes dumb, sometimes smart, but always wisecracking, police inspector goes to work on the case and is aided and hindered by the quick talking Edna May Oliver, who was present in the museum at the time the crime was committed, that the real fun gets underway.

Where the title indicates mystery and thrills, the radically different way in which the story unfolds holds more than enough to intrigue the interest of the rank and file fans. From past performances, they know pretty much what to expect of both Gleason and Oliver and the more the predominance of fun is played up, the more interest should be created. Get over the idea that a killing will hardly be a mystery to them, any more than it was to the many "suspects" in the picture, was a terrific mystery to the man who had to solve the crime as well as it was to the only person who saw it committed.

Of course all the old and new gags applicable to mystery pictures can be used, but they should be used in a way that emphasizes its comedy. The penguin provokes numbers of laughs and if you can make a contact with a museum or collector to get one for exhibition purposes, the novelty of seeing such a strange creature that so fittingly ties in with the title should prove helpful.

While there is nothing particuarly impressive in "The Penguin Pool Murder," there still is some refreshing new entertainment in both action and dialogue that will catch the interest of both adults and children. The business it does will depend greatly upon the originality you inject into your advance campaign.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by George Archainbaud. Screen play by Willis Goldbeck from the novel by Stuart Palmer. Photographed by Harry Gerrard. Release date, Dec. 9, 1932. Running time, 75 minutes.

CAST

Hildegarde Withers	Edna May Oliver
Inspector Piper	James Gleason
Gwen Parker	Mae Clarke
Phillip Seymour	Donald Cook
Bertram Hemmingway	Clarence Wilson
Donovan	Edgar Kennedy
Secretary	Mary Mason
Phone Operator	Rochelle Hudson
Gerald Parker	Guy Usher
Fink	James Donlon
Chicago Lou	Joe Hermano
MacDonald	William LeMaire
von Donnen	Gustav von Seyffertitz

Scarlet Dawn

(Warner)

Drama

The exhibitor has names of unquestioned box office drawing power with which to work in attracting his public to this film. Douglas Fairbanks, Jr., and Nancy Carroll are the best bets, with the addition of Lilyan Tashman, Sheila Terry and Guy Kibbee, able character performer, though the two last named players have minor, inconspicuous roles and will not warrant too heavy billing.

The showman may best rely upon the marquee calibre of his two chief star names. Fairbanks is his usual capable self, though the story material is not the best he has had. Miss Carroll is demure, restrained and attractive, though her role hardly permits the full exercise of her undoubted talents.

The title is a strong line, referring as it

does to the dawn of a new era in Russia, at the moment of the Revolution, when the common people become the dominant and ruthless force, while the nobility, the officer clan, are forced to flee for their lives.

Fairbanks is a baron and an officer in the Imperial Russian Army of the Czar when the revolution begins with an uprising of the common soldiery. Miss Tashman had been his, and many another's sweetheart; Miss Carroll was his servant. To make good his escape, Fairbanks disguises himself as a peasant and leaves the country, Miss Carroll insisting on accompanying him. In Constantinople, Fairbanks marries her, then meets Miss Tashman and finally accedes to her plan to mulct tourists of money for a trip to Paris. At the last moment, he resists the temptation, returns to find Miss Carroll gone and is himself caught in a deportation order. Frantic, he searches for his wife, finally finds her in a struggling mass of people being forced aboard boats for the return to Russia. There the picture concludes.

The best results probably will be obtained as a result of concentration upon the star names and the angle of the dissipation of the age old Russian caste system, where noble is thrown to the same level as servant and finds with her a happiness which takes no note of position, where former wealth, now lost, is no longer an obstacle to the natural companionship of a man and woman. This is necessarily an adult picture.—Aronson, New York.

Produced and distributed by Warner Brothers. Based on novel "Revolt" by Mary McCall, Jr. Adaptation and dialogue by Niven Busch, Edwin Gelsey, and Douglas Fairbanks, Jr. Directed by William Dieterle. Photographed by Ernest Haller. Art director, Anton Grot. Release date, November 12, 1932. Running time, 58 minutes.

CAST

Nikiti.....Douglas Fairbanks, Jr.
Tanpusha.....Nancy Carroll
Boris.....Earle Fox
Vera.....Lilyan Tashman
Marjorie.....Sheila Terry
The girl.....Betty Gillette
Plotsky.....Frank Reicher
Kalin.....Arnold Korff
Marjorie's father.....Guy Kibbe
Turkish landlord.....Hadji Ali
Ivan.....Ivan Linow
Sergeant.....Dewey Robinson
Pyotyr.....Richard Alexander
Landlord's wife.....Mae Busch
German tailor.....Lee Kohlmar
Minister.....Alphonse Ethier
Revolutionists.....Harry Cording, William LeMaire
Kitchen Boss.....William Ricciardi
Head waiter.....C. Henry Gordon
The girl.....Yola d'Avril
Bilkerson.....John Marston
Cafe manager.....Maurice Black
Serge.....Mischa Auer

Gloria

(Tobis Forenfilms)

Drama

A large amount of dramatic action and a modern story of the flying field combine to take this picture out of the class of the usual run of German language pictures which reach the American shores.

The absence of the rather customary superimposed subtitles in English at important moments in the development of the dialogue as an aid to the non-German speaking audience, makes the film more specifically adaptable to the German audience. This becomes here an unfortunate situation, since the picture is of that type which, with that assistance, might more readily appeal to any audience. It is not, however, difficult to follow the trend of the story, while the use of the English program synopsis will, of course, offset that obstacle in a measure.

For the theatre appealing specifically to the German population, or in the intimate type of metropolitan house, there is much to sell here. In the first instance the lead role is taken by Gustav Froelich, one of the most attractive as well as one of the most able masculine players on the German screen. His name is extremely well known wherever German pictures are shown in this country and in consequence is a definite and important selling point. The others of the cast, though less well known, are competent.

The second important selling angle is the subject, which concerns fliers and their craft and a trans-Atlantic flight from Berlin to New York which is extremely well simulated. When one of the two pilots crawls out upon a wing high above the sea at night to repair a broken oil line, the film reaches its high point of dramatic action. "Gloria" is the name of the Atlantic plane.

Froelich, an air mail pilot, refrains from returning to the stunt flying for which he was once famed, because of his wife's fear. A friend, also a stunt flier, arrives for an air meet, wins, and at a dinner in his honor takes charge of Froelich's wife while he flies the night mail. When Froelich returns to find that his wife has flown with his friend, they quarrel. He leaves the house, takes possession of a long distance flight plane, and sets off across the ocean with one companion. A reconciliation follows the successful completion of the flight.

There is a spot of comedy here and there in the course of the picture which serves well to set off the dramatic sequences. It is an ably handled film, entertaining, and should be turned to good account by the exhibitor who is in a position to sell a German picture.—Aaronson, New York.

Produced by Matador. Distributed by Tobis Forenfilms. Directed by Hans Behrend. Story by Franz Schulz. Music by H. J. Salter. Settings by Erwin Scharf. Stunt flights by Tasso Count von Schaumburg. Release date, October 27, 1932. Running time, 87 minutes.

CAST

Georg Koehler.....Gustav Froehlich
Maria, his wife.....Brigitte Helm
Felix, their son.....Rolf Drucker
Jonny Belling.....Fritz Kampers
Jakopp.....Hugo Fischer-Koeppe

Die Tanzerin von Sanssouci

The King's Dancer

(Capital)

Historical Drama

This German language picture centered about an incident of Prussian history, maintains its appearance of wholly authentic historical atmosphere as to background and the figures involved.

The story, which concerns Frederic the Second of Prussia and a dancer to whom he has become attracted, makes no concession whatever to the non-German seeing the production. The superimposed subtitle in English is here omitted, requiring that he rely upon the brief program synopsis or his own intuition to follow the sequency of the story, though that is not difficult.

The settings being what they are, the performances rather good and the atmosphere having a ring of authenticity, the film has a certain interest and general appeal for the English as well as the German-speaking audience.

Once again Otto Gebuehr, as the Emperor Frederic, presents a very natural, most human monarch. Doubtless Herr Gebuehr already has come to feel regal in his own right as a German citizen, so frequently has he played the Frederic role. His appearance is an asset to the film. The dancer is played by Lil Dagover, actress of not a little repute across the Continental screens, whose attempt at an American invasion, sponsored by one of the major companies not long since, was hardly successful. Still, she performs ably as the flighty toast of Europe, who is drawn to Berlin at the King's request to perform in the opera, who is attracted to him by his kindness, and falls in love with a young officer when the king is called to the important business of war.

Returning with another victory to his credit, the king discovers the lovers about to flee. As they wait for the expected punishment, he calmly pardons them, lets them go, then replies to the cheers of the multitude of adoring subjects and walks, a lonely man, through his castle.

The German audience will be entertained and amused by what is occasionally apparently clever dialogue. For best results sell it perhaps in the metropolitan intimate theatre or in the ordinary house in a German community, stressing the monarch of Gebuehr, the dancer of Lil Dagover.—Aaronson, New York.

Produced by Aasa-Zelnik. Distributed by Capital Film Exchange. Directed by Friedrich Zelnik. Music by Marc Roland. Release date, October 25, 1932. Running time, 87 minutes.

CAST

Friedrich II.....Otto Gebuehr
Barberina Campanini.....Lil Dagover
Her Mother.....Rosa Valetti
Baron von Cocceji.....Hans Stuwe
Baron von Poellnitz.....Hans Junkermann
Dessauer.....Hans Mierendorff
General Ziethen.....Paul Lipinsky
General Seydlitz.....Bernard Goetzke
Fredersdorff.....Karl Platen
Moeller.....Hans Brausewetter
Eve, Barberina's maid.....Margot Walter
The Gardener.....Paul Rehkopf
Demoiselle Brigelli.....Iris Arlan
John Sebastian Bach.....Dr. Manning
Pesne.....Carl de Vogt
Cagliostro.....Paul Otto
Count Kaunitz.....Herman Boettcher
Austrian General Field Marshal.....Ernst Wurmser

SHORTS

Whoopee Party

(United Artists)

Amusing Nonsense

Mickey Mouse, Walt Disney's animated hero of the picture public, here indulges himself and his assorted hodge-podge of caricatured animal pals in a grand whoopee party, with the resulting antics contributing to a noisy and riotous animated time, making for a nonsensical, though amusing, cartoon number. The police come to quell the disturbance and stay to add to it.—Running time, 7 minutes.

For the Love of Ludwig

(Educational)

Fair Comedy

This comedy falls rather short of the type of film in which Andy Clyde generally appears, containing a portion of slapstick and providing Clyde with hardly a major spot in the cast. The girl marries the corpulent Ludwig, and Clyde appears on the honeymoon yacht without an invitation. There is good action when the two hook a large swordfish from a rowboat. Both land in the water in expected fashion. Only a fair comedy.—Running time, 19 minutes.

Venetian Holiday

(Fox)

Interesting

One of the excellent Fox group of shorts, "The Magic Carpet of Movietone," this subject takes the audience to Venice, city of gondolas and canals, the famed Rialto over the Grand Canal, the pigeons in the square. Interesting are the scenes of the daily life along the banks and on the canals, the market of produce on boats. Of dominant interest are the close-up shots in one of the Venice glass-blowing works, where skilled workmen turn out famed examples of their art.—Running time, 10 minutes.

Tee for Two

(Vitaphone)

Diverting

The use of Technicolor in this abbreviated musical comedy short subject enhances its entertainment qualities to a considerable extent. The golfer is knocked unconscious with a ball, and dreams the country club has been invaded by beautiful girls and diverting entertainment. The chorus numbers are effective, scenically the subject is lavishly handled and on the whole it is a rather entertaining short.—Running time, 16 minutes.

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

NOVEMBER

10—MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting, at Philadelphia.

16mm Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

13—Variety Club, (Pittsburgh film society): Annual dinner, at William Penn Hotel, Pittsburgh.

15—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Allied Theatres of Michigan: Board of directors meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; General Manager, H. M. Richey.

Associated Assistant Directors: Regular meeting and executive board meeting, at Room 506, 251 West 42nd St., New York. President, Joseph Nadle; Secretary, Walter Sheridan.

Associated Motion Picture Advertisers: "Half-Naked Truth Dinner," at Park Central Hotel, New York. President, Hal Horne; Secretary, Al Sherman. Dinner Chairman, Paul Benjamin.

16—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

17—MPTO of Eastern Pa., Southern N. J. and Delaware: Weekly meeting, at Philadelphia.

The Lambs: Monthly meeting of the council, at 130 West 44th Street, New York.

21—Allied Theatre Owners of Texas: Annual convention, at Baker Hotel, Dallas. President, H. A. Cole.

22—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

23—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

24—MPTO of Eastern Pa., Southern N. J. and Delaware: Weekly meeting, at Philadelphia.

Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

28—Joint Mass Meeting of Allied States Association and MPTOA: At Chicago, place undetermined. Chairmen, W. A. Steffes and M. A. Lightman.

16mm Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

29—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

30—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

DECEMBER

1—Joint Mass Meeting of Allied States Association and MPTOA: At New York, place undetermined. Chairmen, W. A. Steffes and M. A. Lightman.

5—Associated Assistant Directors: Executive board meeting, at Room 506, 251 West 42nd St., New York. President, Joseph Nadle; Secretary, Walter Sheridan.

13—North and South Carolina Theatre Owners' Association: Annual convention, at Charlotte.

14—Motion Picture Producers and Distributors of America: Quarterly meeting of board of directors, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl E. Milliken.

19—Associated Assistant Directors: Regular meeting and meeting of executive board, at Room 506, 251 West 42nd St., New York. President, Joseph Nadle; Secretary, Walter Sheridan.

WEST

NOVEMBER

14—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue. President, Charles Dudley; Secretary, Jack V. Lloyd.

Motion Picture Make-up Artists Association, Studio Branch: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

15—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Board of directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers, Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Allied Amusements of the Northwest: Annual convention of exhibitors, at Hotel New Washington, Seattle.

16—Breakfast Club: Weekly morning meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary W. E. Sparks.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

The Wampas: Weekly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

17—United Scenic Artists: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. William B. Cullen, executive in charge.

18—Academy of Motion Picture Arts and Sciences: Annual Awards Banquet (place undetermined), in Hollywood, at which Board of Tellers will count votes and awards will be formally presented. President, Conrad Nagel; Vice-President, Benjamin Glazer.

20—Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

21—Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Richard L'Estrange, executive in charge.

Associated Assistant Directors: Meetings of membership and executive board, at Room 506, 251 West 42nd Street, New York. President, Joseph Nadel; Secretary, Walter Sheridan.

Assistance League: Directors weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

22—International Brotherhood of Electrical Workers, Local No. 40, Hollywood studio technicians and electricians: Monthly meeting, at 1509 North Vine Street, Hollywood. President, Harry D. Martin; Business Manager, A. P. Speede.

23—Breakfast Club: Weekly morning meeting at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

24—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

28—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue. President, Charles Dudley; Secretary, Jack V. Lloyd.

29—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

30—Breakfast Club: Weekly morning meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.



GIVE AMERICA "PROSPERITY" Mr. ROOSEVELT!

Hooray for our new President!

Sincerely yours,
Marie Dressler. Polly Moran

THE M-G-M
"PROSPERITY" GIRLS!

Films Nominated By Academy Seen In Coast 'Revival'

One of the most interesting and unusual "revival" showings ever staged was to begin Thursday, November 10, at the Fox-West Coast Criterion theatre in Los Angeles. For one solid week, afternoons and evenings, the house will show all the pictures, features and shorts, which have been nominated for awards this year by the Academy of Motion Picture Arts and Sciences.

It is believed the showings will afford a series of unusually high class programs for the public, give those who missed one or more of the big pictures of the year an opportunity to see them, and afford the 800 members of the Academy who are now balloting to select the winners an opportunity of refreshing their memories so that they may vote more intelligently. The showings will be completed November 16, and the polls close November 17. Announcement of the awards will be made when the secret ballots are opened and tallied at the annual Academy dinner the following night at the Ambassador hotel.

Two feature candidates for honors and one short subject nominee film will be shown in the afternoon, and another program of the same length each evening during the run. For example, on the opening day the matinee program will consist of "The Guardsman" and "The Champ," together with a short novelty, "Screen Souvenirs." That evening the house will run "Bad Girl" and "One Hour With You" as the features and a comedy, "The Music Box," as the short.

Other pictures to be run as candidates include "Transatlantic," "Smiling Lieutenant," "Shanghai Express," "A Nous La Liberte," "Sin of Madelon Claudet," "Emma," "Star Witness," "Lady and Gent," "Five Star Final," "Dr. Jekyll and Mr. Hyde," "What Price Hollywood" and "Arrowsmith."

Short subjects in addition to those mentioned will include "Wrestling Swordfish," "The Loud Mouth," "Stout Hearts and Willing Hands," "Swing High," "Flowers and Trees," "Mickey's Orphans," "It's Got Me Again."

The suggestion has been made by Academy executives that similar revival showings of these pictures might be popular at this time, while nation-wide publicity is being given the annual awards. National radio hookups over N. B. C. and Columbia networks have been arranged for the night of the banquet in Los Angeles, to publicize to the country the winners of the awards.

Brylawski Re-elected to Head Washington MPTO

A. Julian Brylawski was re-elected president of the MPTO of the District of Columbia at the annual meeting held last week. Other officers elected were: Sydney B. Lust, vice president; William B. Herbst, treasurer; N. B. Browne, secretary; John J. Payette, Hardie Meakin, W. W. Wilcox, N. Stiefel, C. H. Olive, members of the executive committee.

Universal's Fourth Annual Party Draws Nearly 900

Almost 900 persons attended the fourth annual dinner-dance given by the Universal Club at the Waldorf-Astoria Hotel on Monday night. A message was read from Carl Laemmle, Universal president, who had expected to attend.

Among the officials of the company who were present were: R. H. Cochran, vice-president; P. D. Cochrane, head of exploitation, advertising and publicity; Charles B. Paine, newly elected president of the Universal Club and treasurer of Universal Pictures; L. J. Schlaiffer, general sales manager; Paul Gulick, publicity director; Frank McCarthy, eastern sales manager. Two exchange managers attended: Morris Joseph of New Haven and H. Sauber of Albany. Also present were: Herbert Yates, president of Consolidated Film Industries; P. A. Powers, executive of Powers Pictures, Inc.; Sam B. Jacobson, editor of Universal's newsreel, and Frank Mastroly, Carl Laemmle's personal representative. Helen E. Hughes, secretary of Universal, was chairman of arrangements.

Nick Kenny, radio columnist of the *New York Mirror,* served as master of ceremonies, introducing, among others, Morton Downey and William O'Neill.

Motion Picture Club Party Addressed by Fannie Hurst

The election night party—the most pretentious ever staged by the Motion Picture Club—was still in full swing early Wednesday morning.

Fannie Hurst was the principal speaker at the Forum session, which followed the dinner and was the first that the club ever held at night. She was introduced by Louis Nizer, toastmaster, to the capacity audience of 250 members and guests.

An elaborate floor show was presented. Among those introduced by Jack Osterman, master of ceremonies, were Emil Boreo, Edward G. Robinson, Willie and Eugene Howard, also Dick Gilbert and his gang, including Tony Canzoneri, Vaughn De Leath, Carmen Cuyler, Verna Burke, Margurita Padula and Billy Gleason; also Don Hudson, Rosalie Royce, Irene Botts, Dorothy Rotay, Phil Baker, Fred Keating, Paul Muni, Nick Stuart, Sue Carol, Jack Pearl and Ken Murray.

Special "horse races" were held during the evening and complete election returns were received over a private wire.

W. R. Edrington, Who Backed Earl Carroll Shows, Is Dead

William Reynolds Edrington, Fort Worth, Tex., and New York banker, and at one time financial backer of Earl Carroll, theatrical producer, died last Sunday at a Fort Worth hospital. He had been ill since February, when he suffered a nervous breakdown. He was 65 years old.

Mr. Edrington came to New York in 1919 after banking affiliations with his father in Fort Worth. Having met Mr. Carroll on Broadway, Mr. Edrington financed the first "Vanities" and subsequently the construction of the Earl Carroll theatre, which cost $4,000,000 and was opened in August, 1931. The theatre did not pay, Mr. Carroll was forced to relinquish control, and in March, 1931, Mr. Edrington was adjudged a bankrupt in federal court.

Warner Will Not Decentralize; Plan Pleases Hammons

Joseph Bernhard, general manager of Warner theatres, flatly denied early this week that his organization was considering any plan to decentralize its theatres. It had been previously reported that Warner Bros. were considering such a plan, possibly through the formation of a number of operating partnerships.

In the meantime, E. W. Hammons, head of Educational-World Wide, said this week that "the decentralizing of theatre operation under way at present is the most hopeful sign for the future of the picture industry which has developed in years. "This decentralizing movement," said Mr. Hammons, "is simply getting back to the fundamentals on which this industry built its original great success. When the big circuits go a step further and decentralize their film buying as well as their theatre operation, they will have made another move which, in all sincerity, I believe to be necessary before our industry can be put back on the profitable basis which we all wish for.

"Mr. John Hertz is absolutely right in his statement that the interests of the theatres themselves can best be served by placing more authority in the hands of the local manager. No executive a thousand miles away can possibly hope to have the grasp of local conditions which the alert showman can have after long daily contact with the clientele of his theatre, or to know so well the needs and desires of that local patronage. In the proper handling of short subjects, this is especially obvious. Many a show has been saved by the judicious selection and presentation of the proper short subjects to meet local conditions, just as many another show has been handicapped by their improper use.

"The next logical step in this important forward movement back to fundamentals would seem to be the placing in the hands of the local showmen of the buying of their short features, so that they would have full authority to determine what short pictures they will play as well as when and how they will play them.

"The sooner this local buying policy is brought about, the better it will be for the industry at large. Regardless of the attitudes of the big companies controlling circuits toward the local buying of features, however, the local buying policy can, and should be, put in effect immediately as far as short subjects are concerned, restoring open competition in that field at least.

"The industry is taking an important step in the right direction. Let us hope it will carry out this movement to its logical conclusion."

RKO Handles Interest Call

Call for payment of accrued interest on Radio-Keith-Orpheum part paid debentures will be covered by interest due holders December 1. Accrued interest on the unpaid amount comes to $10.50 per $1,000 certificate. Interest due on the part-paid certificates amounts to $19.50.


AIR
MAIL
"It's in the bag!"
STEP OUT WITH UNIVERSAL

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 5, 1932, reached $1,457,636 from 113 houses in 19 key cities. This compares with a total of $1,582,107 for the previous calendar week, ended October 29, from 117 houses in 20 key cities. Four theatres listed in the compilation of the preceding week are not represented in that of the more recent period. A decrease of $124,471 is recorded. Three new low individual house records and no new high figures during the later week compare with four new "lows" and no new "highs" for the previous week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	30c-75c	"Washington Merry-Go-Round" (Col.)	22,500	"Bill of Divorcement" (Radio)	21,500	High 12-5 "Frankenstein"	27,000
							Low 3-25-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"That's My Boy" (Col.)	23,000	"Vanity Street" (Col.)	22,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,200	25c-60c	"Smilin' Through" (MGM) (25c-55c)	21,000	"Kongo" (MGM)	20,500	High 1-24 "Hell's Angels"	32,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Smilin' Through" (MGM) (25c-55c)	22,000	"Faithless" (MGM)	21,000	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Trouble in Paradise" (Para.)	37,500	"Six Hours to Live" (Fox)	36,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"The Crash" (F. N.)	16,000	"The Big Broadcast" (Para.) (2nd week)	16,000	.....	
Uptown	2,000	25c-60c	"The Crash" (F. N.)	13,000	"The Big Broadcast" (Para.) (2nd week)	13,500	High 5-14-32 "The Miricle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Six Hours to Live" (Fox)	18,000	"One Way Passage" (W. B.)	20,000	High 3-28 "My Past"	39,500
							Low 8-27-32 "Devil and the Deep"	15,000
Century	3,000	25c-35c	"Chandu, the Magician" (Fox)	6,100	"Madison Square Garden" (Para.)	10,000	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Court Street	1,800	25c	"The Crooner" (F. N.) (4 days)	1,100	.....		.....	
Great Lakes	3,000	30c-65c	"Rain" (U. A.)	12,300	"The Big Broadcast" (Para.)	13,400	High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-55c	"Hot Saturday" (Para.)	10,000	"Hold 'Em Jail" (Radio)	14,100	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"By Whose Hand?" (Col.)	8,000	"The Man Called Back" (Tiff.) and "Strangers of the Evening" (Tiff.)	14,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Red Dust" (MGM)	39,000	"The Big Broadcast" (Para.)	38,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-75c	"Smilin' Through" (MGM) (2nd week)	18,500	"Smilin' Through" (MGM) (1st week)	25,400	High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-75c	"Hot Saturday" (Para.)	18,500	"Six Hours to Live" (Fox)	18,000	High 3-7 "My Past"	46,750
							Low 10-27-32 "Six Hours to Live"	18,000
Palace	2,509	35c-75c	"Bill of Divorcement" (Radio)	22,000	"Washington Merry-Go-Round" (Col.)	27,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"Once in a Lifetime" (U.)	16,500	"Thirteen Women" (Radio)	17,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-75c	"Rain" (U. A.) (2nd week)	9,000	"Rain" (U. A.) (1st week)	20,100	High 3-21 "City Lights"	46,562
							Low 6-18-32 "The Tenderfoot"	9,000
Cleveland								
Allen	3,300	25c-50c	"Smilin' Through" (MGM)	18,000	"The Big Broadcast" (Para.)	16,500	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Hippodrome	3,800	25c-35c	"Age of Consent" (Radio)	5,600	"70,000 Witnesses" (Para.) and "South Sea Adventures" (Principal)	9,500	.....	
RKO Palace	3,100	25c-60c	"Washington Merry-Go-Round" (Col.) (25c-65c)	20,000	"Devil and the Deep" (Para.)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 9-17-32 "Okay America"	18,000
State	3,400	25c-60c	"Night After Night" (Para.)	18,000	"Speak Easily" (MGM)	18,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c-35c	"Divorce in the Family" (MGM)	3,800	"Chandu, the Magician" (Fox)	5,000	.....	
Warner's Lake	800	15c-50c	"Three on a Match" (F. N.)	4,100	"One Way Passage" (W. B.)	7,600	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-50c	"Smilin' Through" (MGM)	10,000	"The Big Broadcast" (Para.)	9,500	High 8-8 "Politics"	25,000
							Low 10-13-32 "The Phantom President"	9,000
Huffman's Rialto	900	20c-40c	"Two Against the World" (W. B.)	3,250	"Okay America" (U.) (4 days)	1,100	.....	
					"Night Mayor" (Col.) (4 days)	1,150		
Orpheum	2,600	25c-50c	"Bill of Divorcement" (Radio)	9,500	"All American" (U.)	10,500	.....	
Paramount	2,000	25c-40c	"Mr. Robinson Crusoe" (U. A.)	8,000	"White Zombie" (U.A.)	8,500	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Washington Merry-Go-Round" (Col.)	13,600	"All American" (U.) (6 days)	13,200	.....	
Fisher	2,700	25c-65c	"Tiger Shark" (W. B.)	14,200	"Night After Night" (Para.)	12,100	.....	
Fox	5,100	25c-50c	"Night Club Lady" (Col.) (25c-65c)	14,500	"Six Hours to Live" (Fox)	17,300	.....	
Michigan	4,000	25c-75c	"Red Dust" (MGM)	30,500	"Movie Crazy" (Para.)	15,200	.....	
Paramount	3,400	25c-50c	"Virtue" (Col.)	6,500	"They Call It Sin" (F. N.)	7,500	.....	
United Artists	2,000	25c-75c	"The Big Broadcast" (Para.)	12,100	"The Big Broadcast" (Para.)	13,500	.....	
Wilson	1,900	50c-$1.50	"Strange Interlude" (MGM) (2nd week)	8,200	"Strange Interlude" (MGM) (5 days-1st week)	7,600	.....	



KARLOFF
is in it
(The Frankenstein Monster)



CHARLES LAUGHTON
is in it
(The Devil and the Deep)



MELVYN DOUGLAS
is in it
(He plays the lover)



GLORIA STUART
(of Airmail)
is in it



LILIAN BOND
(of Airmail)
is in it

"OLD DARK HOUSE" IS A SMASH HIT AT THE RIALTO IN NEW YORK

Universal (Carl Laemmle, Jr.) produced it. James Whale directed it. He directed Frankenstein. J. B. Priestley wrote it as a novel. Carl Laemmle presents it.



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Pantages	3,000	35c-65c	"Rackety Rax" (Fox)	10,200	"Red Dust" (MGM)	19,500	High 4-39 "Careless Lady" 22,400 Low 2-6-32 "Ladies of the Big House.. 7,000
W. B. Hollywood	3,000	25c-55c	"Life Begins" (F. N.) ($2.00 opening)	19,000	"The Crash" (F. N.)	13,000	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	35c-50c	"All American" (U.)	4,000	"Six Hours to Live" (Fox)	3,000	High 6-13 "Daddy Long Legs" 10,000 Low 8-20-32 "Jewel Robbery" 2,500
Circle	2,800	35c-50c	"Cabin in the Cotton" (F. N.)	6,000	"The Big Broadcast" (Para.)	8,000	High 2-14 "Cimarron" 13,000 Low 7-30-32 "Westward Passage" 3,500
Indiana	3,300	35c-50c	"Washington Merry-Go-Round" (Col.)	9,500	"One Way Passage" (W. B.)	10,000	High 1-17 "Her Man" 25,000 Low 9-10-32 "Bring 'Em Back Alive" 5,000
Lyric	2,000	35c-50c	"Once in a Lifetime" (U.)	9,000	"Hell's Highway" (Radio)	8,000	
Palace	2,800	35c-50c	"Faithless" (MGM)	6,000	"Rain" (U. A.)	5,000	High 5-2 "Trader Horn" 22,000 Low 10-14-32 "Kongo" 4,500
Kansas City							
Liberty	1,000	15c-25c	"This Sporting Age" (Col.)	2,000	"Woman From Monte Carlo" (F. N.)	2,000	
Mainstreet	3,049	35c-60c	"Bill of Divorcement" (Radio) (25c-50c)	13,000	"Washington Merry-Go-Round" (Col.)	14,000	High 1-9-32 "Peach O' Reno" 25,500 Low 6-11-32 "Rich Are Always With Us" 11,000
Midland	4,000	25c-50c	"Red Dust" (MGM) (7 days and Sat. midnite show)	25,000	"Faithless" (MGM) (7 days and Sat. midnite show)	13,500	High 1-23-32 "Hell Divers" 30,400 Low 10-20-32 "Kongo" 6,500
Newman	2,000	25c-50c	"Blessed Event" (W. B.) (7 days and Sat. midnite show)	9,600	"The Big Broadcast" (Para.) (7 days and Sat. midnite show)	16,000	High 2-27-32 "Shanghai Express" 25,000 Low 10-13-32 "The Phantom President" 6,000
Plaza	1,940	25c-50c	"Rackety Rax" (Fox)	3,500	"Six Hours to Live" (Fox)	4,500	
Los Angeles							
Loew's State	2,416	35c-70c	"Movie Crazy" (Para.) (25c-65c)	14,500	"Smilin' Through" (MGM) (2nd week)	12,500	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	35c-70c	"Madison Square Garden" (Para.)	18,000	"Night After Night" (Para.)	19,000	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"Washington Merry-Go-Round" (Col.)	11,000	"Bill of Divorcement" (Radio) (6 days—$2.50 M. P. Relief Fund Opening)	12,250	
United Artists	2,100	25c-65c	"Rackety Rax" (Fox)	7,100	"Red Dust" (MGM)	19,200	High 9-26 "Monkey Business" 32,000 Low 2-6-32 "Sky Devils" 3,000
W. B. Downtown	2,400	25c-55c	"Cabin in the Cotton" (F. N.)	12,700	"A Successful Calamity" (W. B.)	10,900	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
W. B. Western	2,400	35c-55c	"The Crash" (F. N.)	5,800	"Cabin in the Cotton" (F. N.)	7,100	
Minneapolis							
Lyric	1,238	25c-40c	"Chandu, the Magician" (Fox)	2,200	"Pack Up Your Troubles" (MGM)	2,000	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"All American" (U.)	15,000	"Thirteen Women" (Radio)	13,000	High 12-14 "Cimarron" 30,000 Low 8-20-32 "American Madness" 12,000
State	2,300	25c-55c	"The Big Broadcast" (Para.)	7,500	"Life Begins" (F. N.)	8,000	High 1-2-32 "Sooky" 10,000 Low 4-18 "Body and Soul" 6,000
Montreal							
Capitol	2,547	25c-75c	"One Way Passage" (W. B.) and "Cabin in the Cotton" (F. N.)	12,000	"Hat Check Girl" (Fox) and "Passport to Hell" (Fox)	12,500	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
Imperial	1,914	15c-50c	"La Fille et Le Garcon" (French)	3,500	"Le Sergeant X" (French)	3,800	High 1-17 "Office Wife" 10,000 Low 8-12-32 "Paris-Beguin" 1,800
Loew's	3,115	25c-75c	"Madison Square Garden" (Para.)	15,000	"Chandu, the Magician" (Fox)	14,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"Smilin' Through" (MGM) (2nd week)	9,000	"Smilin' Through" (MGM) (1st week)	15,000	High 4-2-32 "One Hour With You" 19,500 Low 8-12-32 "Washington Masquerade" 10,000
Princess	2,272	25c-60c	"Sporting Age" (Col.) and "By Whose Hand?" (Col.)	9,000	"A Night Like This" (British) and "Blue Danube" (British)	8,500	High 4-1 "City Lights" 22,500 Low 8-27-32 "Man Called Back" and "Strangers of the Evening" 7,000
New York							
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (10th week)	13,481	"Strange Interlude" (MGM) (9th week)	14,960	High 1-2-32 "Hell Divers" 24,216 Low 11-14 "The Champ" 18,759
Cameo	549	25c-75c	"Goona Goona" (First Div.) (7th week)	5,777	"Goona Goona" (First Div.) (6th week)	6,650	
Capitol	4,700	35c-$1.65	"Smilin' Through" (MGM) (3rd week)	55,224	"Smilin' Through" (MGM) (2nd week)	71,399	High 1-9-32 "Mata Hari 110,466 Low 7-2-32 "New Morals for Old" 29,767
Criterion	850	40c-$1.65	"Maedchen in Uniform" (Krimsky & Cochran) (6th week)	10,000	"Maedchen in Uniform" (Krimsky & Cochran) (5th week)	11,400	High 1-3 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	5,200	All Newsreel	8,053	High 1-3 Newsreels 9,727 Low 11-3-32 Newsreels 5,200
Mayfair	2,300	35c-85c	"Washington Merry-Go-Round" (Col.) (2nd week-6 days)	12,349	"Washington Merry-Go-Round" (Col.) (1st week)	20,500	High 12-12 "Frankenstein" 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600
Palace	2,500	30c-$1.10	"The Big Broadcast" (Para.)	14,586	"Bill of Divorcement" (Radio)	17,300	
Paramount	3,700	40c-$1.10	"Night After Night" (Para.)	56,800	"All American" (U.)	48,300	High 2-7 "Finn and Hattie" 85,900 Low 12-26 "Heaven on Earth" 35,700
Rialto	1,949	40c-$1.10	"The Old Dark House" (U.)	24,500	"Madison Square Garden" (Para.) (2nd week-9 days)	12,900	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"Rain" (U. A.) (3rd week)	16,800	"Rain" (U. A.) (2nd week)	30,300	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
Roxy	6,200	35c-$1.10	"Once in a Lifetime" (U.)	42,800	"Six Hours to Live" (Fox)	39,600	High 1-1-32 "Delicious" 133,000 Low 6-11-32 "Monte Carlo Madness" 30,000
Strand	3,000	35c-$1.10	"Three on a Match" (F. N.)	32,841	"One Way Passage" (W. B.) (2nd week)	20,572	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Winter Garden	1,949	35c-$1.10	"They Call It Sin" (F. N.) (2nd week)	14,378	"They Call It Sin" (F. N.) (1st week)	21,473	High 9-19 "Five Star Final" 59,782 Low 8-20-32 "Hollywood Speaks" 5,690

Another BOX-OFFICE SMASH



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featuring Reginald DENNY and LILA LEE





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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Omaha								
Orpheum	3,000	25c-55c	"Washington Merry-Go-Round"... (Col.)	10,500	"All American" (U.)	10,500	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"The Big Broadcast" (Para.)..... (25c-50c)	8,000	"Blonde Venus" (Para.)	6,250	High 4-23-32 "Tarzan, the Ape Man"..	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
State	1,200	25c	"Hat Check Girl" (Fox)..... (4 days)	850	"The Dark Horse" (F. N.)..... (4 days)	750	High 3-14 "Trader Horn"	10,000
			"Rider of Death Valley" (U.) .... (3 days)	750	"Vanishing Frontier" (Para.).... (3 days)	650	Low 5-21-32 "She Wanted a Millionaire" and "Cheaters at Play"	1,300
World	2,500	25c-40c	"Wild Girl" (Fox) and..... "Chandu, the Magician" (Fox)	5,000	"Big City Blues" (W. B.) and.... "The Heritage of the Desert" (Para.)	6,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Divorce in the Family" (MGM).. (6 days)	2,700	"70,000 Witnesses" (Para.)..... (6 days)	2,600	High 12-17 "The Guardsman"	6,500
							Low 10-1-32 "Make Me A Star"	1,500
Boyd	2,400	35c-75c	"Life Begins" (F. N.)..... (3 days-2nd week)	5,500	"Life Begins" (F. N.)..... (6 days-1st week)	15,500	.....	
Earle	2,000	35c-75c	"The Crash" (F. N.) ..... (6 days) (35c-66c)	14,000	"Pack Up Your Troubles" (MGM) (6 days)	14,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"The Crusader" (Majestic) ..... (6 days)	19,500	"Rackety Rax" (Fox) ..... (6 days)	18,500	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"One Way Passage" (W. B.)... (6 days)	3,800	"Night Club Lady" (Col.) ..... (5 days)	3,000	High 5-2 "City Lights"	8,000
							Low 10-27-32 "Night Club Lady"	3,000
Mastbaum	4,800	35c-75c	"Blonde Venus" (Para.)..... (6 days)	41,000	"One Way Passage" (W. B.)..... (6 days) (40c-75c)	47,500	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Rain" (U. A.)..... (7 days)	15,500	"Movie Crazy" (Para.)..... (6 days)	13,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Madison Square Garden" (Para.) (7 days) (35c-60c)	9,000	"American Madness" (Col.) ..... (4 days)	4,800	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Fox Broadway..	1,912	25c-55c	"Smilin' Through" (MGM)..... (2nd week-6 days)	4,500	"Smilin' Through" (MGM)..... (1st week)	7,000	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Oriental	2,040	25c-35c	"Once in a Lifetime" (U.).....	2,700	"One Way Passage" (W. B.)....	3,100	.....	
Paramount	3,068	25c-65c	"Red Dust" (MGM).....	12,600	"Night After Night" (Para.).... (35c-65c)	12,600	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Rialto	1,400	25c	"Crooner" (F. N.)..... (3 days)	900	"Texas Badman" (U.).....	1,800	High 3-21 "Trader Horn"	12,000
			"Wet Parade" (MGM)..... (4 days) (25c-35c)	2,000			Low 10-26-32 "Texas Badman"	1,800
RKO Orpheum.	1,700	25c-40c	"Washington Merry-Go-Round".. (Col.)	7,000	"All American" (U.) ..... (6 days)	7,600	High 2-14 "Cimarron"	20,000
							Low 10-12-32 "Bill of Divorcement"	5,000
United Artists .	945	25c-35c	"Payment Deferred" (MGM).....	1,900	"Wild Girl" (Fox)	2,200	High 1-10 "Hell's Angels"	12,500
							Low 11-2-32 "Payment Deferred"	1,900
San Francisco								
El Capitan	3,100	25c-60c	"Speak Easily" (MGM)	10,500	"Down to Earth" (Fox).....	13,600	High 8-15 "Daddy Long Legs"	16,750
							Low 11-5-32 "Speak Easily"	10,500
Filmarte	1,400	25c-50c	"Two Hearts That Beat As One" (Ufa)	1,600	"Love Is Love" (Ufa).....	1,900	.....	
Golden Gate ...	2,800	25c-65c	"Thirteen Women" (Radio).....	17,500	"All American" (U.)	15,300	High 8-4-25 "Bring 'Em Back Alive"..	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-75c	"Red Dust" (MGM) ..... (2nd week)	15,000	"Red Dust" (MGM) ..... (1st week)	20,000	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
United Artists.	1,200	25c-55c	"Rain" (U. A.) ..... (3rd week)	7,750	"Rain" (U. A.) ..... (2nd week)	16,500	.....	
Warfield	2,700	35c-90c	"Rackety Rax" (Fox).....	18,000	"Night After Night" (Para.)....	19,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros. ..	1,380	35c-75c	"Life Begins" (F. N.)	7,500	"The Crash" (F. N.)	7,000	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue ..	2,750	25c-75c	"Smilin' Through" (MGM)..... (2nd week)	7,500	"Smilin' Through" (MGM)..... (1st week)	12,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,280	15c-35c	"Night After Night" (Para.).....	3,500	"Hat Check Girl" (Fox).....	3,500	.....	
Liberty	2,000	10c-25c	"White Eagle" (Col.).....	3,500	"Night Mayor" (Col.)	4,000	High 1-10 "The Lash"	11,500
							Low 10-21-32 "The Boiling Point" and "Those We Love"	3,000
Music Box	950	25c-75c	"Once in a Lifetime" (U.)	4,500	"Two Against the World" (W. B.)	3,500	High 2-28 "City Lights"	14,000
							Low 9-10-32 "Crooner"	3,000
Paramount	3,050	25c-75c	"Madison Square Garden" (Para.)	10,000	"Six Hours to Live" (Fox).....	10,000	High 1-10 "Paid"	18,000
							Low 4-9-32 "No One Man" and.. "Devil's Lottery"	7,000
RKO Orpheum.	2,650	25c-75c	"Washington Merry-Go-Round".. (Col.)	6,500	"All American" (U.) ..... (6 days)	5,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 10-28-32 "All American"	5,000
Washington								
Columbia	1,232	25c-40c	"Virgins of Bali" (Principal)....	3,200	"The Crooked Circle" (World Wide)	3,250	.....	
Earle	2,323	25c-66c	"The Crash" (F. N.).....	17,500	"Madison Square Garden" (Para.)	16,000	.....	
Fox	3,434	25c-66c	"Faithless" (MGM)	23,000	"Six Hours to Live" (Fox).....	24,200	.....	
Loew's Palace .	2,363	35c-55c	"The Big Broadcast" (Para.).....	13,500	"Movie Crazy" (Para.).....	14,000	.....	
Metropolitan ...	1,600	25c-55c	"Tiger Shark" (F. N.).....	8,000	"Life Begins" (F. N.)..... (2nd week)	7,200	.....	
Rialto	1,853	25c-55c	"The Old Dark House" (U.)....	7,200	"Once in a Lifetime" (U.)	8,700	.....	
RKO Keith's ..	1,832	25c-55c	"Thirteen Women" (Radio).....	6,500	"Washington Merry-Go-Round" (Col.) (2nd week)	10,000	.....	

ON THE DOTTED LINE...

Columbia

Mae Clarke and Roy William sign for "Acquitted." . . . Thelma Todd and James Murray join "Air Hostesses." . . . Esther Muir and Henry Armetta engaged for "That's Africa." . . . Art Mix and Robert Ellis added to "Reckless Romance." . . . Lafe McKee and Wally Albright sign for "Red Man." . . .

▽

Fox

Nell O'Day and George O'Brien in "Canyon Walls," David Howard directing. . . . Mary Forbes, Brandon Hurst, Lionel Belmore and Frank Atkinson added to "Cavalcade." . . . Ginger Rogers and Ralph Morgan join "Broadway Bad." . . . Victor Jory in "State Fair." . . . Spencer Tracy in "Face in the Sky." . . . Gloria Roy signed for "Hell to Pay." . . .

▽

Freuler

Regis Toomey and Helen Cohan in "Penal Code." . . .

▽

Mack Sennett

Babe Kane and W. C. Fields signed for "Dentist," Babe Stafford to direct. . . . Lloyd Hamilton and Marjorie Beebe in "Hollywood Double." Babe Stafford directing. . . .

▽

MGM

Garland Briden added to make-up staff. . . . Phillips Holmes signs new long-term contract. . . . Ralph Morgan in "Son-Daughter." . . .

▽

Monogram

Pauline Frederick signed for "Man's Law."

▽

Paramount

Lloyd Hamilton signed for series of comedies, starting with Majorie Beebe in "False Impressions," Leslie Pearce to direct. . . . Buster Crabbe selected for "King of the Jungle." . . . Lothar Mendes to direct "Luxury Liner." . . . Carole Lombard succeeds Miriam Hopkins in "No Man of Her Own." . . . Constance Cummings succeeds Carole Lombard in "Billion Dollar Scandal." . . . Miriam Hopkins in "Song of Songs." . . .

▽

RKO Radio

Joel McCrea signs long-term contract. . . .

▽

Universal

Frank Albertson and June Clyde in "Room Mates" (two-reel comedy). . . .

▽

Warner-First National

Claire Dodd and Harold Huber added to "Blondie Johnson." . . . Lucien Lehman, explorer, signed to do descriptive talk in French shorts. . . . Mrs. George Arliss in "King's Vacation." . . . Bette Davis joins "Mind Reader."

▽

World Wide

Adrienne Ames, borrowed from Paramount, added to "Death Kiss," as are David Manners, Bela Lugosi and Alexander Carr. . . .

Flavin in Accessory Field

Harold J. Flavin, at one time assistant to Charles E. McCarthy in the advertising department of Paramount, and a former trade paper writer, has begun operation as an accessory broker with offices at 1600 Broadway, New York. Mr. Flavin will incorporate about January 1. He has signed a contract with Mayfair Pictures to supply all advertising and exploitation accessories for the company's product during the current season.

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CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

JENKINS' COLYUM

Minneapolis, Kansas

DEAR HERALD:

If you drive the western plains of Kansas at this season of the year you will see a wonderful sight—green wheat fields in every direction as far as the eye can penetrate. Recent rains have put this wheat in fine shape to go through the winter, and with seasonable moisture in the spring ought to insure an abundant harvest next season.

▽

L. C. Snyder of the Mainstreet Theatre at Oakley also owns the Snyder at Ness City and the Crystal at Ellis. We met Mr. Snyder for the first time, and we met Mrs. Snyder at their dinner table and at about the best dinner we have sat down to in many a day. If you like peach preserves, and the best preserves you ever put down your neck, write Mrs. Snyder for her recipe.

L. C. told us that he thought he ought to have the HERALD for each one of his theatres and we agreed with him unanimously. The fact is, a lot more of 'em ought to see it that way. We know of nothing that goes with good pictures to build up business like the HERALD. Our next visit to Kansas will include Oakley as Our Sunday town because of these two delightful folks and Oakley's swell hotel.

▽

Lawrence Gilbreath is undoubtedly the nerviest guy in Kansas. He built the New Isis Theatre in Lucas right in the midst of the depression and he is happy and contented. There are rainbows shining all around the New Isis but Lawrence doesn't chase 'em, they just gather around there every time he has a show. That's why they don't need street lights in Lucas. The New Isis is a swell theatre and would be good enough for Neligh, Nebraska, or Salmon, Idaho, and Lucas has only about 1,200 Jayhawkers within the corporate limits, but it has a large territory to draw from.

Our guess is that when the New Isis can't make the grade it will be time for the Indians to move back and take this state over. Lawrence is a strong believer in the HERALD, and that, coupled with his ability to pick the good ones, accounts for the success of the New Isis.

Lucas is where the famous "Garden of Eden" is located and thousands of tourists come here every year to view it. It is filled with trees, birds, fish, reptiles of all kinds, and all kinds of animals, all made out of cement by an old eccentric who has put in the most of his life working on these peculiar formations. When you go to Lucas visit the New Isis first and then see the "Garden of Eden." After that everything will look common to you.

▽

George Werts of the Mainstreet Theatre at Beloit has pretty strong opposition in the Fox house, but George has tied up with MGM, Warner Bros. and First National, and we'll betcha that with this lineup George will give 'em a run for their money. We met the manager of the Fox house but his name has escaped us. We met him over in Missouri at one time and our opinion is that he is a live wire and knows what the show business is all about. Some don't.

▽

This week we will be down among the Sooners and headed for Texas.

▽

We drove over to Plainville to visit our old comrade in crime, George Moore, who runs the Moore Theatre, that is, George doesn't run it but Mrs. Moore does. George is on the road for some grocery house and Mrs. Moore says it's a good thing because he was always in the way around the theatre. She had a board out in front of the theatre on which was painted "Take a Chance Night," and no other billing. We judge the Plainville folks were willing to take a chance, for the house was comfortably filled.

Plainville people know they are never taking any chances at the Moore Theatre as long as Mrs. Moore is at the helm and George is out of town, although George is a pretty swell fellow himself.

▽

H. C. Musgrave has succeeded Mr. Smith in the ownership and management of the Cozy Theatre at Minneapolis. Mr. Smith, we understand, is operating the theatre at Clyde, which he bought from Sam Blair of Belleville.

It was our first meeting with Mr. and Mrs. Musgrave, although they said they knew us from having followed this educational (?) Colyum for a number of years, which is further proof of the constant hunger of people for knowledge, and which, by the way, is the hope of the nation.

We found these folks just like all the other Jayhawkers, most delightful people, and we trust it will not be the last time we will be privileged to call on them.

▽

A man who can't appreciate a good dinner certainly ought to change his politics. When we stuck our feet under Mrs. Musselman's table the other night and faced a banquet that would make a Democrat's mouth water, we rejoiced that we were one of the chosen people to inhabit this good old U. S. A. Ray was there and he uncorked something that "fizzed" just before dinner. Ray works for Uncle Sam and Mrs. operates the theatre, and that makes a pretty good combination. We asked their daughter, Dorine, if she remembered sitting on our lap some five years ago during the show and telling us how she liked Tom Mix until she fell asleep, but she couldn't remember it.

Lincoln is located in the heart of the wheat belt and this ought to make a pretty lively spot if the price of wheat ever reaches a point beyond the cost of production, which it is some several points below right now.

▽

Mr. Kelley is not only the operator of the theatre, but he is the postmaster at Wakeeney (they didn't spell that town right) and he says that between the two jobs he has been able to gather enough wolf hides to make his wife several rugs. Wakeeney is a snappy little town surrounded by green wheat fields and a lot of cattle and some barbed wire fences. She has no street railways nor racketeers, and she don't need 'em, she's a happy, contented town and that's all that is necessary, so we'll let it go at that, but thanks to Mr. Kelley for a delightful visit.

J. C. JENKINS,
The HERALD Man

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UNITED AIR LINES, NORTHWEST AIRWAYS, INC., WESTERN AIR EXPRESS, NATIONAL PARK AIRWAYS.

Big London Drive On Buck Picture

A tie-in with a widely-known cigaret advertisement, jig-saw puzzle cuts in provincial newspapers, a Frank Buck Jungle Scout Club and serial stories in several magazines were some of the achievements prominent in the London exploitation of "Bring 'Em Back Alive," conducted in that city last September by Frank Tiley, general advertising and publicity director of Radio Pictures, Ltd.

Other features of the campaign included a political cartoon in the *Daily Express* by Strube, ace cartoonist of Great Britain; a ballyhoo van; a large and novel Neon sign; numerous interviews with Frank Buck and Mrs. Buck, a daily competition for children in jungle painting prizes (in the *Daily Sketch*); a Frank Buck "plug" article in the Lyons teashops menu, for one week, going to 10,000,000 customers.

Universal Reel Also Signed

The agreement which was signed recently between Local 644 of the IATSE, affecting newsreel cameramen, and various newsreel companies, including Pathe News, Fox Movietone News and Hearst Metrotone News, was also signed by the *Chicago Daily News* Universal Newspaper Newsreel.

PARAMOUNT IN ITS FIELD

Day by day, you'll find all you need to know about *your* industry reported rapidly, accurately and interestingly in

MOTION PICTURE DAILY

It's paramount in its field



SELECTIONS

Noted by RITA C. McGOLDRICK

"Selections" represents a fair cross-section of national opinion on the important pictures of the month. The estimate given to each of the following films is the average opinion expressed by those national organizations engaged in previewing motion pictures.

"Selections" is designed to spare the exhibitor the necessity of having to compare the lists issued by various organizations which so often are widely divergent in viewpoint. The following pictures were adjudged clean and high grade film entertainment with strong box office possibilities.

Family Suitability

AIR MAIL — *VERY GOOD*
Universal

This picture is tremendously exciting, showing the dangers of the air mail service and the daring chances with the elements taken by the pilots to keep to the mail schedule. The interest is entirely centered on the dramatic flying, frightful accidents and heroic rescues of brave pilots. Three crashes, death and maiming make the vivid picturization too strong meat for children. (Ralph Bellamy, Slim Summerville, Pat O'Brien, Russell Hopton, Lillian Bond.)

▽

THE BIG BROADCAST — *VERY GOOD*
Paramount

A lively picture that will be a rare treat to radio fans, who will see and hear such favorites as Bing Crosby, Burns and Allen, Kate Smith, Donald Novis, and others. (Stuart Erwin, Lelia Hyams.)

▽

THE BIG STAMPEDE — *VERY GOOD*
Warner

Duke, that clever horse, is an excellent aide to the deputy who makes the open range safe for New Mexico settlers. (John Wayne, Noah Beery.)

▽

EMIL UND DIE DETEKTIVE — *VERY GOOD*
(Emil and the Detective)
Ufa

This is Germany's first contribution to juvenile audiences, and it will appeal equally to American children because of its plot and the fact that the action is clearly understandable in spite of the German dialogue. An imaginative boy, who loves to play detective, is entrusted with a sum of money for his grandmother. En route he is robbed, and he enlists the aid of a gang of Berlin children to track down the thief, who proves to be a long sought criminal. The clever photography, naturalness of the children, and unusually interesting background combine to make a very entertaining picture which children will enthusiastically approve. (Fritz Rasp, Kathe Haack. All German dialogue.)

▽

THE GOLDEN WEST — *VERY GOOD*
Fox

This picture is above the average of this type. The early scenes are laid in Kentucky and carry the story of a feud which continues into the second generation when the families migrate West. Covered wagons, buffalo hunts, the fight to lay a new railroad in Indian infested country, all rather familiar on the screen but very well done. (George O'Brien, Janet Chandler, Bert Hanlon, Arthur Pierson.)

▽

HIDDEN GOLD — *GOOD*
Universal

Tom Mix and his horse Tony manage to recover the gold stolen from the local bank, against great difficulties, including a realistic forest fire.

▽

KLONDIKE — *VERY GOOD*
Monogram

A problem story concerning a doctor's ethics after he has been accused of performing an operation that his fellow surgeons thought was too delicate, and therefore too great a risk. He is accused in the death of the patient. Disgraced, he leaves his work behind him and flies with a friend to Alaska, where new problems and a romance await him. The picture has something of beauty, moments of fine dramatic tensity and a lesson in the behavior of a gentleman. For this reason it is a picture worth recommending to young people. (Thelma Todd, Lyle Talbot, H. B. Walthall, Tully Marshall, Frank Hawkes.)

▽

LITTLE ORPHAN ANNIE — *VERY GOOD*
RKO Radio

A new comer, Buster Phelps, makes us live a realistic episode in the life of Annie, cleverly portrayed by Mitzi Green.

▽

MADISON SQUARE GARDEN
Paramount — *VERY GOOD*

Here is a drama of the ringside which tells the story of clean sportsmanship. The picture is full of interesting inside scenes in Madison Square Garden, showing some of the great events that take place there. There is a little love interest, but this is essentially a man and boy's picture. (William Collier, Jack Oakie, Warren Hymer, Thomas Meighan, William Boyd, Marian Nixon.)

▽

MAGIC NIGHT — *GOOD*
United Artists

A sentimental little story telling of a romance between an Austrian officer in the World War and a pretty little flower girl in Vienna. It is musical and lightly entertaining. (Jack Buchanan, Anna Neogle.)

▽

MUST WAR BE? — *GOOD*
Peace Films Foundation

Good review and historical study of events since the World War, showing what progress has been made in the cause of World Peace. Silent picture with accompanying lecture takes us all over the world, and Professor James F. Green makes a plea for disarmament.

▽

PACK UP YOUR TROUBLES — *GOOD*
Metro-Goldwyn-Mayer

The whole family will enjoy the antics of Laurel and Hardy as reluctant World War recruits and then as anxious foster parents of their dead comrade's child. It is an entertaining farcical comedy, yet the unexpected bits of pathos give it depth and a charm that is altogether delightful. (Laurel and Hardy, Paulette Goddard, Donald Diloway.)

▽

RENEGADES OF THE WEST — *GOOD*
RKO

The usual western routine of fast riding, stage coach holdups, incredibly brave hero, sweet heroine, bad men, etc. Of average interest to audiences who like this type of picture. (Tom Keene, Betty Furness, Roscoe Ates.)

▽

THAT'S MY BOY — *EXCELLENT*
Columbia

This is a strong and gripping football story with more heart interest than the average and with some sensitive and superb acting by Richard Cromwell and Mae Marsh. The football sequences are thrilling. The picture has plenty of action and tenseness.

▽

THEY CALL IT SPORT — *GOOD*
RKO

This is another football story with Dartmouth college as a background. Its theme is like a few others of the football pictures of the year, telling the story of a boy whose fame on the gridiron is his undoing. (Joel McCrea, Marion Marsh, Skeets Gallagher.)

▽

TOO BUSY TO WORK — *VERY GOOD*
Fox

The best all-round picture that Will Rogers has made. The story, sentimental but pleasant, is a delight, and "Jubilo's" kindly, witty philosophy warms the heart. He is a drifting tramp, a returned war veteran who tries to locate a family which long since has passed out of his life. The sincere presentation of the character, the deliciously funny situations and natural and amusing dialogue combine to provide excellent entertainment. (Will Rogers, Marion Nixon, Frederic Burton, Dick Powell.)

▽

WILD GIRL — *VERY GOOD*
Fox

An entertaining romance from Bret Harte's story "Salomy Jane's Kiss," has for its background the giant redwoods of California. (Joan Bennett, Charles Farrell, Ralph Bellamy.)

▽

WILD HORSE STAMPEDE — *VERY GOOD*
Columbia

An extraordinarily fine picture of a wise and brave horse. A group of crooks pretend to be government agents and try to rob the Navaho tribe of Indians. A young brave and a wild horse play the heroic parts. (William Janney, Dorothy Appleby, Wallace McDonald, "Rex," the wild horse.)

▽

Adult Suitability

AFRAID TO TALK — *GOOD*
Universal

A drama attempting to be timely, is made up of the intrigues, plots, deceptions, of dishonest politicians, at the expense of city government. The picture lacks rightness, being more like the racketeer pictures of last year. (Eric Linden, Sydney Fox.)

▽

FALSE FACES — *GOOD*
Tiffany

Tragi-comedy based on the exploits of an engaging charlatan who undertakes plastic surgery with no knowledge of it. Lowell Sherman is very smooth and amusing in the part, the supporting cast is good and the direction and dialogue crisp. (Lowell Sherman, Peggy Shannon, Lila Lee.)

SELECTION OF SELECTIONS IN PICTURES

THE KING MURDER — *VERY GOOD*
Chesterfield Production

A murder mystery in which the plot is concerned with the mystery rather than the details of the killing. No scenes of violence are shown and yet the mystery loses none of its interest. The revelation of the murderer comes as a clever surprise and is not obvious at any time. To Conway Tearle goes the glory of the solution as well as the laurels for a good performance. Mr. Tearle is well supported and for those who enjoy this type of story the suspense will be sufficiently entertaining. (Conway Tearle, Natalie Moorhead, Marceline Day.)

▽

LIEBE IST LIEBE
(Love Is Love)
UFA

This German dialogue operetta is very entertaining even to an English speaking audience, for the direction and pantomime make the action and humor perfectly clear. It is an amusing comedy, Continental in treatment and full of absurdities. It tells the story of an impecunious youth who, through methods acceptable only in farce, wins the wealthy lady of his choice. (Kalthe M. Nagy, Haus Albers. All German dialogue.)

▽

THE MATCH KING — *VERY GOOD*
Warner-First National

A tale of modern finance, stranger than fiction, following the phenomenal rise of a man from the lowly job of street cleaner to control of the match industry of the world and juggler of international credit. Although Warren William plays the role in a deft, high-handed way which only suggests the real character, and Lily Damita lacks something of the great lure required of her past, the background of truth gives weight and interest to the production. Not subtle or imaginative, but straight-forward in direction and engrossing in plot material. (Warren William, Lily Damita, Hardie Albright.)

▽

SECRETS OF THE FRENCH POLICE
RKO — *GOOD*

The French police solve a series of mystifying crimes by careful laboratory investigation and the assistance of an amusing thief. The system by which they work is interestingly disclosed; their card files, their secret underground workers and their keen intelligence building a fine network. Rather slow in development but well acted, against scenes of the murky cafes and streets of Paris and the magnificent castle of the half-demented arch criminal. Acceptable fare for those who enjoy crime solution in the Sherlock Holmes manner. (Gwili Andre, Gregory Ratoff, Frank Morgan, Rochelle Hudson, John Warburton.)

▽

SILVER DOLLAR — *VERY GOOD*
Warner-First National

Early Colorado history, the beginning of Denver and the great silver discoveries at Leadville, following through to the deflation of silver and the ensuing panic. Edward Robinson gives another of his notable characterizations as the man responsible for this phenomenal growth. A story of courage, vision, optimism against all odds, a Napoleon creating his own laws, a schemer ludicrous in his success and pathetic in his defeat but in some way lovable throughout, making believable the lasting devotion of two women. The directing and acting are strong. The treatment is episodic, often rough and not always moral but of significant historical and character interest. (Edward G. Robinson, Aline McMahon, Bebe Daniels.)

SIX HOURS TO LIVE — *GOOD*
Fox

This is an adaptation of the story "Auf Wiedersehn." A rather morbid story of the mental experience of a man who is brought back from death by a scientist but who may live only six hours. The picture is notable, not so much for its theme, as for the splendid acting of Warner Baxter. (Warner Baxter, Marion Jordon, John Boles.)

▽

TROUBLE IN PARADISE — *GOOD*
Paramount

An international thief loses his heart and his money to a charming and clever pickpocket. He becomes temporarily interested in a lovely lady, but she finally accepts her defeat gracefully. Without the arresting technique of its presentation the story would be nothing, but the unique use of light and shade, musics, photographic tricks, and pantomime embellish the production, and comedy overbalances the sophistication until we have a fresh, amusing and rather glamorous farce suitable for adult appreciation. (Herbert Marshall, Miriam Hopkins, Kay Francis, Charles Ruggles.)

▽

TWENTY THOUSAND YEARS IN SING SING — *VERY GOOD*
Warner-First National

Although Warden Lawes' book is a strong plea against capital punishment as told through the lives of many prisoners, the picture carries one life story through to its tragic and yet triumphant ending, making use at the close of the radio broadcast, suggested by the warden, to give the world a vivid portrayal of an electrocution. Grim, yet lighted somewhat by the rugged, ironic humor of Spencer Tracy's insubordination; entertaining in its grip upon the feelings but not in the usually accepted meaning of the term. (Spencer Tracy, Arthur Byron, Bette Davis.)

▽

WASHINGTON MASQUERADE
Metro-Goldwyn-Mayer — *VERY GOOD*

Lionel Barrymore in a thrilling presentation of disintegration of character under the pressure of political lobbyists. Another characteristic attempt to present the present-day political and social problems. A vital picture.

▽

Outstanding Short Subjects

THE ACID TEST (Educational). Tom Howard's scheme to prove his strength to his girl does not work out as expected. Adults, good.

DANGERS IN THE ARCTIC (Principal). The background of the frozen Arctic gives interest and distinction to the photography of this picture which is a fascinating portrayal of life among the Eskimos. Family, good.

THE BOSWELL SISTERS (Universal). These popular radio stars entertain with songs and stories. Family, good.

FROM BETHLEHEM TO JERUSALEM (Warner). Ancient landmarks rub elbows with modern buildings in this land of Jew, Gentile and Mohammedan. Family, excellent.

FEATHERED RADIO FOLLIES (Columbia). Birds are clever dancers. Family, very good.

GREAT OPEN FACES (Metro). A Walter Futter Travelaugh wherein a search is made for the world's funniest face. Family, very good.

HOOK AND LADDER NO. 1 (Educational). Animated water spouts and fire ladders battle with flames shaped like humans in an entertaining Terry-Toon comedy. Family, good.

THE IMPORTANCE OF SPOKEN ENGLISH (Research Products). An interesting lesson in English from the talking screen proves its great possibilities as an educational medium. Family, excellent.

THE ICELESS ARCTIC (Educational). Fields in cultivation, flowers of giant size, game in plenty, show that the land just below the Arctic Circle is a pleasant place. Family, excellent.

KILLERS (Educational). Insects preying upon one another. Science looks into the eternal balance of specie. Family, excellent.

THE LAST FRONTIER (RKO-Radio). Three more episodes in this fictional serial based on history. Family, good.

THE LEASE BREAKERS (Educational). Endeavoring to break his lease, when the rent is not at hand, Willie Creager brings in a band of musicians. Their music rents the vacant apartments so the landlord lets him stay rent free and pays him a bonus to boot. Family, good.

LITTLE THRILLS (Educational). Among the thrills that we see are the scaling of icy mountains and the catching of that gamest of fish, the tarpon. Family, very good.

MICKEY'S CHARITY (RKO). In attempting to raise money for the "milk fund" the gang experiences many lively and amusing difficulties. Family, good.

MOSCOW (Metro). Fitzpatrick takes us to the very heart of Soviet Russia. Family, good.

OUR BIRD CITIZENS (Educational). Attractive, instructive and interesting pictures of bird life. Family, very good.

PASSING THE BUCK (Vitaphone). Travels of a ten dollar bill from Harlem dance halls to a ship bound for Singapore, related by the heads of Lincoln and Hamilton. Adults, good.

PHONEY EXPRESS (Metro). An animated cartoon of the hold-up and rescue of fair passengers riding across the desert. Family, good.

RAMBLING ROUND RADIO ROW (Vitaphone). J. C. Flippen, as an announcer, introduces radio entertainers who are enjoying themselves at the beach. Family, good.

RIDE HIM, BOSCO (Vitaphone). Bosco at "Red Gulch" surrounded by cactus and bullets, rides his speedy charger to rescue a distressed damsel. Family, good.

SING A SONG (Paramount). Bing Crosby, Rudy Vallee and the Mills Brothers (all in cartoon) entertain from a broadcasting station. Family, good.

THE SOILERS (Metro). After all sales prospects fail, Zasu and Thelma find a judge their best customer. (Zasu Pitts, Thelma Todd.) Family, good.

SPANISH TWIST (RKO). Tom and Jerry, wrecked on the coast of Spain, turn to bull fighting. Family, good.

SPORT THRILLS (Warner). The back stroke is demonstrated by Eleanor Holm. There is also an entertaining explanation of Indoor and Outdoor Lacrosse. Family, very good.

STRANGE AS IT SEEMS (Universal). Nature and science lead us into fascinating by-ways. Family, very good.

TORCHY'S LUCKY DAY (Educational). Torchy's mistake in sending in a fire alarm turns out to be a lucky one for him. Family, good.

TOUCHDOWN MICKEY (United Artists). Mickey Mouse as a football hero. Family, good.

THE VENICE VAMP (Van Buren). An amusing cartoon wherein the serenading of a Venetian lady culminates in a canal "ducking." Family, good.

A WHALE OF A YARN (Vitaphone). Searching for whales and seals in the artic, William Finley stops at Fox Island and Mink Farms on his way. Lowell Thomas describes the trip. Family, excellent.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED			
"Officer 13"	Story by Adele Buffington. Director: George Melford.	Monte Blue, Lila Lee, Seena Owen.	Shooting
COLUMBIA			
"Air Hostess"	Story by Anthony Coldeway. Director: Al Rogell.	Evalyn Knapp	Shooting
"That's Africa"	Story by Norman Krasna. Director: Eddie Cline.	Bert Wheeler, Robert Woolsey.	Shooting
"Acquitted"	Story by Keene Thompson and Jo Swerling. Director: Roy William Neill.	Alan Dinehart, Mae Clarke, Neil Hamilton.	Shooting
FOX			
"Cavalcade"	Story by Noel Coward. Director: Frank Lloyd.	Clive Brook, Diana Wynyard.	Shooting
"Handle with Care"	Story by Frank Craven and Sam Mintz. Director: David Butler.	James Dunn, Boots Mallory, El Brendel.	Shooting
"Pleasure Cruise"	Play by Austen Allen. Scenario by Guy Bolton. Director: Sidney Lanfield.	Genevieve Tobin.	Shooting
"State Fair"	Story by Phil Strong. Scenario by Sonya Levien. Director: Henry King.	Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Spencer Tracy, Louise Dresser, Frank Craven, Norman Foster.	Shooting
"The Face in the Sky"	Story by Myles Connolly and Humphrey Pierson. Director: Harry Lachman.	Marion Nixon, Charles Farrell.	Shooting
METRO-GOLDWYN-MAYER			
"The Son-Daughter"	Director: Clarence Brown.	Helen Hayes, Ramon Novarro, Lewis Stone.	Shooting
"Flesh"	Director: John Ford.	Wallace Beery, Jean Hersholt, Ricardo Cortez, Greta Meyer.	Shooting
"Let's Go"	Story by E. J. Rath. Director: Harry Poilard.	William Haines, Cliff Edwards, Madge Evans.	Shooting
"Pig Boats"	Story by Commander Edward Ellsberg. Director: Jack Conway.	Robert Montgomery, Jimmy Durante, Robert Young. Walter Huston.	Shooting
PARAMOUNT			
"If I Had A Million"	Story by Robert Andrews. Staff directors	Fredric March, Sylvia Sidney, Gary Cooper, Wynne Gibson, George Raft, Frances Dee, Jack Oakie.	Shooting
"Island of Lost Souls"	Story by H. G. Wells. Director: Earle C. Kenton.	Charles Laughton, Richard Arlen, Leila Hyams.	Shooting
"King of the Jungle"	Story by Charles Thurley Stoneham. Director: H. Bruce Humberstone.	Frances Dee, Robert Adair.	Shooting
"The Devil is Driving"	Story by Frank Mitchell Dazey. Directors: Ben Stoloff and Raoul Pagel.	Edmund Lowe, Wynne Gibson, Lois Wilson, Dickie Moore, James Gleason, Alan Dinehart.	Shooting
"Madame Butterfly"	Story by John Luther Long and David Belasco. Directors: Marion Gering and Arthur Jacobson.	Sylvia Sidney, Cary Grant, Charles Ruggles, Irving Pichel.	Shooting
"Lives of a Bengal Lancer"	Director: Stephen Roberts.	Gary Cooper, Clive Brook, Richard Arlen.	Shooting
"No Man of Her Own"	Original story by Val Lewton. Director: Wesley Ruggles.	Miriam Hopkins, Clarke Gable.	Shooting
RKO-RADIO			
"Animal Kingdom"	Play by Philip Barry. Director: Edward H. Griffith.	Leslie Howard, Ann Harding, Neil Hamilton, Karen Morley.	Shooting
"Land of the Six-Shooter"	Director: Robert Hill.	Tom Keene, Creighton Chaney, Mary Mason.	Shooting
UNIVERSAL			
"They Just Had to Get Married"	Story by Cyril Harcourt. Director: Edward Luddy.	Slim Summerville, Zasu Pitts, Verree Teasdale.	Shooting
"Nagana"	Story by Dale Van Every, Don Ryan. Director: Ernst L. Frank.	Tala Birell, Melvyn Douglas, Onslow Stevens.	Shooting
"The Rebel"	Story by Luis Trenker. Director: Edwin H. Knopf.	Vilma Banky, Luis Trenker, Victor Varconi.	Shooting
"Men of the Mounted"	Story by Robert W. Service. Director: Ray Taylor.	Tom Tyler, Jacqueline Wells.	Shooting
"Destination Unknown"	Scenario by Tom Buckingham. Director: Tay Garnett.	Ralph Bellamy, Pat O'Brien.	Shooting
WARNER BROS.			
"42nd Street"	Story by Bradford Ropes. Director: Lloyd Bacon.	Bebe Daniels, Warner Baxter, Ginger Rogers, George Brent, Una Merkel, Dick Powell.	Shooting
"Ladies They Talk About"	Story by Dorothy Mackaye and Carlton Miles.	Barbara Stanwyck, Preston Foster, Aline MacMahon.	Shooting
"Hard to Handle"	Story by Houston Branch. Director: Mervyn LeRoy.	James Cagney, Mary Brian.	Shooting
WARNER-FIRST NATIONAL			
"Employees' Entrance"	Story by David Boehm. Director: Roy Del Ruth.	Warren William, Loretta Young, Wallace Ford, Alice White.	Shooting
"Blondie Johnson"	Story by Earl Baldwin.	Joan Blondell, Chester Morris.	Shooting
"Grand Slam"	Story by Russell B. Hertz. Director: William Dieterle.	Loretta Young, Paul Lukas, Glenda Farrell, Helen Vinson.	Shooting

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



THE VALUE OF YOUR SCREEN!

IF IT COSTS YOU about twenty-five dollars every time you make up a change in your lobby displays, and someone comes along and offers to make that change for twenty dollars, you snap at the chance and feel that you've just saved your house five dollars for every change.

Then, looking over your program printing bill you find you are spending about five dollars a thousand for this item, and if you can get it done for fifty cents less you are again enthused over the stroke of business genius that resulted in another saving for your house.

But when it comes to your screen you take it too much as a matter-of-course and rarely weigh its possibilities for building business. Yet, who will deny that the screen is the greatest advertising medium of any theatre? It flashes before your paid audience your message; whether that message be an institutional thought or a plug for a coming attraction, it is read because your audience is looking right at it.

WITH THESE FEW rambling thoughts, will someone step up and tell me why the screens of every theatre in the land are not being used far more intelligently than they are now? Will someone explain why it is that this great medium of direct contact is treated like some sort of a stepchild? Why the foulest sort of material is permitted to be jammed down the throats of intelligent audiences because they are sitting there and can do nothing about it?

THERE ARE TWO OUTSTANDING advertising approaches, to our way of thinking, which can do more direct good than all the other slants put together. The first is newspaper advertising, and the other is screen advertising—meaning, of course, advertising the theatre's shows. Through these two mediums you can generally rely upon the effectiveness of any campaign designed to reach the greatest number of people. The newspaper will take care of the outside-the-theatre angle, while the screen should be figured on to get across your message to those who might be classed as your regular patrons.

SO, MAY WE SUGGEST that you start to show some appreciation for your screen and its immense value as a business getter. Project upon it only that type of trailer suitable to the kind of house you are running. Remember, the more impressive you make your screen-trailer appeal, the greater the chance for breaking some box office grosses. And, aside from selling your coming attractions, such institutional trailers as you may use from time to time should likewise be made up befitting the importance of the screen.

Avoid monotony. In these days of double features and three to four changes a week it is of the utmost importance that you break up your trailers into groups. If you try to sell them too much at one time you will end up by selling nothing at all. A good way to avoid over-trailering your customers is to run a special reading, "Our Next Attraction"; then give them just that and nothing more. This is generally best spotted in the middle of the newsreel and makes the next show stand out in the minds of the patrons.

OTHER COMING ATTRACTIONS can then be run after one of the lighter short subjects because it will hit the audience while their minds are in a more receptive mood. Institutional trailers ought to be tied to some definite thought that will smooth the way for the message you want to get over. In one house we visited we found that immediately after the main feature the institutional trailer followed somewhat along these lines: The opening conveyed the thought that you (the audience) had just enjoyed a fine program amid comfortable, clean surroundings. It then followed this thought up with a plug for the Fall Festival Week, in which was emphasized the many attractions to be offered and the special events to be staged.

In this manner they did not jolt the audience from their reactions on the feature picture just witnessed into a sales argument. They led up to it in a smooth way, tying the show they had just seen with the idea that something else was coming that should appeal to them. We considered it good showmanship and well thought out. And, although they ran this institutional trailer of some length, their next attraction and several other coming attractions, it hardly seemed that they were getting too much.

IF YOU CAN SELL yourself on the fact that your screen is a mighty valuable and important wedge in your show-selling activities, you will probably get to respect it more yourself.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Keep smilin', boys, for all the experts tell us that prosperity is just around the corner—but the bosses are still practicing efficiency and economy via the poor sagging pay envelopes.

CLIFF BOYD CASHED IN ON LOCAL FERVOR OF POLITICAL FRACAS

Cliff Boyd, manager of the RKO Albee Theatre, Cincinnati, Ohio, with the sponsorship of Nat Holt and Clem Pope, respectively division manager and city manager, recently put over a stunt that clicked in ace style.

With the city all "het-up" politically, a thirty minute period was given over every noon for any voter to enter the lobby and fill out a "Four Point" questionnaire as to his political faith, views on repeal, bonus, etc. The questions and answers were read through a "mike" placed in the lobby and connected with a radio station at Covington, Ky., just across the river. If desired, the voter was also given an opportunity to briefly voice his opinions over the ether. There was no obligation to attend the show.

Boy-oh-boy! What a chance for the hoi polloi to get in their two cents' worth on their favorite political set-up. A great gag for November, Round Tablers, and we're sorry it came along so late in the campaign. However, there will be more presidents, etc., and more campaigns, so put it away in the Club file.

Anent Jake Rosenthal!

You can't keep a showman like Jake Rosenthal, manager of the Iowa Theatre, out of the limelight, advises Virgil Lewis, his associate.

This time he crashed the "Line O' Type Or Two" column of the Chicago "Daily Tribune" with a paragraph headed "The Peak Is Reached: RHL—Jake Rosenthal says that out west things are getting so tough that the hermits are starting to live together.—Jazbo of Old Dubuque."

FRED REETHS TIED WITH CHAIN STORES FOR FREE PUBLICITY

A tie-up with a chain grocery concern was recently used by Fred Reeths, Jr., manager of Warner's Sheboygan Theatre, Sheboygan, Wis., to effect wide distribution of a cooperative herald advertising his theatre, current attraction and sale of selected groceries.

While not a chain concern in the true sense of the word, as the heralds reveal that names of several individual merchants are featured on the middle portion of the heralds, the deal appears to have been made with members of an association formed to feature the sale of certain goods from time to time under a trade name. Each of the heralds are identical, except for the name of the merchant and the sale was built around the slogan, "Trade With Your Neighborhood Store."

Harvest time reminded Fred that we issued an effective herald at the same time last season, which we well remember describing on account of its novel appearance. It plugged the November Harvest of Hits and the middle portion was folded so that an elongated, diamond-shaped part of the folder flipped right out before the reader's eyes when it was opened. It's a difficult thing to describe and maybe Fred will be kind enough to send a sample to those who are interested. To us it seems a novel and effective piece of work.

Just to let us know that jungle effects are used for fronts over his way, Reeth's sent along a snapshot of the display he used for "Bring 'Em Back Alive," but it's not sharp enough to bring out detail in reproduction. Suffice then to state that circus paper was cut out and mounted for the animals and that stills and a vine-dressed box office further lent to the atmospheric effect.

After several weeks' absence from these columns the name of Fred Reeths is good for the eyes again and we're glad to hear that everything is rolling along ship-shape out his way. He generally has some good gags up his sleeves to slip to his fellow Round Tablers and we'll be on the lookout for more, just as soon as he can find time to shoot them in.

Relative to the co-operative herald, it might pay some of our members to make inquiry concerning similar grocers' associations and try out the idea. In most cities these days there is a group out to battle the big chain store concerns and it would seem that they should be in a receptive mood for any idea to secure good publicity and advertising.

BIRTHDAY GREETINGS TO THESE MEMBERS!

William W. Artz
H. Ash
H. Barker
C. V. Bells
Charles A. Boshart
Melvin E. Bourassa
Fred Brown
Walter Chenoweth
M. A. Cowles
Charles P. Edwards
Phillip Engel
Joseph F. Enos
William Exton
P. E. Fenelon
Tillie Freedman
William M. Glackin
Sydney Gottlieb
Joseph J. Greene
Harvey J. Hanreddy
Frank H. Harrington
James A. Knox
Murray Lafayette
Harold Lloyd
Henry Lowry
John R. Ludy
Mac McCarthy
Ray J. Mellien
Edward J. Mooney
Lafayette Moore
Julius Myska
Fred Nelson
Leslie Paine
George L. Peppler
Jack Reis
Lawrence M. Robizek
Z. Schneider
Flynn Stubblefield
John J. Tkach
Harry Schwartz
Rhinhold Wallach
Charles Weisbecker, Jr.
Ned Wright

MURPHY ENGINEERED A SMASH FRONT FOR REOPENED CRITERION

Closed for six months, the Criterion Theatre, Los Angeles, was reopened with "Congorilla." A feature of the opening campaign was a smash front, engineered by Manager Melvin J. Murphy, now with Fox-West Coast, formerly with Balaban & Katz in Chicago, and a skipper of the Eastman Theatre, Rochester, N. Y., when that house was taken over by Publix.

The accompanying photo will hardly do justice to this very striking front, but will convey a fair idea of its general scheme. For one thing, it was the largest front ever used in L. A. That big elephant in the center, the gorillas, hunters, etc., were all animated, and live steam was used for



smoke effect on both sides where fires were built. All skins were real ones, and the set was painted by the E. E. Fisher Studios. For further atmosphere, jungle music was sent through a loud speaker placed at left of the box office.

Another shot shows the crowd that waited one hour and thirty minutes for the doors to open and you may take our word for it that a line extended the full block and well around the far corner. Receipts broke all previous house records.

A Cuckoo of a front, all right, and we are obliged to Murphy for shooting it in to the Club. Our records do not show that he is a member and he's herewith extended a cordial invitation to join. All his friends in Chicago and upstate New York will be interested to know that he engineered such a corking display and to hear further news about what he is doing at the Criterion. C'mon in Murph!

WATERS OBTAINED A NICE FOLLOW-UP IN PAPER FOR RANGERS

A short time ago we made mention that Manager Waters of the RKO 23d Street Theatre, New York City, had organized a Buck Jones Rangers Club and gotten off to a great start by holding a mammoth parade of Boy Scouts and other youngsters in the neighborhood.

Now we note that the "East Side News," a neighborhood paper with a circulation of 25,000, is running a column headed "Campfire Talks With Buck Jones Rangers," in which mention is made of Waters and his club. The writer, among other things, got in a good plug for the club, urging that the members cooperate and support the organization to the best of their ability. Meetings are held at the theatre every Saturday at 8.45 A. M.

"The Showman's Calendar"

NOVEMBER

17th	Suez Canal Opened—1869 Frank Fay's Birthday Edna Murphy's Birthday
19th	Nancy Carroll's Birthday Franz Schubert (Composer) Died—1828
20th	Reginald Denny's Birthday
23rd	Capt. John Ericsson Landed in New York—1837 Repudiation Day (Maryland) Franklin Pierce (14th President) Born—1804
24th	Thanksgiving Day Washington Bicentennial Ends Today
25th	British Evacuated New York—1783 Margaret Livingston's Birthday
26th	Frances Dee's Birthday
28th	Rubenstein (Composer) Born—1829
29th	Genevieve Tobin's Birthday Rod La Roque's Birthday
30th	Mark Twain Born—1835

DECEMBER

2nd	Monroe Doctrine—1823
3rd	Illinois Admitted to Union—1818 General McClellan Born—1826
6th	Elissa Landi's Birthday Virginia Lee Corbin's Birthday
7th	Decoration Day (Cuba)
8th	Immaculate Conception (Quebec) Eli Whitney (Inventor of Cotton Gin) Born—1765
9th	John Milton Born—1608 Eddie Dowling's Birthday Douglas Fairbanks, Jr.'s Birthday
10th	Peace with Spain Signed at Paris—1898 Una Merkel's Birthday Victor McLaglen's Birthday
11th	Alfred Nobel's Birthday—1833 (Founder Nobel Prize) Sally Eiler's Birthday Gilbert Roland's Birthday

SOLOMON OBTAINED FINE RETURNS FROM WORK ON MARX FILM

An interesting point concerning the campaign made on "Horsefeathers" by S. S. Solomon, manager of the Paramount Theatre, Youngstown, Ohio, lies in the fact that it was waged in the interests of a test for this new-fangled exclusive-run policy. According to results, the plan worked out exceptionally well in this case, with the theatre doing almost 40 per cent better on "Horsefeathers" than the last Marx Brothers picture.

One of the campaign features was the importation from Cleveland of a professional ballyhoo artist, who alternated in Groucho and Harpo make-ups and character bits. In addition to chasing autos and jumping on the tops of them with acrobatic



stunts, he fished for goldfish in front of the theatre, made appearances at two professional baseball games and attended wrestling bouts at a local park. During the evenings he gave an excellent impersonation of Groucho, climbed the marquee and hung from the upright and climaxed his efforts with street stunt that brought a laugh from every one who witnessed it. Dressed in Harpo red wig and make-up, he drove two big truck horses hitched to a street cleaner's pick-up can up and down the main street. The sidewalks were lined five deep with people at the time he pulled the stunt.

Other stunts included a newspaper tie-up for a "gag writing contest," whereby readers contributed original jokes for use in future Marx Bros. pictures; and a "Big and Little Dog" contest, whereby the first one hundred youngsters who brought their pets to the theatre were rewarded with an enlarged pass for the show. A remarkable amount of free newspaper space was obtained both for gag writing, the big and little dog stunt and regular run of readers.

In addition to reporting another successful campaign put over by Solomon, it's a pleasure to state that he believes there is a definite trend toward better times out his way and that the coming season will be a profitable one. This Round Tabler just rounded out three year's residence in Youngstown, which is quite a record these days. We and his fellow Club members wish him continued success.

Lacrosse and Dresserware

J. Wilcox calls our attention to a sports column in a Toronto, Canada, newspaper, in which the writer, commenting on the slim attendance at a recent game, stated that the management's only chance to get a crowd was to put on a "Dresserware Night."

KEEPING UP WITH THE TIMES!

By GUY JONES



Just a Case of a Nervous Breakdown—We Hope He Recovers!

FUGE TURNING OUT GOOD ART WORK FOR MANAGER BLANCHARD

We received a couple of snap-shots a short time ago from J. M. Blanchard, manager of the Strand Theatre, Sunbury, Pa., showing examples of the attractive art work turned out by his artist, Walter J. Fuge, but both lack sharpness necessary for reproduction.

Descriptions inform us that the shaded portion of the Dietrich face on the "Blonde Venus" poster was done in gray-green and natural flesh color, and the hat in light yellow, with dark purple flowers. The dress was in dark brown; scarf, dark blue, with orange, green and lavender stripes, and the background in various grays. The catch line was etched in in very light green; the star's name and play dates in very light yellow; title in orange, and other lettering in lavender.

We exceedingly regret it is impractical to reproduce the poster described above, but to do so would really offer no benefit to other Club members, for reason that they would not be able to follow detail. Next time maybe Artist Fuge will see that we receive larger and sharper prints, and if so, we'll guarantee to pass them along the line. In the meantime, we'll be on the watch for further word from Manager Blanchard and his crew.

DUES ADVERTISED AN ADMISSION CUT AND DISCUSSED PREMIUMS

When making an announcement via a newspaper ad a short time ago that a cut in admission prices was due at the Texas Grand Theatre, and, at the same time listing a number of outstanding coming attractions, C. C. Dues, manager of the Texas Amusement Company, also took occasion to discuss the policy of theatres giving away expensive articles of merchandise.

Flanked by two boxed-off portions devoted to current and coming pictures under the new policy he stated:

"There will be no premiums offered, such as automobiles, radios, eatables, ice boxes or lobby entertainment.

"I am not in politics, merchandising or restaurant business. I am in show-business and give the best picture entertainment available. Did you ever stop to think what you would be paying for pictures if Crawford and Texas Grand had not come into the field? Your patronage solicited and appreciated. Sincerely, C. C. Dues."

Coming at a time when there appears to be growing opposition to the practice of giving premiums, Dues' contention that he is giving his patrons full value when they buy admission is apt to meet with a lot of approbation on the part of many managers and owners of theatres. At any rate, there's food for thought. His ad, so it seems to us, was an excellent way of announcing a new policy by jamming home a few facts about his business. Were it possible to reproduce the ad satisfactorily we would do so.

BURNS-MORRISEY ARE BOTH WORKING HARD OVER IN ROSLINDALE

Through the good offices of Tom Morrisey, acting assistant manager of the Rialto Theatre, Roslindale, Mass., we are not only enabled to keep up with the activities of Manager Will Burns but can report that Tom has also been rendering a good account of himself as an exploiter of no mean calibre.

When selling "Rebecca of Sunnybrook Farm," fifteen of fifty personal letters written for throw-away in the busiest section of the town were worded so that the holders could use them as passes to see the picture. Announcement to this effect was made three days in advance of showing and the stunt resulted in considerable word-of-mouth advertising.

A tie-up made with a chain store concern, which also tied-in suburban Boston's largest creamery company, also produced excellent results. This was ingeniously worked out by Tom from the first word of the title of the picture. Printed on a 22x28 card and surrounded by several stills from the picture was the following copy: "Roslindale Endorses Butter, Eggs, Cream, Certified, at Sunnybrook Farm—See Sunnybrook Farm, Featuring, etc., etc." It will be noted that the words up to and including "At" spell Rebecca, and those were set in vertical order on the card.

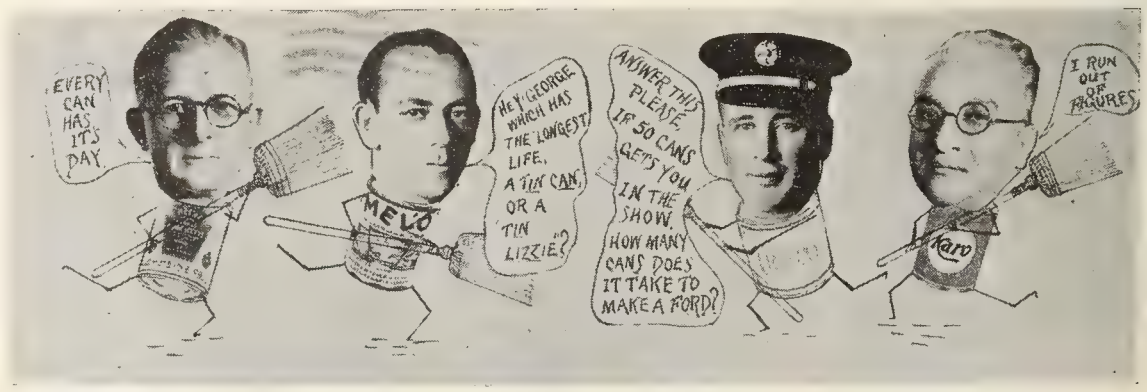
These novelty gags are generally most effective when worked only occasionally. Try this sort of stunt too often and it loses its pull. Perhaps that is why Burns and Morrisey found it good. They did not work it too often. Smart showmanship, too.

Owing to the usual stack of correspondence always with us we're a bit late in getting the above into type and hope both Burns and Morrisey will overlook the matter and continue to send along reports on what they are doing to boost box office trade over their way. Thanks for the information, Tom, and give our best regards to Boss Bill. Let's hear from you some more.

Depperman Now Itco G. M.

William H. Depperman, formerly exploiteer for U. A. in St. Louis territory, was recently appointed general manager of the Indianapolis Theatre Company, with headquarters in Indianapolis. In addition, he will handle all advertising and exploitation. He recently opened the Tivoli in Gary, Ind.

BRUNSON'S GAG FOR TIN CAN DAY!



Above is a reproduction of a post card mailed out by "Carolina" Brunson, manager of the Yuma Theatre, Yuma, Ariz., in connection with his Third Annual Tin Can Day, sponsored by the Yuma Theatre and the Yuma Fire Department. Nine hundred girls and boys gathered between 80,000 and 100,000 cans at the rate of 50 cans per pass. Merchants cooperated by donating prizes for the largest number of cans gathered. Left to right in this novel photo are: Mayor Kelley; "Carolina" Brunson himself; Fire Chief Robinson, and Chief of Police Levy.

JACK LYKES INVENTS NOVEL IDEA TO HANG BANNER ACROSS ROAD

The enterprising Jack Lykes, manager of Loew's Park Theatre, Cleveland, to whom this Club is indebted for many showmanlike suggestions, still has his idea factory running full tilt.

Although not permitted to hang any banners across the street in front of his house, he had a line rigged up from the upright sign of the theatre to a building on the opposite side. To this he attaches a miniature airplane, zeppelin or something else along the same lines, to which a sign can be hung. This sign, which is large enough to be read from the street, yet small enough to arouse curiosity, is run back and forth on the almost invisible line and has proven a corking good stopper. It is not advisable to overdo the gag, states Jack, as it has a



tendency to tie up traffic. Just a short time each day and then yank it back above the marquee until ready to use again. No complaint from the authorities so far and it's been in operation for several weeks.

Lykes also made a corking tie-up a short time ago with a confectioner who furnished 1,000 bags of "Horsefeathers" candy, wrapped in special "Horsefeathers" paper wrappers. Uniformed girls from the candy store were on hand at the theatre on opening day of picture to distribute the confection to all children attending the show.

The accompanying photo shows the elaborate window display that went into effect for ten days as the result of the candy store tie-up. The proprietor also displayed a 4 x 12 foot sign inside over the music counter with appropriate copy on picture and local newspaper carried stories about the free candy matinee. The store profited by a large sale of sheet music and kiddie patronage at the theatre was about five times above normal.

That was a smart little gag of Jack's he used to get around the city ordinance forbidding the stringing of signs across the street in front of his house and it's quite possible some other Club member may be able to use the idea to good advantage. His tie-up with the candy dealer apparently produced satisfactory results to all concerned. Now that this Round Tabler is busy with new season offerings we'll undoubtedly have some more interesting news to pass along.

CAN YOU USE FIFTY DOLLARS?

Can a fish swim? Same answer. Well, what are you doing to win one or more of the prizes being offered by RKO-Van Beuren Corporation for merchandising the Chaplin reissues?

There are many ways to grab off some of the prize dough and we're suggesting something along the lines of a novel marquee and lobby display featuring cut-outs of the famous comedian. These can also be set up on an endless belt and the entire marquee top will become an animated display.

Or a newspaper ad in which proper prominence is given the Chaplin reels by treating them as they should be treated in an ad; fifty per cent of your regular space. See if that won't suggest an original ad idea that may be worth one of the prizes.

A swell street ballyhoo consisting of a group of boys dressed as Chaplin and imitating his unique walk right down at the busy thoroughfare of the town.

Get busy boys. Write, wire or phone to your nearest RKO Exchange for the Chaplin press book and you'll get several dozen different ideas to go to work on for the prize money.

Get busy and shoot your material in as fast as it's ready. We're predicting that the competition is going to be keen and, like most other contests, the showman who is generally certain that his entry is poor will walk off with the major prize. So don't try to be the whole judge and jury. You send in the material you are putting over and leave the selection to those who are anxious to uncover the best of the lot.

LEE LEVY MADE TIE-UP WITH RAILROAD TO SELL A PICTURE

An atmospheric lobby display helped Lee Levy, manager of Wilmer and Vincent's Colonial Theatre, Richmond, Va., sell "Phantom Express."

Through a tie-up with a railroad company, he secured a miniature engine and coal car, mounted on tracks, about which he centered the display in front of his theatre. Other railroad material, borrowed from the railroad company, provided additional atmosphere.

The equipment included a railroad bell and a whistle, mounted on the marquee, but screened from view. The bell, operated by an electric motor, and the whistle, operated by an oxygen tank, stopped the crowds and his attractive front put on the finishing touches to the stunt.

STARSMORE ERECTED ELABORATE FRONT AT COLORADO SPRINGS

One of the most elaborate fronts ever built in Colorado Springs, Colo., was used by L. A. Starsmore, manager of the America Theatre, for the run of "Doctor X" in his house. Large electrically lit letters spelling the picture's title were used above the marquee. Posters and cut-outs also played up the title very big with scenes from the picture in the background. Photo shows the impressiveness of the lobby, which made all pedestrians passing the theatre "Doctor X"-conscious.

In addition to the above, Starsmore rented an airplane to carry a huge neon "X" over the town for an hour each night. This was the first time a plane ever carried illumination over Colorado Springs, and the stunt created a great deal of favorable comment.

"Movie Bridge"

WHAT IS IT?

"Movie Bridge" is a fascinating new theatre diversion that has proven its worth as a business getter as well as an appealing entertainment feature that is different.

DO you want something new—something entirely original and unique — something to bring new dollars into the box-office?

. . . Of course you do

THEN investigate "MOVIE BRIDGE" today! It's not an idle experiment! It has been put to the acid test and proven its effectiveness. Now established in 35 Los Angeles theatres!

Distributors:—
TERRITORIAL RIGHTS NOW OPEN

For Details Write
MOVIE BRIDGE COMPANY
1914 So. Vermont Ave. Suite 25
LOS ANGELES, CALIF.

GATHERING GOOD-WILL!

Besides rolling up an avalanche of good-will from every human being in your community, you and your theatre can be responsible for promoting something that will help the needy families who must have some sort of aid at this time.

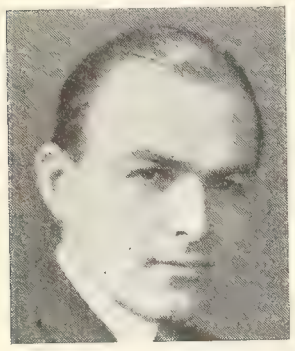
Special "old clothes" performances, ditto for groceries, vegetables and other necessities for those who are finding the going rather hard while waiting for a break.

Distribution can be handled by local welfare workers, while the newspaper publicizes your efforts and attracts attention to the worthiness of these special performances. Tie them all into the idea for best results. The editor of the paper, the mayor, heads of welfare organizations, etc., are the ones that should be parties to this fine work. Naturally, you, as the theatre manager, should be right in the middle of all activity regarding this idea.

It's getting into the cold weather now and without aid from some source or other these poor folk are going to be in a bad spot. Help them along and you may be saving a patron and his family for the future.

RECORD ENLARGEMENT MADE FOR LLOYD FILM BY MANAGER ARMSTRONG

To the best of our knowledge a record for giant enlargements was recently established when the painting of the Harold Lloyd head pictured here was strung across the front of the Carleton Theatre during the run of "Movie Crazy" in London, England. The stunt was engineered by a real, honest-to-goodness Count, who for business purposes works under the nom-de-plume of John Armstrong, director of advertising for the Paramount theatre department there.



F. A. Swain, Ltd., Photo

John Armstrong

The head was painted from a photo six inches high and enlarged 5,184 times. The hat band measured 26 feet across; inside diameter of glasses 6 feet, 3 inches; front of spectacles 18 feet, 6 inches; eyes, 4 feet, 6 inches; mouth, 9 feet; ear, 9 feet; each front tooth 15 inches square; nose, 9 feet, and the overall size was 30 feet by 40 feet. The letters underneath the head spelling the title of the picture were mechanically operated, each having a movement all its own.



Another feature of the campaign illustrates to what extent English conservatism, as related to exploitation of pictures, was set aside and is also a glowing tribute to the popularity of Lloyd in London. The other photo on this page shows the comedian leaving Victoria Station on the "Golden Arrow," a popular train which runs between London and Dover. Note the huge replica of the famous Lloyd eye-glasses attached to the engine front, rims of which contain blown-up scene stills from the picture.

Several local newspapers came through with corking publicity stories on the stunt described above, one of them carrying a large copy of the same photo we are reproducing. Attractive four-color bills of Lloyd were posted through the underground railway system of London.



We have quite a number of well known film men to thank for this contribution, including Albert Deane, manager of advertising and service in the Paramount foreign division, London; William B. Fraser, of the Harold Lloyd Corporation, New York City, and Les' Whalen, of the same organization. Between them all we couldn't miss, as one set of photos came direct from Deane of the foreign office and the other from headquarters in New York City.

Last but not least let us credit Armstrong for engineering a neat and clever hunt. We hope he and Deane will become regular contributors to this department and keep us informed on what London managers for Paramount are doing to exploit and advertise pictures.

Detroit Changes

The following changes were recently made at various theatres in Detroit, Mich.: Frank Cislaw has succeeded Ben Wachnansky as manager of the Blackstone Theatre; Thomas Lancaster recently purchased an interest in the Grande Theatre from his brother, J. Lancaster; Roy Miller is the new manager of the Riviera Theatre, second run house, and Roy Kalver is at the helm of the Paramount.

FRED DONEY VARIED STYLE OF CO-OP AD WITH CUTS–STORIES

Something different in the way of co-operative ad sections was put over a short time ago by Fred Doney, manager of the Palace Theatre, East London, Ontario, Canada.

It was different, as we see it, in that the general scheme of make-up varied from the cut and dried co-op page by featuring photos of several of the participating merchants, photos of their windows and small personal items. The theatre and attractions for both nights of the event and forthcoming were given a fine break throughout the section. A give-away of merchandise, presided over by the Mayor, featured the night and was handled in the usual fashion.

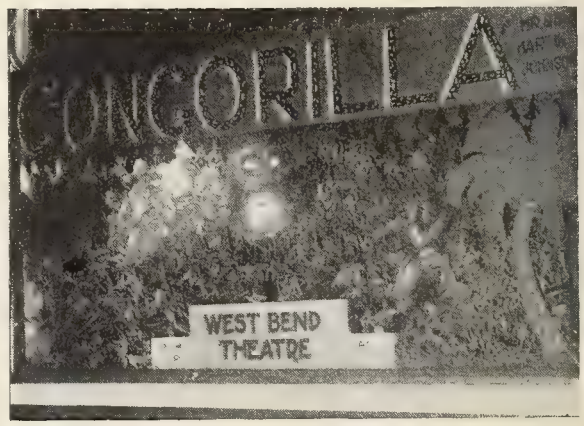
Congratulations to Doney for putting over such a fine piece of work. The section was whole-heartedly supported by the newspaper and merchants and all were well satisfied with results. By this time Fred must have some other stunt up his sleeve to pass along to his fellow Club members and we'll be on the watch for it.

BERKHOLTZ SECURED EMPTY STORE WINDOW FOR UNIQUE DISPLAY

An empty store window provided space for most novel and effective display on "Congorilla" when that picture was campaigned by A. C. Berkholtz, owner and manager of the West Bend Theatre, West Bend, Wis., and several other houses in the territory. We are indebted to H. H. Berkholtz, assistant manager of the West Bend, and advertising manager, E. Albright, for sending in the accompanying photo.

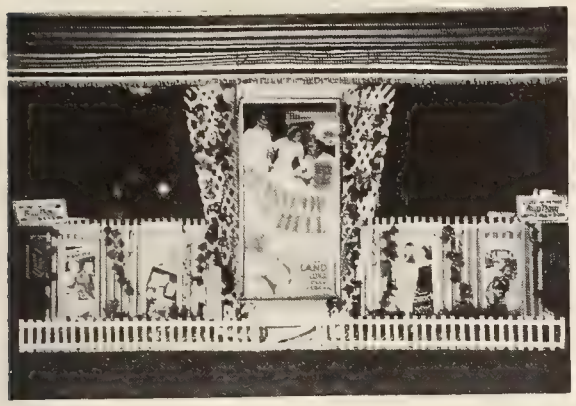
The photo will not at all do justice to this fine display because of lack of sharpness and neutral reproduction of some of the material used in its construction. A large cutout head of a gorilla with one eye blinking, was set in the centre while on one side a cutout of the fighting gorillas was set up. Another cutout of Martin Johnson and Mrs. Johnson was placed at the left, to create the effect of an attempt to photograph the animals from a concealed position. Branches and leaves were placed in the window for additional jungle atmosphere.

As Berkholtz observes in so many words, it's an ill wind that doesn't blow some good for someone. Hard times drove the tenant from the store and released the fine window for theatre display purposes. We note that a number of our members have been active in rounding up vacant store windows and understand these have been secured at extremely low rate. We'll be looking for further word from West Bend and other points along the Berkholtz circuit.



PERRY SPENCER MADE ATTRACTIVE DISPLAY FOR LINDY THEATRE

While it's not the season of the year to dwell upon the importance of lattice-work and other summery looking lobby displays, a couple of these made by Perry Spencer,



manager of the Lindy Theatre, Philadelphia, Pa., are certainly good enough to reproduce at any time and can be put on file as a reminder next year.

These displays were especially made by Spencer to sell shows during the summer and the color scheme was light green, with lattice work entwined with vines and flow-



ers. Note the larger of the two, which sold a whole week's bookings at a glance. The other, though fashioned on a smaller scale, is proportionately attractive.

Thanks to Perry for sending the photos in and we're sure his fellow Round Tablers will all agree that he turned out an attractive piece of work—and when we state "he" we mean it, for Spencer did all the work himself. We'll broadcast some more news concerning the Lindy just as soon as it arrives at Club headquarters.

In the meantime, Perry, what are all those other Sound Tablers down in Philly doing these days. If you can run across any of the boys, shake them up a bit. Okay, Perry?

SIX-MONTHS CLUB INDEX!

In this issue we present another of the semi-annual indexes making your previous issues of MOTION PICTURE HERALD a veritable encyclopedia of showmanship.

With the aid of the six-months index you are able to select any form of show merchandising, advertising, or special campaign and put your finger on it instantly. Listings run into the hundreds, with dozens of entirely different campaigns on each classification from which to make the selection of the one best suited to your requirements.

In addition to the regular listings of all material which has appeared in the Round Table Club section since last May, a special box carries the list of outstanding articles which have been features during this time. These outstanding articles include the entire Ken Long, Eddie Hitchcock and Floyd Fitzsimmons series, as well as many others.

The contributions of the three showmen mentioned above are alone worth many times the cost of your yearly subscription. No doubt you have had many occasions to follow their suggestions and found them to be valuable and helpful in your daily grind.

Contrary to previous practice, the six-months index will NOT be available in reprints. The index as it appears in this week's issue should prove quite sufficient as the key to the past six-months pages.

We trust that the time and effort required in preparing the index for publication will be warranted by the wide use every member and reader makes of it during the months to come. Again we caution you always to file your weekly copy of the HERALD in the order of publication, so that it will be the work of but a moment to find any one copy. Copies so filed, plus the six-months index, represent the perfect combination for any showman's office.

C. CARROLL DID SOME HOT ELECTIONEERING FOR POLITICAL FILM

Located near Union Square, a section of New York City which for years has seethed with burning speeches from representatives of all sorts of political factions, Charlie Carroll, managing director of the Academy of Music, took quick advantage of this choice spot to put over a stunt that helped sell "Phantom President," showing currently with this country's political campaigns.

The accompanying photo, showing the orator on a platform rigged in regulation political style, tells the story, except for the several hundred people who milled around the stand every time the speaker appeared. Some roving reporters picked up the gag and it appeared in several newspapers. The campaign also included an elaborate false front and distribution of 50,000 ballot heralds and the usual run of posters, etc.

Before we sign off on Carroll's activities and thank B. J. Ostrow, assistant manager, for sending this information in let us say a word or two concerning the type of herald which, we are informed, is "eaten-up" down around polyglot 14th street.

One, a small folder of good stock, was made to represent a health certificate and used to exploit "Bill of Divorcement." While more or less in keeping with the picture's theme, as Ostrow observes, "Park Avenue" might not like to be asked whether its residents were fit to marry by checking off "symptoms of insanity, social diseases, whether or not a sexual erotic or habitual criminal." However, he tells us it goes over in a big way down in his section.

Enough super-charged words were spilled in another folder issued in connection with "Night of June 13th" to give the heart-strings of 14th street girls and women a mighty pull. For instance: "Then we have sinned—BUT . . . she was a perfect woman, nobly planned, moving like a goddess and looking like a Queen. Her beauty, like hot-beating music seared my blood, entered my soul, took sweet possession of my body.



. . . IS IT SIN to love outside of conventions? Is it wrong to take love when it calls? Should we be condemned, spurned, or judged with compassion." And so on and so on, far into the night.

Regardless of what Park Avenue may think or do there are plenty of other sections just like 14th street and Union Square, hence we are passing along a sample of the kind of copy Carroll uses to appeal to his patronage. He's a seasoned showman and knows what kind of food to feed 'em.

This is the first time we've had the pleasure of hearing from him since he held forth at the Audubon, another Skouras house in uptown New York City, and, while his time is well taken up between managing the Academy and acting as a publicity and exploitation adviser for other Skouras houses in the city, we hope he will find time to keep in touch more reguarly with his Club. If he can't find the time, maybe he'll deputize Ostrow to act as official Round Table informer. Okay, Charlie?

FEATURE TIME-TABLE!

Try to arrange with your local newspaper for them to carry a small box, preferably on the front page, showing the feature starting time for all the theatres in your town.

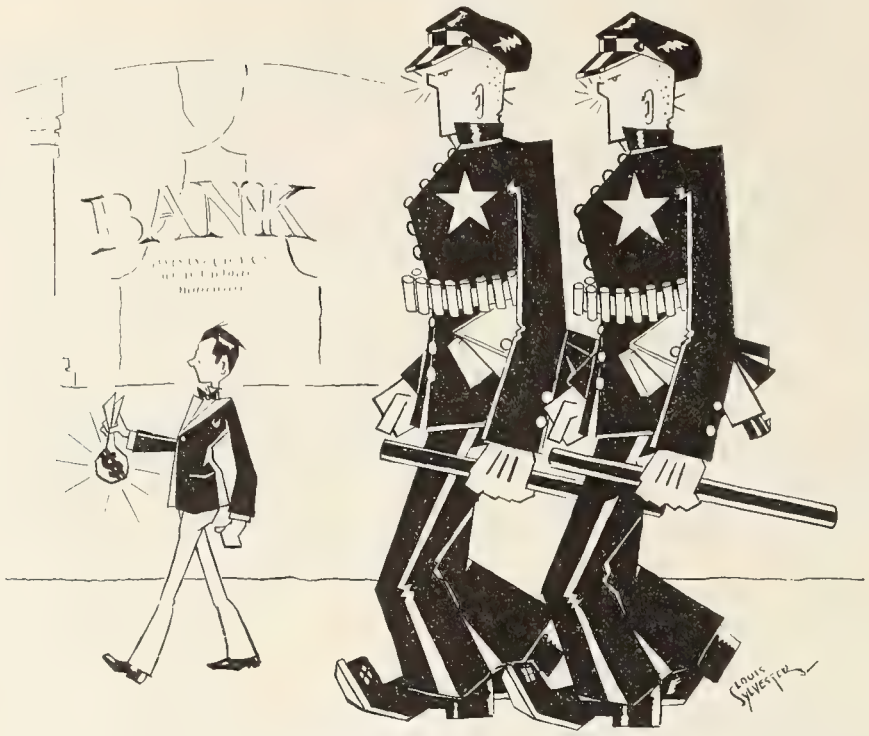
In checking over many papers from all over the country we find that this idea is rapidly gaining in favor, and for good reasons, too. It will call the attention of the theatre public to just how much time they have to reach the theatre and still see the main attraction.

Do not assume that your patrons will waste 'phone calls all the time to find out when the feature goes on. For every one who does call, perhaps a hundred will not—figuring that they do not have sufficient time.

The easier you make it for them, the easier it will be to get them to the box office for that late showing. This is especially true on those Saturday nights when so many theatres run a midnight showing of the feature.

The newspaper ought not to find fault with the suggestion, since it should be one of the services offered to their readers.

WE OFTEN WONDER! By LOU SYLVESTER



Here we behold the armed forces of the city guarding our faithful manager while he takes the whole $87.35 to the bank for safe keeping, according to Louis Sylvester's version.

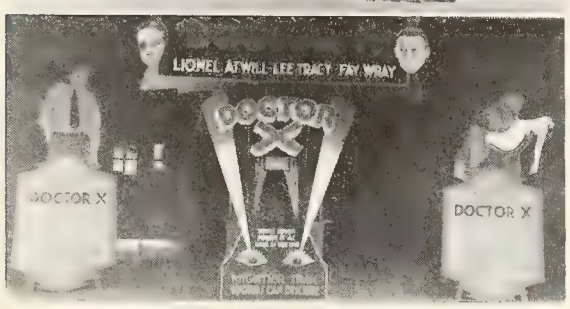
WHAT BRAVE MEN THESE MORTALS BE

MORROW WAGED GOOD CAMPAIGN BEFORE HE TOOK VIRGINIA POST

Before Floyd D. Morrow left the Kenosha Theatre, Kenosha, Wis., to take the city managership of the Fairmount and Virginia Theatres, Warner houses in Fairmont, West Va., he put over a well rounded-out campaign on "Doctor X."

Advance work included teaser one card trailers two weeks ahead and spotted between various units on the program; use of a talking trailer one week in advance; reverse slugs across bottom of all newspaper ads 12 days in advance; painting of 150 store windows two weeks in advance with big white letters spelling "Doctor X"; painting of ten prominent store windows, with luminous paint, which gave out a





weird, green glow at night; use of two-sided cards in every other pane of entrance doors, with copy "Who? What? Doctor X Arrives Soon"; distribution of heralds in 2,000 packages sent out from chain store; full window display in chain stores; tie-up with big drug store for serving of "Doctor X Sundaes"; two radio announcements every day one week in advance; large nine-foot cutout display in lobby; two additional lobby cutouts and one 3x10 art banner in lobby.

The accompanying photo will convey a good idea of the lobby displays and also serve as evidence that Floyd tied-up with an 18-piece Kiltie Band for a no-cost bally in front of the theatre. In addition to ten per cent more newspaper space, extensive window tie-ups, etc., two leading restaurants were also induced to imprint menus with title of picture, theatre and playdates. Four 1,000 watt flood lights with green gelatine illuminated the theatre for a midnight preview.

Next time you hear about Floyd Morrow's work the scene of action will have shifted from Wisconsin to West Virginia, where we know he will continue to give a good account of himself. We and all of his fellow Club members wish him good luck with the new job and will hope for more news in the near future.

"I AM A FUGITIVE" CAMPAIGN BOOK

Backing up their own great faith in the box office possibilities of "I Am a Fugitive," Warner Bros.' publicity department just released one of the most complete press books ever compiled to help merchandise any one picture.

In addition to a 28-page section devoted to the usual functions of a press book, they have added a 16-page supplement advertising section. It is the supplement which attracted our attention particularly because it contains some of the finest ad material ever turned out for a picture.

We can only urge every theatre that will run this picture to get the complete press book immediately after your dates are set and go to work planning the sort of campaign that will show definite returns at the box office. You can be reasonably certain that your campaign will go over successfully aided and abetted by so fine a merchandising book as Stanley Shuford of Warners' home office has prepared for you.

NORTH SIDE MANAGERS OF ST. LOUIS CHAIN HELD A BIG PARADE

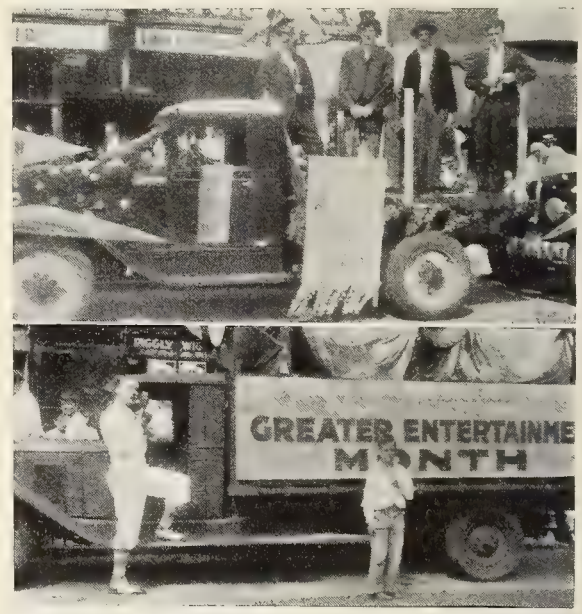
Managers in the district supervised by A. J. Poos, in charge of the North Side for the St. Louis Amusement Company, St. Louis, Mo., each entered an automobile float in a parade held to inaugurate "Greater Entertainment Month," according to advice from S. Setron, manager of the Washington Theatre, Granite City, a house in this group.

As readers may see from the accompanying photo, these floats were used to exploit certain pictures. The platform body of the truck used for "Horsefeathers" carried four made-up characters representing the Marx Brothers. F. Wagner, manager of the Maffitt, put this one over. The other portion of the photo shows Announcer Hoppe and a truck, equipped with "mike," which was used to plug in the "Month."

Other snap-shots at hand, while not lending to clear reproduction, convey an idea what the other boys in the district did on this occasion. We see that Setron was plugging "Congorilla" at the time and his float featured Martin Johnson, a gun bearer, camera-man and animals.

C. Groetke, manager of the Florissant, chose "Devil and the Deep" for his float feature and trimmed an amplified show-boat float with two fellows in Naval costume and another dressed as a devil.

R. Muehlman, manager of the Lindell, also secured a big platform truck and got in a plug of "War Correspondent" by mounting on the truck a Chinese ricksha, attended by a coolie and another man



dressed as a war correspondent.

District Manager Poos, representing Northside Theatres, had a big float with seven radio entertainers to advertise the company, and an attractive roadster, trimmed with flowers and driven by a pretty girl, led the parade.

We're sorry all the snap-shots could not be used to illustrate the entire parade, but lack of sharpness in several prevented this. Next time maybe Setron will send us some better ones. St. Louis Amusement operates 17 houses out its way and we'll hope to hear a whole lot more about what the fellows on this circuit are doing. If all of them are not yet members of this Club, they're cordially invited to join—right now! Maybe we'll have to count upon Setron to stir them up, or, perhaps, act as correspondent for the entire northside contingent. What say, Setron?

SIX MONTHS CLUB INDEX!

FROM MAY 7TH TO OCTOBER 29TH

The following articles appeared in one or two pages as feature stories and can be used as complete manuals for the subjects they cover. Reprints of some are available upon request of accredited members.

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7th	60	
14th	65	
14th	66	
21st	120	
28th	110	
28th	112	
28th	114	
June 11th	58	
11th	61	
11th	66	
18th	53	
18th	55	
18th	58	
25th	49	
25th	58	
July 2nd	81	
9th	53	
9th	58	
9th	60	
16th	66	
16th	76	
23rd	70	
23rd	74	
30th	54	
30th	55	
Aug. 6th	54	
6th	58	
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	Aug. 13th	60
Fronts		
May 5th	60	
21st	113	
June 4th	64	
4th	73	
11th	64	
11th	65	
18th	58	
25th	50	
July 2nd	77	
2nd	80	
9th	53	
9th	55	
9th	58	
23rd	70	
30th	62	
Aug. 6th	60	
20th	54	
20th	61	
27th	65	
Sept. 3rd	75	
3rd	76	
17th	67	
Oct. 1st	74	
8th	80	
8th	89	
15th	83	
22nd	45	
29th	52	
29th	54	
Giveaways	June 11th	52
Aug. 6th	53	
27th	71	
Sept. 10th	49	
Oct. 15th	77	
15th	84	
Gold Star Mother Tieup	July 2nd	88
Golf Shorts	July 2nd	81
Graduating Gags	May 28th	112
Hallowe'en Gags	Oct. 15th	79
Heralds	May 7th	51
June 4th	62	
4th	65	
18th	51	
July 2nd	83	
15th	76	
Oct. 15th	76	
29th	50	
Identity Stunt	Aug. 20th	60
Institutional Plugs	May 21st	116
June 4th	70	
Sept. 24th	50	
Kiddie Biz		
May 7th	53	
14th	57	
21st	122	
June 4th	64	
11th	56	
18th	55	
July 23rd	71	
Kiddie Klub	May 21st	122
July 30th	55	
Oct. 1st	70	
1st	74	
29th	51	
Layouts	Aug. 27th	58
Leap Year Gag	June 25th	54
Lobbies		
May 7th	58	
21st	116	
28th	116	
28th	117	
June 4th	72	
18th	53	
18th	60	
July 16th	69	
23rd	70	
Aug. 6th	56	
20th	57	
20th	60	
27th	56	
27th	64	
Sept. 3rd	75	
10th	48	
17th	63	
Oct. 8th	86	
22nd	56	
Marquees	May 14th	58
July 9th	53	
16th	71	
23rd	70	
Sept. 17th	54	
Oct. 8th	83	
Merchant Tieup		
May 7th	53	
7th	58	
14th	66	
June 4th	62	
25th	51	
July 2nd	81	
2nd	83	
30th	52	
30th	60	
30th	62	
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	23rd	79
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New Season Product	Sept. 10th	48
	10th	50
	Oct. 1st	67
	22nd	51
Newspaper Ads		
May 7th	54	
7th	55	
14th	67	
21st	116	
21st	117	
21st	118	
21st	120	
21st	122	
May 28th	121	
June 4th	67	
4th	71	
11th	64	
11th	66	
18th	60	
18th	61	
25th	53	
25th	55	
July 2nd	83	
2nd	89	
9th	61	
16th	71	
16th	79	
23rd	81	
30th	56	
30th	58	
30th	61	
Aug. 6th	61	
13th	53	
13th	59	
20th	52	
27th	66	
Aug. 27th	68	
27th	69	
27th	71	
Sept. 3rd	60	
3rd	62	
3rd	66	
3rd	68	
3rd	74	
3rd	77	
Sept. 10th	56	
17th	54	
17th	56	
17th	57	
17th	65	
Sept. 24th	52	
24th	58	
Oct. 1st	65	
1st	68	
1st	70	
1st	75	
Oct. 8th	87	
8th	89	
Oct. 15th	84	
15th	85	
15th	87	
Oct. 22nd	45	
22nd	50	
22nd	52	
22nd	55	
Oct. 29th	58	
29th	61	
Newspaper Tieups	May 7th	56
14th	56	
14th	58	
June 4th	64	
18th	60	
25th	50	
Aug. 13th	54	
Oct. 22nd	44	
No Children Angle	June 25th	48
Novelty Advt.	Oct. 15th	86
Novelty Gags		
May 7th	51	
	53	
	56	
May 21st	112	
May 28th	110	
	113	
June 11th	52	
18th	51	
18th	58	
July 2nd	86	
	87	
23rd	76	
Aug. 6th	52	
	54	
13th	52	
	53	
20th	58	
Aug. 27th	60	
	65	
	71	
Sept. 3rd	64	
10th	51	
	58	
24th	50	
	57	
Oct. 1st	63	
	69	
8th	75	
	83	
	89	
22nd	44	
29th	52	
	53	
Personal Letter Gag	May 21st	115
	July 30th	52
Police Tieup	June 25th	51
	July 9th	66
Political Tieup	Oct. 8th	75
	Oct. 8th	80
Popularity Contests	July 30th	64
Poster Work		
May 7th	53	
14th	66	
21st	117(t'd)	
28th	114	
June 4th	70	
11th	60	
25th	54	
July 2nd	86	
July 16th	76	
28th	68	
Sept. 3rd	70	
24th	52	
Oct. 8th	74	
	84	
15th	82	
	83	
Premieres	May 14th	57
	21st	120
	28th	113
	Aug. 20th	57
	Oct. 15th	77
	29th	51
Previews	Oct. 29th	60
Programs	June 4th	72
	July 2nd	80
	30th	56
	Aug. 20th	52
Radio Auditions	May 21st	113
Radio Broadcast	Oct. 22nd	56
Radio Log	July 23rd	82
Radio Show	June 4th	73
	11th	64
Radio Tieup	June 25th	50
Reducing Expenses	Aug. 27th	52
Reopening House	May 14th	65
Revues	Sept. 3rd	64
School Tieups	July 2nd	80
	9th	59
	Aug. 13th	50
	Oct. 1st	62
Service Staff	Oct. 8th	84
Short Subjects	May 28th	108
	June 18th	54
	25th	50
	July 13th	53
	27th	64
Signs	July 23rd	71
Sky Weddings	July 16th	76
Special Matinees	July 2nd	86
Special Months	Aug. 6th	60
Special Nites	June 25th	58
	Aug. 13th	56
	Sept. 17th	67
Special Weeks		
July 16th	66	
Aug. 6th	54	
	62	
20th	55	
	56	
Sept. 3rd	60	
24th	57	
	59	
	63	
Oct. 8th	74	
Spring Cleaning Chart	June 21st	120
Stage Weddings	June 18th	57
	Aug. 13th	61
	Sept. 3rd	66
	Oct. 1st	66
Street Ballys		
May 7th	50	
	56	
14th	56	
	57	
21st	115	
	116	
	120	
June 4th	63	
11th	61	
July 9th	52	
	59	
16th	68	
	71	
	78	
23rd	70	
	73	
July 30th	60	
Aug. 6th	55	
Aug. 13th	50	
20th	52	
Sept. 3rd	64	
10th	49	
17th	55	
Oct. 1st	64	
8th	75	
	83	
	85	
15th	77	
22nd	54	
Take A Chance Show	July 23rd	76
Telegraph Co. Tieup	July 2nd	88
	30th	64
Tent Show Opposition	July 16th	68
Theatre Advt.	Oct. 29th	55
	29th	60
Theatre Opening	May 21st	115
	July 9th	51
	Aug. 13th	57
	Oct. 1st	73
Theatre Paper	July 23rd	70
	Aug. 13th	61
Time Service Gag	June 18th	50
Two For One Gag	Sept. 10th	50
Usher Plugs	July 23rd	78
Window Displays	May 7th	52
	July 9th	60

REVIVING A DEAD INVESTMENT!

In nine out of every ten theatres you will find a perfectly fine and expensive organ going to ruin—instruments which originally cost you, or someone before you, anywhere from three to thirty thousand dollars and maybe more.

Some houses, we find, try to keep the organ in condition through an inexpensive maintenance service, but whether this is possible without using the organ occasionally, we doubt. The wind blowing through the various chests and pipes when being used is the best way to keep those chests and pipes from getting clogged up. What a maintenance man can do to overcome this slant when he don't play the organ for some period of time, we won't venture a guess at, unless he's earning some easy dough from a theatre manager who likes to be a sucker.

One good way to put that expensive investment back into use is to engage a combination assistant manager and organist who can be featured in your advertising and can deliver the type of organ specialties that will please your particular class of patronage. Why not try this idea out and see if it won't go over? We know of four exhibitors who started the gag and are still at it, and enthusiastic too.

No one can say what the future holds for the organs of thousands of theatres; but one thing is sure: if you let your organ go to the dogs, you will never forgive yourself for having thrown the value of that instrument into discard.

LOUIS LAMM ON HIS TOES WITH NEW JOB OVER IN ELYRIA, O.

Since Louis Lamm took over the helm of the Capitol Theatre, Elyria, Ohio, he not only instigated a movement to decide who was the best looking red-head in Lorain County, but has ingratiated himself with every mother-patron of his theatre.

A full page co-op ad here before our eyes shows that he went out among his newfound merchant and newspaper friends and promoted a nice lot of free space for himself by putting over a "Red Headed Woman Contest." Most all of you know the gag—all red-heads 16-23 years of age admitted free of charge and required to register and appear on stage to be judged. The cooperating merchants contributed awards for the occasion. Louis received a dandy break right in the top center portion of the page for his ad on the picture. We'd also like to mention that he added a little p. s. at the bottom of the ad to this effect: "We extend thanks to the merchants who so kindly co-operated with us during this contest. Warner Bros.' Capitol Theatre."

He made his hit with the Elyrian mothers by promoting from a local florist a bouquet of flowers for each who attended "Blessed Event," which was, of course, a most graceful and appropriate gesture on the part of showman Louis. He made another plug for this picture by announcing births of local babies over the house "mike" a week prior to opening of the picture.

Louis has only been out in Elyria about four weeks, at this writing, but it looks as though he already has a good, strong toehold in his newly adopted town. He'll soon be offering tough competition to his brother, Julius, who skippers the ace Uptown in Cleveland, and we'll pass along further word of his activities just as soon as we get the sign.

ROCKY MT. MANAGERS HELP CARVE JUICY WEST COAST MELON

Seventeen managers of the Rocky Mountain division of Fox-West Coast Theatres, over which "Rick" Ricketson presides, recently participated at Denver in the slicing of the big, juicy $10,000 melon provided by the company for honors in the 100% Drive inaugurated several weeks ago. Over $1,000 was divided at the meeting.

Those winning $100 each were: Ray Davis, Rialto theatre, Sterling, Colo.; Walter Smith, Oriental, Denver; A. J. Hamilton, Strand, Rawlins, Wyo.; J. G. Haney, Grand, Rocky Ford, Colo.; Harry N. Stone, Rialto, Butte, Mont., and E. C. O'Keefe, Fox theatre, Billings, Mont. The following received checks for $50 each: Chet Miller, Paramount theatre, Cheyenne, Wyo.; Ewart Boyd, Fox, Sidney, Neb.; C. A. Mulock, Rialto, Loveland, Colo.; Millard Gettier, Longmont, Longmont, Colo.; Charles Ernst, Kiva, Durango, Colo.; M. E. Berkheimer, Coronado, Las Vegas, N. M.; L. M. Harris, Egyptian, Delta, Colo., and F. P. Larsen, Paramount, Idaho Falls, Idaho.

Winners in two special weeks put on for managers in this division were won by Walter Smith of Denver, and Joe Nancy, Rocky Ford, Colo.

Charles P. Skouras was present, spoke to the managers and met each one personally and went over his problem with him.

BAMBERGER DID NICE WORK IN LEXINGTON; IS NOW IN HAMILTON

Before leaving the Kentucky Theatre, Lexington, Ky., to switch jobs with Henry "Bud" Somers, manager of the Paramount Theatre, Hamilton, Ohio, Herman C. Bamberger engineered some nice work in connection with a couple of recent attractions.

We are reproducing two set-ups of the display he made for "Blonde Captive" for reason that it served a dual purpose. One view shows how it was arranged for an advance display in the large outer lobby, particularly appropriate where a great deal of emptiness has to be filled, and the other will give readers a good slant on its adaptability as a frontal display during run of picture. Only a few changes were necessary to make the transfer. Grass matting, used last year as a covering for the orchestra pit, was stretched over a beaverboard frame to make a background. This front attracted a lot of attention and the picture opened to brisk trade.

Herman does not claim credit for any ingenuity concerning the Marx Brothers display shown in the other photo. He advises us that it was taken right out of a press book. You can see for yourselves that it was made for "Horsefeathers" and consisted of cutout figures of the four Marx's and a crazy looking cutout horse with a keg for its body. One of the figures astride the horse holds a sign reading, "We're On



Our Way—Will Arrive Saturday." It is rated as a corking good display, that actually accounted for a lot of laughs and giggles from patrons.

If Miss Anna Bell Ward, well known showwoman of Lexington and assistant general manager of the Phoenix Amusement Company, should read the above she will probably be surprised to learn that she was more or less concerned with the fact that Herman got busy and sent this information along. It seems he firmly resolved



that Miss Anna wasn't going to be the only live Round Table representative down their way and his competitive instinct immediately asserted itself when reading about some of her exploits.

He's on the new job now over in Hamilton, Ohio, and just as soon as things get straightened out for him we'll be looking for word of what's going on out there. Likewise, we hope "Bud" Somers will keep the Club informed about Publix activities down in Lexington. Although our records



do not show that Somers is a Round Tabler, here's a cordial invitation to him to become one. Fill out the blank, "Bud," and send it in so that we can let your old Ohio friends know what you're doing with the new job.

personalities

C. C. McDERMOND
well-known theatre man in the Salt Lake City district, recently announced the opening of the new Stadium Theatre, Salt Lake City. In addition to managing a film exchange McDermond will also take charge of the new house.

▽

HAL ELIAS
exploiteer for Metro-Goldwyn-Mayer, has been working through Salt Lake City and other sections of the territory.

▽

PAUL GLEESON
has been named assistant to Lou Brown, publicity man at Loew's Century, succeeding Bert Adkins, resigned.

▽

JESS FISHMAN
is the new supervisor of the northwest district of Ohio for Warners, which includes Elyria, Sandusky, Lorain, Findlay and Kenton.

▽

RAY BROWN
has been named district manager for Warners in the southwest Ohio zone, with supervision over Springfield, Lima, Sidney, Chillicothe and Portsmouth.

▽

SIDNEY DANNENBERG
advertising and publicity manager for all Warner theatres in the Cleveland zone, has been given the added duties of city manager, in charge of the Lake, Uptown and Variety Theatres.

▽

FRANK PHELPS
assistant zone manager for Warners in Cleveland, has also been given charge of the central district, which includes Akron, Canton, Youngstown, Alliance, Mansfield, Massillon and Coshocton.

▽

NAT ROYSTER
well-known theatre man down South and former exploitation manager for the Brown Theatre, Louisville, Ky., recently became associated with the Grand Theatre in Evansville, Ind.

▽

GEORGE NEALEANS
is the new assistant manager of the Alhambra Theatre, Wilby-Kincey house in Birmingham, Ala.

▽

F. W. ROWLAND
operator of the Parsons Theatre, a neighborhood house in Columbus, Ohio, has taken over the Wonder Theatre in that city and after extensive remodeling and re-wiring for sound will reopen under name of the Steelton.

▽

JOE FELDMAN
formerly in charge of Warner theatre advertising in Albany, N. Y., has succeeded Milton Silver, resigned, as director of advertising in the Pittsburgh district.

▽

BEN AND LOU COHEN
have opened the new 1,400-seat Roxy Theatre in Detroit, Mich.

▽

EARL ELDRIDGE
former operator of the Empress Theatre, Detroit, was again at the helm of this house when it reopened a short time ago.

▽

E. L. DELANEY
has succeeded Thor Hauschild, transferred to another Publix house at South Bend, Ind., as manager of the Paramount Theatre Steubenville, Ohio.

JACK D. MARPOLE
well known Round Tabler and recently with Publix in the Utah-Idaho division in the booking end of this business, has been appointed manager of the Paramount, Provo, Utah.

▽

DICK OLDER
is in charge of the recently reopened Victory Theatre in Salt Lake City.

▽

H. H. HEDSTROM
has been appointed manager of the Orpheum Theatre, Twin Falls, replacing Dick Older.

▽

ROGER MENDENHALL
has been named manager of the Fox-Egyptian Theatre, Boise, Idaho, as the result of a recent deal made by Publix with Fox.

▽

G. F. SHULTZ
recently purchased the Orpheum Theatre, Provo, Utah, from E. G. Thaymert.

▽

WILLIAM SMALLEY
head of the Smalley chain of theatres in upper New York State, recently opened his Norwich Theatre, Norwich, N. Y. The former Smalley house in Norwich was destroyed by fire last spring.

▽

HERMAN KERSKEN
manager of the big Fox Theatre, San Francisco, for the past several years, has been transferred to the Fox-Cleveland Theatre, Oakland, Calif., owing to the closing of the San Francisco house.

▽

VERNON SHATTUCK
recently reopened the Donner Theatre at Truckee, Calif., a mountain town that takes on added activity during the winter, owing to facilities for snow sports.

▽

TOM O. DAVIS
has quit showbusiness and turned farmer. This month he leaves his job as RKO city manager, with headquarters at the Palace Theatre, Columbus, Ohio, for his 150 acre ranch down in Kentucky. His successor is not named at this writing.

▽

JOHN CROSS
is the new manager of the RKO Palace Theatre, Columbus, Ohio.

▽

HARRY MOORE
was recently appointed manager of the Fox-Rainbow Theatre, Great Falls, Mont.

▽

W. J. CONNOR
has been placed in charge of the Temple Theatre, a John Hamrick house in Tacoma, Wash.

▽

JAMES REINTE
is now at the helm of the State Theatre at Spokane, Wash.

▽

V. E. SHIELDS
is the new manager of the Scenic Theatre, at La Crosse, Wash.

Items for publication on this page should be confined to theatre notes only. Address them to "Chick" Lewis and they will be published the week following receipt. Promotions, transfers, change-of-addresses, acquiring of theatres, etc., etc., are the type of material we want.

JAMES S. POWERS
has replaced Larry Shead as manager of the RKO Proctor's Theatre in Newark, N. J.

▽

REGINALD WHALEN
has been named manager of the 58th Street Theatre, an RKO house in New York City formerly managed by James S. Powers.

▽

NATHAN RUBIN
is the assistant manager and treasurer of the RKO 58th Street Theatre, New York City.

▽

JOHN APPLETON
has been promoted to the post of manager of the RKO 58th Street Theatre, New York City.

▽

IRVING BERMAN
former manager of the Alba Theatre, Randforce house in Brooklyn, N. Y., has been made Randforce supervisor of the Williamsburg district.

▽

R. V. FLEMING
has been appointed maintenance director for Publix in Colorado, Utah and Idaho, succeeding J. A. Fraser, according to a recent announcement by Harry David, western division manager.

▽

MILTON FELD
is the new division director for Publix in the Utah-Idaho division.

▽

M. J. MULLIN
former division director for Publix in Salt Lake City territory, has been transferred to a New England division.

▽

JACK LINDER
well-known theatre man of New York City, has reopened the Majestic Theatre, Jersey City, in affiliation with Murray Ginsburg, and will operate on a policy of vaudeville, novelty stage presentations, screen features and short subjects.

▽

JOHN O'DELL
operator of the Frontenac Theatre, Detroit, Mich., has taken over the Harmony, another local house formerly managed by George Sampson.

▽

H. M. ADDISON
Loew city manager in Cleveland, recently announced opening of the Alhambra Theatre there.

▽

BYRON J. BYRD
has been named manager of the Cameo Theatre, Memphis, by M. A. Lightman, who recently took over the house.

▽

M. SPENCER
has taken back the Rialto Theatre, St. John, from RKO.

▽

L. J. CARKEY
well-known theatre manager of upper New York State and for the past several months in charge of the Empire Theatre in Glens Falls, recently tendered his resignation. David Collins, former assistant manager of the house, has taken Carkey's place.

▽

TOM McCONNELL
former manager of the Strand Theatre, Montgomery, Ala., was recently transferred to Knoxville, Tenn., to reopen the Riviera Theatre.

WANTED: 1,000 DOLLARS!

Yes, Alvin Hammel Needed Thousand Iron Men Offered by Film Company, and Won 'Em

"I NEED a Thousand Dollars ($1,000)," announced Alvin Hammel, manager of the Capitol Theatre, Frankfort, Ky., upon reading that the United Artists Corp. would give this serious money to the theatre manager who made the biggest percentage increase over daily box office average during the showing of "Around the World in Eighty Minutes," and his campaign won out.

Basing his forthright statement on the theory that best results in exploitation and other stunts relating to the box office can be obtained through the medium of newspaper advertising, Hammel streamed his frank confession across the top of a page in the local daily. Underneath this unique head he explained what it was all about, adding that he had reduced admission rates and, at the same time, raised the standard of pictures while in charge and asked that patrons reciprocate by turning out en masse for the two-day run of the picture. Reprints were made of this ad and sent out on the theatre mailing list.

Flanking a centre display ad on the picture were boxed testimonials from the president of the Chamber of Commerce; the Superintendent of Schools; the Mayor of Frankfort; the Pastor of a local church, and a well known pro of the Frankfort golf club.

The Governor, Too

On the night prior to opening he prevailed upon the governor of Kentucky (Frankfort is his residence) to make a short talk from the stage. Other prominent city and state officials, including the Mayor, president of the Chamber of Commerce, and a well known local physician, were present and each lauded Hammel and told the audience it should, even if not for the sake of the manager, attend the theatre as a matter of local pride. Hearty applause greeted the conclusion of each speech.

Another stunt that materially helped swell attendance during the run was the holding of a preview for all teachers, all ministers and two members of the Younger Women's Club. Consequently schools and churches were contacted and the Women's Club attended the show as a body.

Reciprocity!!!

It will be seen that Hammel's campaign for increased attendance was based largely upon past efforts and a promise of shows of high standard for the future. His contacts with those prominent in civic life can also be credited with a goodly share in his successful campaign for the substantial award. So, Round Tablers, if any of you "Need a Thousand Dollars" and some generously inclined film company comes forward with an offer, it may be well to recall Hammel's efforts and act accordingly.

Just a few notes about this Thousand Dollar Round Tabler before closing: He was born in Buffalo, N. Y.; attended grammar school in Lexington, Ky.; enrolled later in the Augusta Military Academy, Ft. Defiance, Va.; is a graduate of U. of Ky., and Washington and Lee; took a fling at the men's clothing business with his father before turning showman; after acting as assistant manager for three months was promoted to manager of Class "B" house in Frankfort; after six months was promoted to manage Class "A", and, after a year, promoted to manage both houses in same city.

He considers his outstanding exploitation stunt the promotion of $1,000 in cash (he thinks in terms of $1,000, apparently) from the merchants of Frankfort for a give-away over a period of twenty weeks, giving in return some screen, window card and one-sheet advertising. For the past two months he has been working with Sid Grauman in California, whom he considers the greatest showman he ever met.

FRONT MADE BY TOM CLEARY FOR ZOMBIE WAS A REAL STOPPER

Even if we don't hear regularly from C. E. Duffey, of Consolidated Theatres, Limited, Montreal, Canada, concerning Tom Cleary's work at the Princess Theatre, Montreal, we'll have to liken these contributions to the Wow Bird (if you are familiar with the characteristics of this bird), for when we do hear from them the subject is generally a Wow!

Take a good look at the grand front Thomas engineered for "White Zombie," and if you all don't agree it's a cuckoo then our eyes have gone back on us. Cost a bit, to be sure, but when results are taken into



ASSOE-SCREEN NEWS PHOTO.

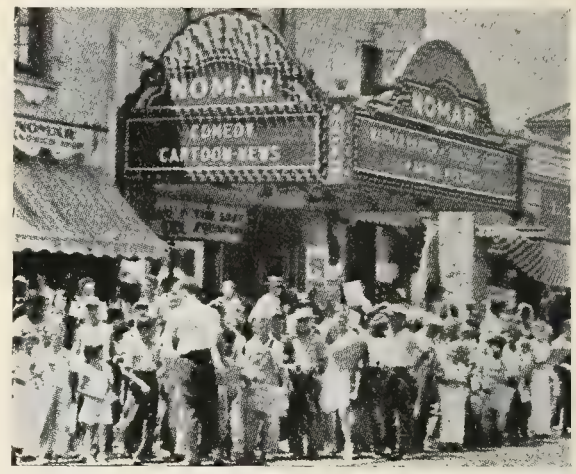
consideration, it's nothing to get cold feet about. Lest the photo does not reproduce to full advantage, a false, turret-like top portion of a castle was built about the marquee, flooded at night time with a bank of blue lights that produced a weird effect. The seven "Zombie" characters standing at different points on the marquee were "live" and caused a lot of comment from passers-by below on the street. Note the compo-board, or whatever was used to fashion the house effect, was blocked off to resemble masonry, and the cutout letters reading "The House of the Living Dead."

A nice piece of work and once again we congratulate Tom Cleary for his showman-like ideas. We have a promise from C. E. Duffey that some articles on theatre management will be forthcoming at a later date and we will await these with much interest. In the meantime, good luck to both.

CAMPBELL AND DAVIS SEND IN EXCELLENT STUNT FOR A SERIAL

Here's a stunt to start off a serial, originated some time ago by H. E. Campbell, manager of the Nomar Theatre, Wichita, Kas., and recently revised and executed by his assistant manager, Claude Davis, in connection with "Airmail Mystery." "It's good for man, woman or child," says Claude.

The first step was to plug the serial with



scene cuts in the newspaper and the next was to have some four hundred 11x14 cards printed with the following copy: "I'm On My Way to the Nomar Theatre to See the Greatest Air Thriller Ever Made—Air Mail Mystery." On one end of the card was printed, "Free Ticket to the Nomar, Saturday (date)." The cards were then taken to all parts of the city and given to youngsters, with express instructions that they carry them high in the air on their way to the theatre in return for the courtesy extended them by the theatre management.

Other kids that fell in line and the various gangs that converged from all neighborhoods were admitted for five cents, with the result that about 800 kids stormed the doors to see the first chapter. Out of 400 cards 386 were returned, and with the 200 adults who came to this matinee, attendance reached a total of 1,000.

At the time Davis sent in the above contribution to our Club the serial was in its fifth chapter and both juvenile and adult attendance was on the increase. He thinks this is a great gag to get a serial on its feet and wants to pass the word along to others, which we are most happy to do. Thanks to him for sending it in and we'll be on the lookout for other interesting show-selling tips from this team.

Silence from the North!

Despite all sorts of rumors, Morris Rosenthal maintains a most complete silence from the upper New York regions. In Morris' place this can be attributed to one of two reasons. He is either too darned busy to write or the bosses must be hounding him all over the lot.

We are not particularly concerned over the reason. But a wee little peep out of him would start the sun shining again around Central Park.

EXCHANGE MATS PLAY AN IMPORTANT PART IN THE GROUP OF ADS CLIPPED FROM THE LATEST BATCH OF PAPERS. THE POSSIBILITIES OF THIS MEDIUM FOR AD CONSTRUCTION ARE ALMOST UNLIMITED AND WE WOULD LIKE TO SEE MORE SHOWMEN USING MATS TO IMPROVE THEIR PRESENT AD STYLE.





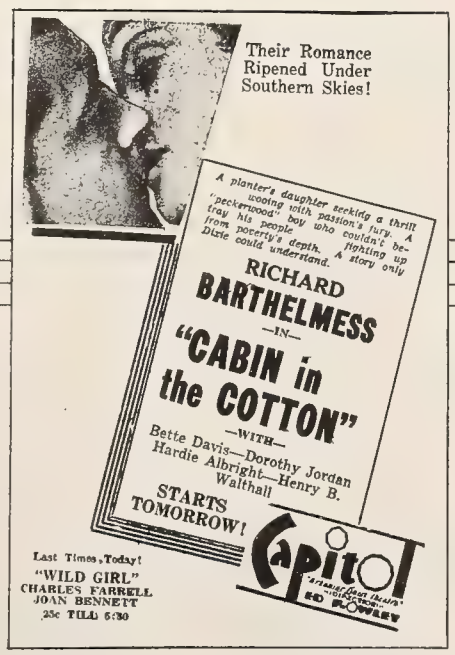














MORE CLUB CANDIDATES ELECTED!!!

ROBERT DUNNUCK

recently replaced George Bannan as manager of the Majestic Theatre, Grand Island, Neb., and at this writing he, also, is enrolled as a brand new member of our organization. George has gone over to Omaha, where he's skippering the State Theatre, another Publix house, and now it's up to Bob Dunnuck to let the Club know what's going on in showbusiness on Grand Island. We have a good, strong hunch he will do just that and will await with interest his next communication. He tells us he likes this department and we feel that the Club can count upon his full support.

▽

KENNETH REBSTOCK

is another assistant manager to climb aboard the band wagon. He helps Jack L. Johnson manage the Grand Theatre out in Mankato, Minn., and we've got Jack's O. K. right on Kenneth's application for membership that he's an energetic assistant. There's many an assistant who has found this department an aid toward climbing up the ladder of success and we hope Rebstock will also find it beneficial Give our best regards to Boss Johnson, Kenneth, and ask him to send us word of what's going on at the Grand. If he's too busy, get permission to help him out.

▽

LOUIS B. CHRIST

manages the Fox-Capitol Theatre out in Yakima, Wash., and a cordial welcome is also extended this new member of our Club. Unless we're very much mistaken we'll soon be getting a line on what Louis is doing to boost business for his theatre. He has the Mercy outfit to compete with out his way and we know he's not letting Inland get all the business. What it takes to accomplish this we'll be telling you just as soon as Louis finds enough time to shoot along a few words.

▽

WILLIAM FOWERS, JR.

hails from out in Idaho Falls, Idaho, where he manages the Fox Theatre and we want him to know that his application is in and that he's now a full-fledged member of this outfit. He, also, has promised to lend his wholehearted support to this department and we'll be looking forward with much interest to future communications. Let the boys know what you are doing to boost trade, Bill, and the way to do that is to shoot your ideas in to Club headquarters.

▽

LEW M. HARRIS

is in charge of the Fox-Egyptian Theatre in Delta, Colo., and we're glad to record that he, too, is now a member of the Round Table Club. This department has received many a live showselling idea from Colorado showmen and we hope Lew will continue the high standard. Let us know what's taking place in advertising and exploitation at your house, Harris, so we can pass the information along to all your old and new-found friends, and, consequently, help everyone concerned.

▽

EARL COOK

is the skipper of the Fox-Strand Theatre 'way out in San Pedro, Calif., and we're also in receipt of his application for membership in the Round Table Club. He has found this department profitable and interesting in the past and now wishes to do his share to keep up the good work. The way to do that, Earl, is to regularly send in news of what you and the fellows at your house are doing to boost the good old box office. We'll do the rest from this end of the Table. Let's go!

JAMES LUNSFORD

has the job of helping C. A. Luke with the management of the Palace Theatre, Phenix City, Alabama, and this is the time to record that Lunsford has joined the ranks of the many assistant managers in this organization. He's on the way up the showbusiness ladder and it probably won't be long before he'll be catching hold of the next run and putting in a demand for his framed certificate. Step on it, Jim, for we'll be right on your heels until you get the job you're after. Please ask Manager Luke to send us word of what's going on in showbusiness down in his section of Alabam.

▽

C. E. RE QUA

is the manager of the Cozy and Norton Theatres out in Norton, Kas., and we're sure that this new Round Tabler's name will be familiar to a great many of his fellow members. He sent along a neat little calendar with his application and we'll tell more about it in a future issue. The Club is mighty glad to have you as a member, Re Qua, and we hope you'll do your level best to help us keep up the good work. We know you keep on your toes in the game of selling shows, so let's hear about what you are doing these days. .

▽

B. J. OSTROW

is the showman who helps Charlie Carroll put over all those live-wire stunts down at the Academy of Music, Skouras house on 14th street, New York City. He's another new member of this ever-increasing outfit and we're mighty glad to have the opportunity of acknowledging his application. An assistant manager's job at a house like the Academy ranks with the job of manager of many houses and we'll be looking for many a good show-selling tip from this newly elected Round Tabler. Let's hear from you, Beejay.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

EUGENE GANTZ

is another assistant manager to join the ranks of the many assistants already enrolled in this organization. He is located down at the Strand Theatre in Philadelphia, where he helps our good friend Andy Anderson with the job of show-selling. Prior to taking his post at the Strand, where he has been for the past year, Eugene held down the assistant's job at the Uptown, another Philadelphia house. He's only 23 years of age and well on his way in showbusiness. We're going to ask him to convey our very best regards to his boss and find out just why this Club is not getting hot shownews from the Strand.

▽

ROBERT E. HOLMES

sends us word that he, also, wishes to line up with this large army of go-getting managers and we're taking this opportunity to let him know that his wish has been granted. Bob manages the Bellevue Theatre in Upper Montclair, New Jersey, a Ronheimer, Rapf and Ruden house, and we're mighty glad to have him with us. We sincerely hope he'll get the Club spirit pronto and do his bit toward contributing some show-selling tips for us to pass along the line. Thanks for the information on former manager Cooper, Bob, and we'll attempt to locate him down in Philly. Let's hear from you again.

▽

JOHN W. TREWHELA

is manager of the Fox-Judith Theatre in Lewiston, Mont., and we know his name will be familiar to many members of this organization. We also have his application at hand and have a decided hunch that John will do his best to keep this department the livest of its kind in showbusiness. Right off the bat he encloses a few samples of his work, of which we'll tell you more in a future issue. We can see at a glance that he stands in well with the newspaper boys out his way and that's a sign he's a knowing showman. His next communications will be awaited with interest.

▽

O. E. LOCKREM

manages the Bainville Theatre out in Bainville, Mont., and we're taking this opportunity to acknowledge his recent application for membership in this great army of showmen. Welcome to the Round Table, Lockrem, and now let's hear what you are doing for the cause of showbusiness. Your friends and fellow members in the ranks will be interested to learn what methods you are using to boost box office receipts, so shoot along some of your ideas.

▽

M. J. GILFILLAN

is in charge of the Spanish Garden Theatre, Osceola, Wis., and he's another recruit for the ever-increasing ranks of this showman's army. We're glad to record your name on the Club roster, M.J., and hope you will do your share to help the good work along. What was that last stunt you used to make the cash register sing a merry melody? Send along some information so we can pass the good word along to your fellow Round Tablers.

▽

DICK BARE

is another owner-manager to join the ranks of the Round Table Club and we're happy to add his name to the ever-lengthening roster. He operates the New Patterson Theatre, 'way out in Patterson, Calif., where showmen are showmen, and unless we're much mistaken this department will soon be receiving some hot box office tips from this new member. Jot down a few gags you have been using, Dick, and we'll see that word is passed along.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

INSTRUMENTAL

Waring's Pennsylvanians
Detroit Michigan

This is a sparkling, bubbling round of merriment that should excite any audience. There is a college glee club impression of "It Was So Beautiful," which brings out, with lagging tempo, splendid group vocal quality. A comedy presentation of "How'm I Doin'" introduces the droll drummer with his hoarse basso voice. His nonsense shines in several spots. Ravel's "Bolero," arranged to feature solo bits, is brilliant. A game of dominoes, with illuminated pieces on a dark stage, is a clever novelty. A violin solo of a Rumanian gypsy air brings out the nimble fingers and deft bow of Johnny Richardson. A revival of "Where Ya' Workin', John" is very funny, with the drummer taking most of the honors again. "The Voice in the Old Village Choir" is presented in the manner of a cathedral ceremony, with a vocal interpolation of "Ave Maria" by Stewart Churchill.

Ted Lewis & Band
New York Paramount

A typical "Is Everybody Happy" opening by Ted and the band ushers in two solo dancers, Mildred Gaye and Doris Deane, followed by Lewis singing "Me and My Shadow," his shadow being no less than "Snowball" Whittier, this bit is a clever piece of business which clicks. Ted then pays a tribute to his timeworn high hat. Impersonating Simon Legree, he makes the Dixie Four sing and dance "Walkin' All Over God's Heb'n," the vocal especially effective. "Snowball" as the Peanut Vendor carts his wares across the stage as Lewis fills the hats of the audience with peanuts but not before showering the entire orchestra section with the shelled fruit, a highly amusing bit. Ted Lewis can bolster any box office.—H. P.

Jack Denny and His Waldorf-Astoria Orchestra
Baltimore Century

A good routine of numbers is presented, somewhat reminiscent of an old minstrel tempo, but with a modern touch which goes over well. It starts with a railroad melody which they did on their first railroad broadcast for the radio. "What Is This Thing Called Love," sung from the wings by Paul Small, who adds "Shanty in Old Shanty Town," wins big applause, encoring with "Say It Isn't So" and "Let's Turn Out the Lights and Go to Sleep." Next came Babe Mills in toe dancing followed by Jean Long singing in her own manner "We Just Couldn't Say Goodbye." A good rendition of "St. Louis Blues" closed this entertaining offering.

Ned LaRocca
San Francisco Golden Gate

This artist is master of the harp and offers a program of classical selections which pleases immensely, with a popular tune or two thrown in for good measure.

Many Changes in Coast Stage Acts

A flurry of major news stories affecting vaudeville in the San Francisco vicinity has occurred within the past week.

Joe Leo and Hank Goldenberg, emissaries of William Fox, are reported to have succeeded finally in obtaining the large Fox theatre, the 4,600-seat house which closed two weeks ago. The two plan to establish a policy of five acts of vaudeville in conjunction with second-runs at popular prices.

The El Capitan, the largest of the second-runs and practically a major Fox theatre because of its size and income, abandoned vaudeville last week and has become a grind house, changing programs twice a week. This is the first time that the house, which seats 3,100, has been without stage entertainment since its opening in June, 1929.

Sam Goldberg of Los Angeles is reported preparing to establish a circuit of burlesque houses on the Coast with units in Portland, Seattle, Sacramento, Oakland, San Francisco, Los Angeles and San Diego. The San Francisco house is slated to be the Tivoli, now dark. The Oakland house is said to be the Hippodrome which closed October 29 in preparation for the new policy.

Report is wildly current, but as yet unconfirmed, that stage entertainment is going out of both the Fox Warfield and RKO Golden Gate. The Capitol theatre with its policy of burlesque plus vaudeville and two feature pictures at a 30-cent top is reported doing satisfactory business.

Dramatic Teacher of Stars Dead

Georgia Brown, widely known dramatic teacher, is dead in Kansas City. Students she instructed who achieved fame on the stage and screen included Jeanne Eagels, Mabel Hite, Hale Hamilton, Tom Barry, Florence Oakley, Stasia Ledova, Eva Lang and many more. Mrs. Brown came from a professional family and made a name for herself in drama and vaudeville. In 1900 she came to Kansas City and formed a dramatic school.

RKO Coast Stage Unit Closes

The RKO Western Vaudeville Exchange, handling RKO private entertainment in the San Francisco district, has closed. The office booked RKO acts to clubs and outlying theatres, occasionally filling in acts for the two local RKO houses. It is understood that the Los Angeles office has received similar instructions.

DANCERS

Chilton and Thomas
New York Capitol

The boy and girl who appeared in Al Jolson's "Wonderbar" offer a short but snappy routine of dancing, the boy doing his famous soft-shoe dance on graduated stools followed by the latter in a kicking tap dance. They both finale with a tap charleston to a nice hand. —H. P.

Andrew and Louise Carr
Detroit Fisher

This is a clever dance team whose best number is a rhythmical attack on an imaginary bug on the stage. They creep up on the bug, slap at it with one foot and then go into a fast tap over his remains, and, as a final precaution, apply a Flit gun. They exit with a train imitation.

Dolinoff & Raya Sisters
New York Palace

This quartet of European dancers opens with a clever luminous novelty turn, followed by several hoop creations which please. An adagio bit is followed by a novel old-fashioned minuet for a well-rounded opener.—H. P.

Ryan and Ryan
Detroit Hollywood

This pair gets rhythm from tap dancing, hand clapping and banjo playing. The man does a clever dance on the rungs and seat of a kitchen chair. The girl's specialty is a Scotch impression tap dance.

ACROBATICS

The Willeys (3)
New York Astoria Triboro

The three Willeys, two men and a girl, offer acrobatics in a novel and interesting form. The act is a foreign importation, new to American audiences, with the performers doing their work in a capable manner. Contortion work by the girl and strong arm stuff by the men are their forte and the good applause at finish proved the audience's appreciation.—E. D.

Cab Calloway and Orchestra Feature in Broadway Church

To revive what he terms "the oldtime thrill of religion," Dr. Christian F. Reisner transplanted that sepia syncopator, Cab Calloway, and his Cotton Club orchestra from their accustomed Harlem hot-spot to the Broadway Temple Methodist Church last Sunday night. Cab directed his group in a number of negro spirituals and though he omitted "Minnie the Moocher," his program consisted of the wellknown low-down jazz as only Cab can do it.

K. K. Hanson press representative of Mill-Rochwell, Inc., is responsible for making the tieup.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

NOVELTY

Sue Carol and Nick Stuart
New York Palace

Stuart tells a few gags which get over nicely and is joined by Sue, who gets a nice hand. The audience liked their informal chatter in the "hubby and wife" manner, after which Miss Carol sings "Breakaway," which she introduced in the "Movietone Follies" some time ago.—H. P.

Arthur and Morton Havel
Buffalo Hippodrome

Assisted by Helen Lockhart, Denise Dooley and Bud Williamson, this skit, "Hot Water," introduces knockabout comedy, singing and dancing in an act that has stronger continuity than is usual and is aided by a realistic shipboard background. The applause was generous.

Stetson
New York Roxy

The noted comic juggler who has just returned from Europe puts over his juggling in fine style. Stetson dresses in the height of fashion and does his work with high-hats, cane, a ball, and three cigar boxes. There is nothing of the low comedian about Stetson, though his work is done on the comic lines. Audience reaction is quite favorable.—E. D.

Jack and Jerry Ballard
Detroit Hollywood

This is a hodge-podge of nonsense, tumbling, dancing, skating and gagging. The introduction of a skunk in the middle of the act was sufficiently out of the ordinary to bring half the juvenile members of the audience to their feet. The girl offers very clever toe tapping on steps, and in a novel routine. The boy has a good line of acrobatics.

Lina Basquette
New York Palace

Miss Basquette, brimful of personality, leads an all-male band, dancing and clowning all over the stage. Lina's take-off on Garbo and her rhumba dance are sure-fire laughs while the football sequence proves the versatility of her boys. John Fiore ably sings "How Deep Is the Ocean," after which the act closes hot with "St. Louis Blues." Entertaining.—H. P.

Hill and Hoffman
Buffalo Hippodrome

Charlie and Llora offer an unusual musical and comedy skit in "Baby Grand Larceny." Hill, in nut costume, gets off some telling drolleries and has his audience all the way as he traces popular and other tunes to their sources and reveals much duplication. Miss Hoffman, after acting as foil, sings "Trees" in a voice of surprising volume and rich tone for great applause.

Arthur and Florence Lake
New York Palace

Several amusing bits flashed on the screen serve to introduce Arthur, who proceeds to clown with the pit orchestra. Florence then makes her appearance and her chatterbox bit is well received. A radio broadcast imitation, with Florence the announcer and Arthur as the crooner, closes a well-liked act.—H. P.

Mickey Feeley and Melvin Sisters
Brooklyn Gates

These three personable young girls in the second spot on the bill, offer plenty of novelty and entertainment. They open with a special harmony arrangement of "Robert E. Lee," followed by "If You Were Only Mine," the second chorus of which they do a good soft-shoe routine. The Scotch Melvin sisters next sing a special lyric chorus of "You're the One," which serves to introduce Miss Feeley, who appears in a change of costume and sings "If I Were Only Sure of You," with interpolations. The Melvin sisters, in eye-appealing Scottish regalia, follow with the specialty, a modernized version of "Annie Laurie," which they sing in syncopated style. For the grand finale, Miss Feeley, in identical costume as the sisters, enters beating a big bass drum as the Melvins do a dance routine and act as drum majors. The applause at the finish was tremendous and they encored with a novel dance routine, in which they wore a paper-mache head of "Betty Boop." Though this act hasn't a big name, it should be an entertaining feature of any bill.—E. D.

Edgar Bergen
New York Astoria Triboro

Bergen, assisted by the beauteous Vilma Wayne, is a ventriloquist who offers more to his act than is found in the average turn of this kind. Bergen, as a doctor, opens the act by finding a newsboy (a dummy) who is ill. He and his assistant take him to their operating room (full stage scene) and go through the motions of operating upon him. A lot of wise-cracking by the dummy draw laughs and the act as a whole proves to be highly entertaining.—E. D.

Yates and Lawley
New York Astoria Triboro

These two young men offer a turn of instrumental and singing numbers that met with favor. They open, Hal Yates at the piano, with a singing duet of a currently popular air, go into a few gags and then Yates offers a first-class piano rendition of a group of Fritz Kreisler's compositions which met with instant approval. Lawley does just as well with his vocal rendition of "Play Gypsy," which is used as the closing number. Applause was won by the encore number, a take-off of radio stars. with an accordion accompaniment by Yates and a vocal rendition, by both, of "Clouds Will Soon Roll By."—E. D.

Mme. Schumann-Heink at Roxy

Mme. Schumann-Heink, famed elderly opera singer, is appearing at the New York Roxy theatre for the week of November 11, Armistice Day. The singer returned from a trans-continental tour to be present. She recently celebrated the completion of 50 years on the stage.

Lupe Velez on Tour

Lupe Velez, who has completed a role in "Phantom Fame," for RKO Radio, is engaged in a personal appearance tour, appearing on the stage in Publix houses in Boston, Buffalo, New York and other cities. The tour will occupy three weeks.

SINGERS

Sophie Tucker
New York Paramount

Miss Tucker opens with her usual "Something to be Thankful For," a double-entendre number which clicks with an expectant audience. There's another type song about a wife who wishes to step out, and then Miss Tucker, in a depression skit, offers a role of good samaritan. For a finale "the last of the red-hot mammas" gets torrid with "Some of These Days."—H. P.

Tony Pagliacci
Detroit Fox

This youngster, scarcely into his teens, has the voice of an opera star. There is little to criticize in his renditions of "Vesti La Guibba," "A Sole Mio" and "Funiculi Funicula." He is billed as the coming Street Singer, and hasn't far to come.

Four Golden Blondes
Buffalo Hippodrome

One of the quartet tips the mitt on the whole act by remarking she was a brunette last week. They open with merciless razzing of standard radio acts and advertising blurbs; then they attempt melodramatic sob stuff in "Number Please" with less telling effect. The close harmony finish drew an exit salvo of clapping.

Ethel Waters
Brooklyn Paramount

The audience gave this dusky musical comedy star an ovation on her appearance and enthusiastically received her rendition of "Porgy." Accompanied by the Cecil Mack choir of 30 voices, with a most effective silhouette-making back-drop, Miss Waters scores with "St. Louis Blues."—H. P.

Four Albee Sisters
Detroit Fox

Here is the counterpart of the Boswell Sisters, with one extra for good measure. They sing, play piano, viol, violin and clarinet, and dance. Their vocal arrangement of "Voice in the Old Village Choir" is excellent. Their tap routine is not exceptional, but not bad, either.

Sally Darling
San Francisco President

The little miss makes a hit as soon as she appears on the stage, presenting a picture of loveliness, and the first impression is heightened when she sings. She has a beautiful voice and uses it well. One of her most delightful numbers is "The Night That Love Was Born."

Kay Fayre
Detroit Fox

Kay Fayre is Kate Smith's echo, but lacks many pounds of being her shadow. Although handicapped here by a severe cold, she wins hearty applause with the familiar "When the Moon Comes Over the Mountain" and "The Song Is Ended."

Les Everson
Detroit Fisher

Everson is a typical musical comedy leading man. He adopts a very noble pose for the singing of "My Buddy" in the "Rookies" number.

STAGE ATTRACTIONS

ORGAN SOLOS

Mr. and Mrs. Herbie Koch (Buffalo Buffalo) join in a warmly received organ interlude called "In China." Numbers popularly associated with China are played by the pair at the twin consoles. Both wear Chinese robes and the organs were cleverly decorated with Chinese script characters. A vocal obligato by an unseen soprano adds to the effectiveness of the offering.

BANKS KENNEDY (Stamford Palace) is again on hand with another entertaining organ novelty. This week the popular Banks offers "Samples of 1932" as the title to his presentation. As usual, the organ is beautifully decorated, with the title of the solo prominently displayed in silver flitter on top of the console. The opening number is a classical selection and is followed by a good rendition of "Music, Everywhere."

Kennedy then orally announces his "samples" and the audience joins lustily in singing them. They are: "Smile, Darn Ye, Smile" (a sample of sunshine), "Show Me the Way to Go Home" (a sample of what is in the celler) and "Hail, Hail, the Gang's All Here." For closing he offered a beautiful sample, "Moonlight and Roses." Lighting effects and the artistry of the organ console enhanced the program, which drew good applause.

BOB MACHAT (Brooklyn Madison) opened his solo with "Voice of RKO," and followed with a short and well spoken announcement through the "mike" about the fine spirit of the audience and about the solo. The solo itself was purely comedy, and was sold mainly through the use of oldtime comic cartoons, for which Bob chose appropriate songs fitting into the story, which he told as each scene was shown. The solo was cleverly "sold" and proved highly entertaining. After the story was told for a closing number, Bob had the entire audience singing "Just Couldn't Say Goodby."

EGON DOUGHERTY (New York Astoria Triboro) recently presented one of the shortest and snappiest organ solos since he has been here. He offered but four numbers, each of them well played, and all were sung lustily by the audience, who applauded his efforts after each number. The songs were: "Palm of Your Hand," "Love Me Tonight," "Mardi Gras" and "Couldn't Say Goodby." Dougherty went right through the solo without a stop, except for one clever gag and an acknowledgment of applause at the beginning and at the close.

DON BAKER (Staten Island Paramount) is continuing a new series of presentation organ solos, using the stage for the offerings of guest artists. This week's solo is built in the manner of a tabloid vaudeville bill opening with acrobats and closing with an ensemble flash act. Starting with three choruses, popular music of the day with the words projected on a scrim, the audience singing, the show goes into the vaudeville idea. Two acrobats are followed by a tenor singing "My Silent Love." Third is a tap dancer of unusual speed, followed by a silhouette shadowgraph of a golf lesson, in turn followed by a sister team singing over twin microphones. Next to closing is a fine toe dancer whose second chorus is done in ultra-violet effect in darkened house. Her dress is covered with radium paint. Finally comes an ensemble number, enhanced by a whirling black and white effect from the projection booth. The entire presentation makes use of black and white contrasts without use of other color.

UP AND DOWN THE ALLEY

Mme. Schumann-Heink, who has been touring the country for **Fanchon** and **Marco,** is featured this week at the **Roxy.** Her appearance at the "Cathedral" commemorates her fiftieth year on the stage and **Frank Cambria** has made special arrangements to present her in an appropriate setting for her Golden Jubilee. . . . Recently she told me: "I will go on singing until death comes, and I am ready for it any second." . . . No wonder they call her "The Grand Old Lady of American Opera."

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In the last issue of BETTER THEATRES (October 22) in the story, "The Organ Solo as an Interlude," by the well-known **Ted Crawford,** it was stated erroneously that he was in Albuquerque, New Mexico. . . . Ted for the past year has been at the **Publix-Orpheum** theatre, **Phoenix,** Arizona, and he's still there. Furthermore, and according to word from out that-a-way, his popularity is increasing and he'll be there for a long time. . . .

▽

Bob Hamilton and **Rosa Rio,** over the river at the **Brooklyn Fox,** have split up their shifts at the organ. Rosa is playing the morning concerts and accompanying **Sam Jack Kaufman** in the overtures, while Bob is doing three or four solos a day. . . . **Johnny Gart,** music director at **Loew's Gates,** Brooklyn, has just composed a darned good instrumental number called "Chewin' the Rag." . . . **Mills Music** has accepted it and is pushing publication. . . . Saw **Harriet Lee** (without her leaders) gadding around Central Park the other day in a keen little car. . . . **Warren Yates,** organist at the **Fabian, Paterson,** is still broadcasting over **WODA,** Thursdays. . . . **Bob Ross,** former organist and formerly arranger for **Rudy Vallee,** is now doing arranging for many acts, and has an office in the Radio Recording Studio, Brill Bldg. . . .

ED. DAWSON

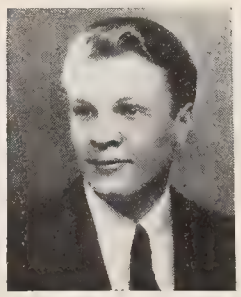
House Adds Vaudeville

The RKO Riverside, Milwaukee, which has been operating on a policy of straight pictures for the past five months, has changed to a combination policy.

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Kalamazoo

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OVERTURES

DAVID ROSS (New York Roxy) capably directs this huge orchestra in an overture of outstanding quality. This week Mr. Ross has compiled "A Tribute to Chopin," with the overture composed of excerpts from the most exquisite compositions of this immortal composer. A balanced overture, different instruments were perfectly blended to make a perfect presentation. David Ross' fine showmanship at the close of the overture always gains the orchestra extra applause.

FRED SCHMITT (Buffalo Buffalo), marking his second week in this house, took the Shea's Buffalo symphony through an arrangement made by himself of the favorite compositions of Rudolf Friml, of whom he spoke as Victor Herbert's popular successor. "The Three Musketeers," "Indian Love Call" and "Rose Marie" from the operetta of that name and the "Song of the Vagabonds" from "The Vagabond King" were introduced to good applause. Well blended in transition, the playing was enhanced by greater attention to the strings than previous conductors at this house have used, and a welcome muting of the brasses.

CHARLEY PAUL (New York Jamaica Valencia) and his orchestra offered a high-class compilation of works of the famous composer, Tschaikowsky. The overture was entitled "Tschaikowsky's Memories." It was beautifully rendered, but the audience didn't seem able to appreciate it. Fortunately, the finale of the "1812" overture (which everyone has heard) was used for closing and this, together with Paul's pleasing personality, saved it and gained them a good reception.

JACK SPRIGG (Cincinnati Albee) and his boys demonstrated what they can do when they are figuratively "in a spot." Due to a last-minute change, they present an unrehearsed overture consisting of a medley of oldtime favorites such as "Kiss Me Again," "Blue Danube" and similar selections hastily recruited under the circumstances. Despite the fact that most of the numbers had been used before, they appear to have lost none of their appeal through repetition, especially when done the Sprigg way. Billy Leonard—and she's now a permanent fixture with the organization—sang "Let's Put Out the Lights and Go to Sleep." Both the orchestra and Miss Leonard received vociferous applause, and this now has become the rule.

HENRY FRANKEL (New York Astoria Triboro) directed the orchestra in a snappily played overture of Irish compositions. This is the third of a series of musical novelties of foreign countries and is offered just before the stage presentation. The overture was composed of special arrangements and was compiled in a well-balanced manner. The house for the past two months has not had overtures, and now, under the capable leadership of Henry Frankel, the orchestra is enjoying a renewed popularity.

LOU SCHRADER (Baltimore Hippodrome) offered a novelty overture called "Faust in Rhythmic Mood," which was done with climactic effect brought up at the finale by two trumpets and trombones riding and playing in spot. It won good applause.

LOU FORBES (Detroit Michigan) presents a pleasing arrangement of "Say It Isn't So," "Please" and "Let's Put Out the Light and Go to Sleep."

WABASH AVENUE

CHICAGO

A lady whose fair attitude toward the industry and willingness to help worthwhile pictures get the break they deserve was singularly honored this week when Mrs. R. M. McClure was named chairman of the motion picture committee of the General Federation of Women's Clubs, succeeding Frances Diehl of New York. Mrs. McClure is the organizer and president of the Better Films Council of Chicago and Cook county and was formerly motion picture chairman of the Illinois Federation of Women's Clubs and a past director of that organization.

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George Taif, formerly with Vitaphone, has joined the United Artists sales staff, succeeding Morris Hellman, who resigned. Incidentally, it should be explained, a switch in Mr. Hellman's plans finds him ensconsed behind a desk in the office of B. N. Judell instead of Capitol Film Corporation.

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Frank McConnell, who produces serials for RKO, and Jack DeWaal of the company's home office, were visitors at the local exchange.

▽

Nat Wolf, Warner district manager, and Sid Dannenberg found many acquaintances on their visit to town.

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Charles Reagan, who succeeded Neil Agnew as Chicago District manager for Publix, has taken up his new duties. Mr. Agnew spent a week in the city before taking up his larger work as western divisional manager for Publix.

▽

Henry Herbel announced that Universal's "Okay America," which the censors had frowned upon, has been given an okay.

▽

Ludwig Sussman of the Adelphi theatre was guest of honor at a testimonial dinner given by the Rogers Park-Clark Street Business Men's Association in recognition of his efforts in relieving the distress of needy families in his community.

HOLQUIST

Wide Field for Cambria at Roxy

Frank Cambria, who was recently designated as managing director of the Roxy theatre in New York, has seen in his new post a more fertile field for that particular type of artistic conception which drew him to the motion picture theatre, following early training in scenic design under Ernest Gros.

After work with a Rochester stock company, where he also played minor roles, Mr. Cambria retired to devote himself to mural painting and portraiture. Later he became affiliated with the B. S. Moss-Famous Players-Lasky organization. In 1918 he superintended the decoration and stage attractions at the Riviera in Chicago, important unit in the Balaban and Katz circuit. His success there led to his appointment in charge of art and stage productions for the entire circuit. He is credited with being the first to decorate a motion picture theatre with paintings and sculpture.

A similar post with the Publix Theatres followed for Mr. Cambria, and the subsequent appointment to his present position, where he supervises the stage presentations, tableaux, dances, choral productions and the like with an acknowledged impressive effectiveness.

Academy Group Honors Army Officer on Coast for Study

Captain M. E. Gillette of the United States Army Signal Corps was honor guest at a luncheon last week given by the members of the Academy of the Motion Picture Arts and Sciences on the Coast who are also members of the Reserve Officers. Captain Gillette is beginning an eight months' course in the production of sound motion pictures. Fred Niblo, secretary of the Academy, presided at the luncheon.

An arrangement between the Academy and the War Department provides for the training of a selected group of officers of the Signal Corps in the production of films particularly for training purposes. At the luncheon were Jesse Lasky, Cecil B. de Mille, Nathan Levinson, Lester Cowan, Academy executive secretary, and others.

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NEWS PICTURES

FOX MOVIETONE NEWS—No. 13—Hoover hailed in New York—Brave dogs rewarded—Bacharach, Germany, celebrates wine making—Tred Avon beats favorites at Laurel, Md., track—Arthur Barry says crime does not pay—Pittsburgh defeats Notre Dame.

FOX MOVIETONE NEWS—No. 14—Roosevelt receives ovation in Boston—High seas buffet Atlantic liners—Turkeys of Polk county, Oregon, fear Thanksgiving—Future Norse king marries—France building dam—Invents way to make your horse win—New skiing system introduced in Berlin.

HEARST METROTONE NEWS—No. 212—Beach resorts hit by gale—Future king of Norway weds German princess—Whisky distillers at Schenley, Pa., keep in practice—Italy strengthens guard over African desert—Presidential battle nears end—New York police seize "money making" machine—Thanksgiving turkeys of Polk county, Ore., ready for market—U. S. fliers at Selfridge Field, Mich., explore clouds.

HEARST METROTONE NEWS—No. 213—Biggest and smallest airplanes fly over Wright Field, Ohio—Roosevelt greeted at his Hyde Park home—Duck season opens—Lady Astor arrives in New York—Pittsburgh downs Pennsylvania at football—Veterans hold farewell ceremonies at Memphis, Tenn.

PARAMOUNT NEWS—No. 27—London jobless protest "dole" cut—London honors U. S. leader—Flashes from everywhere—Army Air Corps in target tests at March Field, Cal.—Ex-Senator Upshaw uses bar for stumping only.

PARAMOUNT NEWS—No. 28—Cyclists race on Paris track—London's hunger march ends—New York welcomes Lady Astor—Ice fans greet winter season at Playland, New York—Parish youths leave for training camps—Pittsburgh gridders defeat Pennsylvania.

PATHE NEWS—No. 28—Arthur Barry, convict, advises youth to stay "straight"—News flashes—Ely Culbertson explains new bridge rules—Pittsburgh stops Notre Dame—New York hears Hoover speak.

PATHE NEWS—No. 29—France honors war dead—200,000 homeless boys roam America—News flashes—Famous painting lent by France to U. S.—Royalty weds in Germany—French dogs get dolled up—Pictures of Peary Memorial Expedition—Wrestling season on at Philadelphia.

UNIVERSAL NEWSPAPER NEWSREEL—No. 90—"Reds" march in Chicago—Royal pair wed in Germany—Odd bits in today's news—Old pavement used for coal by Chicago unemployed—Army airmen combat for charity at Long Beach, Cal.

UNIVERSAL NEWSPAPER NEWSREEL—No. 91—Hiroshima, Japan, celebrates anniversary victory over Korea—Hunting season opens at Tule Lake, Cal.—Odd bits in today's news—Endurance walk held in Chicago—Hunger march in London climaxed by rioting—Roosevelt elected 32nd president of U. S.

ON BROADWAY

Week of November 5

CAPITOL
Football and Footwork..... MGM

MAYFAIR
Columnist Newsreel..... Educational
Feathered Follies..... RKO

PARAMOUNT
Death Valley..... Educational
In Your Hat..... Paramount

RIALTO
Betty Boop, M.D..... Paramount
Sports Eye View..... Paramount
The Singing Plumber..... Paramount

RIVOLI
Mickey's Whoopee Party... United Artists
The Sponge Divers of Tarpon ..... Stanley

ROXY
Evolution ..... Hollywood
Snowbirds ..... MGM

STRAND
Curious Customs of the World ..... Vitaphone
Here, Prince ..... Vitaphone
The Municipal Band Wagon. Vitaphone

WINTER GARDEN
Contact ..... Vitaphone
The Lease Breakers..... Vitaphone
You Call It Madness..... Vitaphone

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By F. H. RICHARDSON

Answer to Question No. 142

Bluebook School Question No. 142 *was*: "*(A) How many poles has an electric generator? How many poles has the power source of a three-wire system? (B) When work is performed by electric current something must of course be consumed. What is it? (C) Can electricity be either seen or felt? Has it weight? (D) You have told us what is consumed when electricity performs work. Give us illustration, using something other than electricity, illustrating the fact that volume (amperage) is not consumed.*"

This one brought some excellent and some rather weird answers. Here are those who have come through acceptably:

S. Evans and C. Rau, Lester Borst, "Bill" Doe, S. G. Williams, G. E. Doe, J. Wentworth, B. Diglah, and O. Garling, D. Buckstein and T. Howard, T. Van Vaulkenburg, H. B. Coates, W. A. Andres, H. Edwards, T. McGurder, S. Kay, S. G. Goss and P. Lambert, H. D. Schofield, B. R. Compton and L. Peterson, Dan Holler and B. Eilers, M. McGuire, J. L. Major and D. B. Bates, G. Farmann and T. H. Heins, B. M. May, D. Little and J. Rathburn, F. B. Gamble, N. Granby, H. D. Cylor and H. L. Davis, M. H. Penderly, L. M. and R. Dwight, H. M. Evans, L. Andrews, M. S. O'Brien, D. L. Simmons, A. Breston and G. Lombard, C. L. Lilly and T. G. Sawyer, F. D. Prinde and T. Gaitsley, H. M. Gerger, G. Deckson and L. Cranlo, M. L. Tomlinson, R. Singleton, P. T. Garling, A. Bailey, H. L. Harvey, T. Torr and P. L. Davis, L. D. Solomon, P. J. Cermak, L. T. Foley and A. Jones, J. R. Carter, P. O'Brien, N. T. Potter and K. H. Steele, B. E. Danning, L. S. Marksley, A. Ilks, B. T. Sampson, D. Golding, S. Chestney and T. Lavery, F. Franks, J. Ahernson, K. L. Knight, D. Donahue and L. Peterson, J. Daniels, F. Ferguson, D. M. Sykes, L. C. Cummings, J. L. Richards and T. B. Cudmore.

I think we will listen to S. G. Williamson on Section A. He says:

"An electric generator, regardless of kind, has two poles; namely, a negative and a positive. The power source of a three-wire system is primarily two generators connected in series. Two wires are attached to the two outer poles of the combination, one negative and one positive, of course. A third wire attaches to the connection between the other poles, the polarity of this center wire, called the 'neutral,' being positive to one and negative to the other outside pole. The power source of the three-wire system therefore really has four poles, since either generator or any part of the output of either generator may be used separately, insofar as concerns the other generator."

NEW ADDRESS OF F. H. RICHARDSON

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No. 3 Tudor Lane,
Scarsdale, N. Y.

N. Granby also has made a good, correct and brief answer. He says:

"A three-wire power source has only two poles when considered as supplying a perfectly balanced three-wire distributing system. However, if the system be not perfectly balanced, as is practically always the case, it has four poles. However, balanced or not, the four poles are of course always there, and instantly ready for use at will."

Brother Williams answered Section B very well, indeed, as follows:

"Pressure or voltage, not current (amperage) is consumed in the performance of work. Proof of this may be obtained by the application of Ohm's law. For instance, consider a circuit containing two resistances connected in series. One of them is a five-ohm and the other a 15-ohm resistance. Pass a current at 100 volts initial pressure through them and measure with a reliable voltmeter. It will be found that the voltage across the five-ohm reads only 25, whereas, across the 15-ohm it is 75. The volume or amperage will be found the same as in other parts of the circuit; namely, five amperes. This proves that it is voltage and not amperage that is consumed in the production of work by electricity."

You chaps all take a slant at this answer to Section C, made by W. A. Andrus, an Oklahoman, who I sincerely trust will come into the "School" and stick.

"Can electricity be either seen or felt?

"First, we cannot cut away part of an electric wire and see the current (electricity) flowing therein, as we might do in the case of water by cutting the upper portion of the pipe to see the water flow in the lower portion, or, if under pressure, squirt out of the opening.

"When we look at an electric arc we see the burning gases, which are a result of electricity. Our present chemical theory of matter claims that all substances are composed of atoms, which in turn are composed of minute particles of electricity, protons and electrons—positive and negative charges, respectively. If this theory be correct, we are constantly looking at electricity; that rewind bench, that chair or those two projectors are in reality just big piles of electricity, for they, too, are composed of atoms which contain many positive and negative charges. In this new light the oldtimer is right when he looks at the electricity flowing across the arc, for that hot gas is just chockful of electricity.

"Whether or not electricity can be felt depends upon the frequency of the current. There are devices which produce a current of such frequency that our sense of feeling is unable to detect it. A form of the Tesla coil is an example of this high frequency. However, I prefer the old contention that, generally speaking, electricity can be felt. Do we not get shocked occasionally while we are a bit careless? And then again, when we take hold of anything we are feeling electricity, for is it not, in the final analysis, composed of positive and negative charges of electricity?

"Yes, electricity has weight. We say electric current is the flow of electrons. Very true it is that the weight of an electron is dependent upon its speed. However, 8.9 by 10-28 grams is the value usually given for the weight of an electron."

Concerning Section D, G. E. Doe says:

"Steam or water afford the best means for visible analogous action by means of which the eye may see that volume is not consumed. Of the two, water is perhaps the best. If it be confined in a glass tank and pipes, under pressure with a glass motor and the water mixed with some visible particles of matter, and were pressure gauges fixed at proper points, we would be able to watch the water actually pass through the pipes and motor in undiminished quantity or volume, and at the same time be able to, by consulting the pressure gauges, observe the pressure dissipated in the work of operating the motor. Really, however, only the pressure gauges are necessary, since we could exhaust the water from the motor into the open air. However, such illustrations only have value in teaching the novice the rudiments of electrical action."

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THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy	May 15		
Intruder, The	Monte Blue-Lila Lee	Nov. 15		
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1		
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9
Vanity Fair	Myrna Loy-Conway Tearle	Mar.	75	

Coming Feature Attractions

Title	Star
Anna Karenina	
Beyond the Law	
Boots of Destiny	Hoot Gibson
Davy Jones' Locker	
Eleventh Commandment	
Midnight Alarm	
Nestors, The	Monte Blue
Officer 13	Monte Blue
Pullman Car	
Red Kisses	
Slightly Used	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4	65	
Night Rider, The	Harry Carey	June	63	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Title	Star
Across the Line	Harry Carey
Double Sixes	Harry Carey
Horsehoofs	Harry Carey
Hurricane Rider, The	Harry Carey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21	68	June 4
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
High Speed	Buck Jones-Loretta Sayers	Apr. 2	62	May 14
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25	69	Aug. 20
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19		
No Greater Love	Alexander Carr-Dickey Moore	June 4	60	May 21
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4	68	
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh	Oct. 6	71	
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lita Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star
Acquitted	Alan Dinehart-Neil Hamilton-Mae Clarke
Air Hostess	Evalyn Knapp-James Murray
Bitter Tea of General Yen	B. Stanwyck-Nils Asther
Brief Moment	Barbara Stanwyck
Child of Manhattan	
Cornered	Tim McCoy
Destroyer, The	
Fighting for Justice	Tim McCoy-Joyce Compton
Forbidden Trail	Buck Jones-Barbara Weeks
Forgotten Man, The	Jack Holt
Man Against Woman	Jack Holt-Lillian Miles
Mike	
No More Orchids	Carole Lombard-Lyle Talbot
Reckless Romance	Buck Jones
Red Man	Tim McCoy-Luana Walters
Speed Demon	Wm. Collier, Jr.-Joan Marsh
Sundown Rider, The	Buck Jones-Barbara Weeks
That's Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres
Trail Maker, The	Buck Jones
Wild Horse Stampede	Wm. Janney-Dorothy Appleby
Yankee Bandit, The	Buck Jones

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 14
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2	79	Apr. 16
Life Begins	Loretta Young, Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Dougas Fairbanks, Jr.	June 25	72	June 18
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28	74	May 14
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29		Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris			
Central Park	Joan Blondell	Dec. 10		
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Dec. 31		
Frisco Jenny	Ruth Chatterton			
Grand Central Airport				
Grand Slam	Paul Lukas-Loretta Young			
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33		
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Jan. 14,'33		Nov. 5
Wax Museum	Lionell Atwill-Fay Wray	Jan. 28,'33		
You Said a Mouthful	Joe E. Brown	Nov. 26		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkand	July 17	51	
Bachelor's Affairs	Adolphe Menjou-Minna Gombell			
Congorilla	Joan Marsh-I. Purcell	June 26	76	June 18
Chandu, The Magician	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Down to Earth	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Golden West, The	Will Rogers-Irene Rich	Sept. 4	73	July 23
First Year, The	Geo. O'Brien - Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Hat Check Girl	Gaynor-Farrell	July 31	80	July 23
Man About Town	Sally Eilers-Ben Lyon	Sept. 25	84	Sept. 24
Mystery Ranch	Warner Baxter-Karen Morley	May 22	76	June 4
Painted Woman, The	Geo. O'Brien-C. Parker	June 12	55	June 25
Passport to Hell, A	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Rackety Rax	Elissa Landi - Paul Lukas-A. Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rebecca of Sunnybrook Farm	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 23	75	Oct. 29
Six Hours to Live	Marion Nixon-R. Bellamy	July 3	80	July 16
Society Girl	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Trial of Vivienne Ware, The	J. Dunn-P. Shannon-S. Tracy	May 29	74	June 18
Week Ends Only	J. Bennett-D. Cook-L. Bond	May 1	56	May 7
Woman in Room 13, The	Joan Bennett-Ben Lyon	June 19	70	June 11
While Paris Sleeps	Landi-Bellamy-Hamilton	May 15	69	May 28
Wild Girl	McLagen-Helen Mack	May 8	67	
	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Onslow Stevens-Janet Chandler			
Call Her Savage	Bow-Kirkland-Todd-Rowland	Dec. 4		
Cavalcade	Clive Brook-Diana Wynyard			
Face in the Sky, The	Charles Farrell-Marion Nixon-Stuart Erwin			
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25		
Hot Pepper	Victor McLaglen-Edmund Love-Lupe Velez-El Brendel			
Pier 13	Joan Bennett-Spencer Tracy	Dec. 11		
Pleasure Cruise	Genevieve Tobin			
Robbers' Roost	George O'Brien-Maureen O'Sullivan	Dec. 18		
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven			
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 27		
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13		
Walking Down Broadway	James Dunn - Boots Mallory-Zasu Pitts-Minna Gombell	Nov. 20		

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28		
Gambling Sex, The	Ruth Hall-Grant Withers	Nov. 7		
Kiss of Araby				
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 5		
Savage Girl, The	Rochelle Hudson-Walter Byron	Nov. 24		
When a Man Rides Alone	Tom Tyler			

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Comeback, The	Benny Rubin			
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1 72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept.	15 53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1 70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Oct.	30	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1 61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15 70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	
Via Pony Express	Jack Hoxie-Marceline Day	Dec.	1	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15	
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June	11 66	Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct.	15 64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1 67	Oct. 29
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15 64	Aug. 6
Love in High Gear	Alberta Vaughn-H. Ford	May	1 65	May 7
Midnight Morals	Beryl Mercer - Chas. Delaney-Gwen Lee	Aug.	1 61	Aug. 13
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15 65	Sept. 17
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	26	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15	
Widow in Scarlet	D. Revier-Kenneth Harlan	July	1 58	July 23

Coming Feature Attractions

Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1
Midnight Warning	William Boyd-Claudia Dell	Nov.	

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28 71	June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20 90	Sept. 10
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27 78	Aug. 20
Downstairs	John Gilbert	Aug.	6 72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct.	15 74	Oct. 15
Grand Hotel	Garbo-John Barrymore	Sept.	11 115	Apr. 16
Huddle	Ramon Navarro-M. Evans	May	14 104	June 25
Kongo	Walter Huston-Lupe Velez	Oct.	1	
Letty Lynton	Joan Crawford-Montgomery	May	7 86	May 7
Mask of Fu Manchu, The	Boris Karloff	Nov.	5	
New Morals for Old	Robert Young-M. Perry	June	4 76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June	4 95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept.	17 64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	8 76	Sept. 24
Red Dust	Clark Gable-Jean Harlow	Oct.	22 73	Oct. 22
Red Headed Woman	Harlow-Chester Morris	June	25 75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July	16 80	July 16
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	24 100	Oct. 22
Speak Easily	Buster Keaton	Aug.	13 82	Aug. 27
Strange Interlude	Shearer-Gable		112	Sept. 3
Unashamed	Helen Twelvetrees	July	2 77	July 23
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9 74	July 2
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Apr.	16 122	Apr. 30
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30 76	May 21

Coming Feature Attractions

China Seas	Clark Gable		
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Nov.	26
Let's Go	William Haines-Madge Evans	Nov.	19
Lost	Joan Crawford		
Man of the Nile	Ramon Novarro	Nov.	5
Pig Boats	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston		
Prosperity	Dressler-Moran	Nov.	12
Rasputin	Ethel, John and Lionel Barrymore		
Reunion in Vienna	John and Lionel Barrymore		
Son Daughter	Helen Hayes-Ramon Novarro		
Tugboat Annie	Marie Dressler-Wallace Beery		
Turn To the Right			
White Sister, The	Helen Hayes		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20 68	
Flames	Johnny Mack Brown	May	30 70	June 18
From Broadway to Cheyenne	Rex Bell	Sept.	10	
Girl from Calgary	Fifi D'Orsay	Sept.	24	
Hidden Valley	Bob Steele	Oct.	10 6 reels	
Honor of the Mounted	Tom Tyler	June	20 60	
Klondike	Thelma Todd-Frank Hawks	Aug.	30 68	Sept. 24
Law of the North	Bill Cody-Andy Shuford	May	30 55	
Man from Arizona, The	Rex Bell	Oct.	21 6 reels	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15 58	
Thirteenth Guest	Ginger Rogers	Sept.	3 68	Aug. 13
Vanishing Men	Tom Tyler	Apr.	15 62	
Western Limited, The	Estelle Taylor	Aug.	5	
Young Blood	Bob Steele	Nov.	5	

Coming Features

Black Beauty		Dec.	20
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15 7 reels
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1
Man's Law	Lois Wilson-T. Von Eltz	Dec.	15
Rangers Ride Again	Rex Bell	Dec.	15
Strange Adventure	Regis Toomey-June Clyde	Nov.	20 7 reels
West of Singapore		Dec.	31

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Leila Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	80	Oct. 8
Blonde Venus	Marlene Dietrich	Sept.	16 85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12 70	Aug. 6
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27 65	June 11
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5 80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30 59	
Horse Feathers	Four Marx Bros.	Aug.	19 68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28 73	Oct. 22
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15 80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26 104	Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July	22 72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7 74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Irwin	July	1 68	June 18
Man from Yesterday	C. Colbert-C. Brook	June	25 70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June	10 78	June 18
Million Dollar Legs	Jack Oakie	July	8 64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23 96	Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct.	14 70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23 72	Sept. 17
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct.	7 78	Sept. 24
Reserved for Ladies	Leslie Howard-Benita Hume	May	20 71	May 28
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2 72	Aug. 20
Sinners in the Sun	Carole Lombard-C. Morris	May	13 70	May 21
Sky Bride	Richard Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29 78	Apr. 30
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6 78	May 14
Thunder Below	T. Bankhead - C. Bickford-P. Lukas	June	17 69	June 25
Trouble in Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21 73	Oct. 29
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29 70	July 23
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22 74	May 14

Coming Features

Billion Dollar Scandal	Carole Lombard-Rbt. Armstrong		
Cheerful	Kate Smith		
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9
Eleven Lives	Frances Dee- Randolph Scott		
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11 65
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	28
Fly On!	Gary Cooper-Mae West		
Honky-Tonk	Jack Oakie-George Raft		
If I Had a Million	Frederic March-Sylvia Sidney-Gary Cooper-Wynne Gibson-Geo. Raft	Nov.	
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Bela Lugosi	Dec.	
King of the Jungle	Frances Dee		
Lives of a Bengal Lancer, The	Fredric March - Gary Cooper-Richard Arlen		
Luxury Liner	Evelyn Brent-Sari Maritza-Zita Johann-Irving Pichel		
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30
No Man of Her Own	Clark Gable-Miriam Hopkins	Dec.	74 Oct. 8
Pick Up	Sylvia Sidney-George Raft		
Sign of the Cross	Fredric March - Elissa Landi-Claudette Colbert		
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2
Way to Love, The	Maurice Chevalier		
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	15 70	Jan. 16
Gables Mystery, The	Lester Matthews-Anne Grey	June	15 71	May 7
Her Strange Desire	Laurence Olivier	July	1 60	Aug. 13
Limping Man, The	Franklin Dyall	Aug.	1 55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept.	1 69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept.	15 70	
Skin Game	Edmund Gwenn - Phyllis Konstam	June	1 70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug.	15 68	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Rockies	Tom Keene-Rochelle Hudson	July	6	
Ghost Valley	Tom Keene-Myrna Kennedy	May	13 54	
Westward Passage	Ann Harding	May	27 73	June 11
What Price Hollywood	Constance Bennett	June	24 88	June 18
Young Bride	Helen Twelvetrees (Reviewed under the title "Love Starved")	Apr.	8 76	Apr. 23

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	5 80	July 30
Bill of Divorcement	John Barrymore-Billie Burke	Sept.	30 78	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12 80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19 70	June 4
Come on Danger	Tom Keene	Sept.	29	
Hell's Highway	Richard Dix	Sept.	23 68	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler-Woolsey-Roscoe Ates	Sept.	2 74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17 66	June 11
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4 70	Oct. 29
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept.	9 78	July 30
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct.	14 77	Oct. 22
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6 73	May 7
Roar of the Dragon	Richard Dix-Gwili Andre	July	8 76	July 9
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29 79	May 14
Strange Justice	Marian Marsh-R. Denny	Oct.	7 74	Aug. 27
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept.	16 73	Sept. 3

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace, The	Richard Dix			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding			
Conquerors, The	Ann Harding-Richard Dix	Nov. 18		
End of the World				
Geldie Gets Along	Lily Damita-Chas. Morton			
Hell Bent for Election	Edna May Oliver			
Just a Woman	Irene Dunne-Chas. Bickford			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Lucky Devils	Bill Boyd-Eric Linden-D. Wilson	Nov. 18		
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Nov. 25		
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov. 15	52	Oct. 1
Penguin Pool Murder	Edna May Oliver			
Phantom Fame	Lee Tracy-Lupe Velez			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene	Nov. 25		
Rockabye	Constance Bennett-Joel McCrea	Nov. 25		
Secrets of the French Police	Gwili Andre-Frank Morgan	Nov. 11		
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11		
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)		92	Apr. 9
Three Came Unarmed	Joel McCrea-K. Hepburn			
Topaze	John Barrymore			
White Moth, The	Ann Harding			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume		Oct. 15	74	Nov. 5
Condemned to Death	Arthur Wontner	First Division	Sept. 15	65	July 23
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Goona Goona		First Division	Oct.	66	Aug. 27
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Love's Command	Dolly Haas	Tobis	Apr. 26	90	May 7
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15	66	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Ringer, The	Franklyn Dyall	First Division	Sept. 15	65	June 11
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13	82	Apr. 23
Scarlet Brand, The	Bob Custer		May 7		
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19	71	May 7
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Sniper, The		Amkino	Aug. 25	68	Sept. 3
South Sea Adventures		Principal Distr. Corp.	Mar. 31	50	Apr. 9
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Trapeze	Anna Sten	Protex	May 2	80	May 14
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Water Gypsies	Sari Maritza	Stanley		79	May 21

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16	62	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lila Lee-Lowell Sherman	Oct. 13	83	
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	74	July 30
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28	67	May 28
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15	70	June 11
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	68	Sept. 17

Coming Feature Attractions

Death Kiss, The	John Wray	Dec.	25
Drum Taps	Ken Maynard	Jan.	29,'33
Fargo Express	Ken Maynard	Dec.	25
Tombstone Canyon	Ken Maynard	Dec.	25
Uptown New York	Jack Oakie-Shirley Grey	Nov.	20

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Magic Night	Jack Buchanan	Nov. 2	76	
Mr. Robinson Crusoe	Douglas Fairbanks	Sept. 17	72	Oct. 1
Rain	Joan Crawford		85	Sept. 17
Scarface	Paul Muni	Mar. 26	95	May 28
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Cynara	Ronald Colman-Kay Francis		80	Nov. 5
Happy Ending	Mary Pickford			
Happy Go Lucky	Al Jolson			
I Cover the Waterfront				
Jade	(Made in Tibet and India)			
Kid from Spain, The	Eddie Canter	Nov. 7	90	Nov. 5
Masquerader, The	Ronald Colman-Elissa Landi			
Perfect Understanding	Gloria Swanson			
Yes, John	Mary Pickford			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox (Reviewed under title "Merry Go Round")	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Ralph Graves	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Destry Rides Again	Tom Mix	Apr. 24	55	
Doomed Battalion, The	Tala Birell-Victor Carconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Night World	Lew Ayres-Mae Clarke	May 5	58	June 4
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2	68	July 23
Rider of Death Valley	Tom Mix-Lois Wilson	May 26	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10	75	Apr. 16
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Destination Unknown	Pat O'Brien-Ralph Bellamy		
Laughing Boy	Zita Johann		
Laughter in Hell	Pat O'Brien-Gloria Stuart	Dec. 1	
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	
Nagana	Tala Birell-Melvyn Douglas		
Oh Promise Me	Tom Mix-Ruth Hall		
Rebel, The	Vilma Banky-Luis Trenker		
S. O. S. Iceberg			
They Just Had to Get Married	Summerville-Pitts	Dec. 8	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12		
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Adopted Father, The	George Arliss			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent			
Hard to Handle	James Cagney	Jan. 21,'33		
Haunted Gold	John Wayne	Dec. 17		
Illegal	Ivor Barnard			
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Ladies They Talk About	Barbara Stanwyck	Jan. 14,'33		
Match King, The	Warren William-Lili Damita	Dec. 3		
Parachute Jumper	Douglas Fairbanks, Jr.			
Radio Girl	Bebe Daniels			
Telegraph Trail, The	John Wayne			

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	69	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	76	Aug. 20
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 5	78	
Riders of the Desert	Bob Steele	Apr. 25	59	May 28
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Trailing the Killer	(Special)	Oct. 16	63	Oct. 15

Coming Feature Attractions

Hypnotized	Moran and Mack	Nov.	
Tarnished Youth	Jetta Goudal	Dec. 18	

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Runing Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l.		72	Oct. 15
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Impassive Footman, The	Owen Nares	Asso. Radio-British		69	Aug. 13
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l.		71	Sept. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Love, Honor and He Pays	Jan. 14	9	Apr. 23
Wolf in Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars			
Soldier Old Man	Apr. 2		
What a Knight	Mar. 14		
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30		
Tonight's the Night			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2	10	Apr. 30
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18	7	May 21
Mad Dog, The	Mar. 5	7	May 21
Mickey in Arabia	July 20		
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
Famous Bird Case, The			
Pet Shop, The	Apr. 28		
Railroad Wretch	Mar. 23		
Stepping Stones	May 17		
SUNRISE COMEDIES			
His Vacation	Sept. 8		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27		
For the Love of Ludwig	July 24	19	
Giddy Age, The	Sept. 25	21½	June 4
Boudoir Butler, The	May 28	22	
Heavens! My Husband!	Mar. 6	30	Mar. 12
His Royal Shyness	Aug. 28	21	July 23
Speed in the Gay Nineties	Apr. 3	18	Mar. 26
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kiddin' Hollywood			
Kid's Last Fight, The			
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	
CAMEO COMEDIES			
Mother's Holiday (Fern Emmett)	Mar. 20	11	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Man Eating Sharks	Apr. 10	8½	June 11
Sea Going Birds	July 3	7	
COLUMNIST NEWSREEL			
Broadway Gossip		11	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27		
Old New York	Sept. 11	10	
GLEASON'S SPORT FEATURETTES			
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
HODGE-PODGE			
Bubble Blowers	Sept. 11	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20		
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30
Hollywood Luck	Mar. 13	21	Mar. 5
MACK SENNETT COMEDIES			
Alaska Love (Andy Clyde)	July 17	20	
Candid Camera, The (Granger-Pangborn)	June 19	19	Aug. 13
Divorce A La Mode (Raymond Hatton)	May 22	22	May 21
Listening In (Arthur Stone-D. Granger)	Apr. 24	19	
Neighbor Trouble (Stone-Granger)	Aug. 14	19	
Young Onions (Harvey-Granger)	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Hatta Marri (Harry Gribbon)	July 10	20	July 2
Spot on the Rug, The (Billy Bevan)	June 19	19	May 21
MERMAID COMEDIES			
Big Flash, The (Harry Langdon)	Nov. 6	22	Oct. 15
Tired Feet (Harry Langdon)			
OPERALOGUES			
Brahmin's Daughter, The			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13		
Mediterranean Blues	Apr. 17		
SPIRIT OF THE CAMPUS			
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	
Forty Thieves, The	Nov. 13		
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Mad King, The	June 26	6	July 23
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27		
Woodland	May 1	6	
Ye Olde Songs	Mar. 20	6	Mar. 12
TOM HOWARD COMEDIES			
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy Rolls His Own	Nov. 20		
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
He's a Honey (Harry Barris)	Apr. 17	21	Apr. 9
Honeymoon Beach (Billy Bevan-Glenn Tryon)	Oct. 23	21	
Now's the Time (Harry Barris)	June 12	20	June 4
Ship A-Hooey (Glenn Tryon)	Aug. 7	22	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	9	
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Riksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4		
56 Sicilian Sunshine			
57 Boardwalks of New York			
58 When In Rome			
59 Gorges of the Giants			
60 Railroad Rhapsody			
61 Mississippi Showboats			
62 Berlin Medley			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
You're Telling Me	Apr. 16	19	
Wild Babies	June 18	17	
CHARLEY CHASE			
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Young Ironsides	Sept. 3		
FISHERMAN'S PARADISE			
Color Scales	Apr. 23	9	May 14
Trout Fishing	Apr. 2	9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Office Boy, The	July 16		
Puppy Love	Apr. 30	7	
Room Runners	Aug. 13		
School Days	May 14	7	
What A Life	Mar. 26	7	Apr. 23
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10	21	Oct. 15
ODDITIES			
Chili and Chills	Sept. 10		
Sea Spiders	Aug. 13	9	Oct. 29
OUR GANG			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
Spanky	Mar. 26	20	Apr. 9
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Old Bull	June 4	20	May 7
Red Noses	Mar. 19	21	Mar. 26
Seal Skins	Feb. 6	21	
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26	10	June 11
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Football and Footwork			
Old Spanish Custom	Oct. 15	10	
Olympic Events	Mar. 5	10	May 28
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	
Timber Toppers	May 7	9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18		
No. 5	Dec. 16		
ONE REEL ACTS			
Babbling Book, The (Burns and Allen)	Mar. 11	10	May 7
Beyond the Blue Horizon (Vincent Lopez)	Apr. 1		
Breaking Even (Tom Howard)	Sept. 30		
Bridge It Is (The Musketeers)	May 13		
Bun Voyage (Lester Allen)	June 3		
Coffee and Aspirin (Solly Ward)	Apr. 8		
Hollywood Beauty Hints	July 15		
Ireno (Ethel Merman)	July 1		
Knowmore College (Rudy Vallee)	Apr. 15		
Meet the Winner (Tom Howard)	May 6		
Musical Doctor (Rudy Vallee)	Oct. 28	10	Oct. 1
Old Man Blues (Ethel Merman)	Mar. 18		
Old Songs for New (Technicolor)	Mar. 4	10	Feb. 20
Patents Pending (Burns and Allen)	Aug. 5		
Pro and Con (Tom Howard-Alan Brooks)	July 8		
Rhapsody In Black & Blue (Louis Armstrong)	Sept. 2		
Rookie, The (Tom Howard)		1 reel	Dec. 23
Seat on the Curb, A (Hugh Cameron Arthur Aylesworth)	June 24	7	Aug. 13
Singapore Sue (Anna Chang)	June 10	10	Aug. 13
Switzerland (Lester Allen)	Apr. 29		
Ten Dollars or Ten Days (Eddie Younger and His Mountaineers)	July 22		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Those Blues	May 27		
Vincent Lopez			
Your Hat	Nov. 25		
Burns & Allen			
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Fameus Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionables — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5	Dec. 2	1 reel	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June 17		
Down Among the Sugar Cane	Aug. 26		
Lillian Roth			
Just a Gigolo	Sept. 9		
Irene Bordoni			
Just One More Chance	Apr. 1		
Let Me Call You Sweetheart	May 20	1 reel	
Ethel Merman			
Oh, How I Hate to Get Up in the Morning	Apr. 22	7 May	7
Romantic Melodies	Oct. 21	1 reel	
The Street Singer			
Rudy Vallee Melodies	Aug. 5	1 reel	
Rudy Vallee			
School Days	Sept. 30		
Gus Edwards			
Shine On Harvest Moon	May 6	1 reel	
Alice Joy			
Sing a Song	Dec. 2		
James Melton			
Time On My Hands	Dec. 23		
Ethel Merman			
When It's Sleepy Time Down South	Nov. 11	1 reel	
Boswell Sisters			
You Try Somebody Else	July 29	10 June	25
Ethel Merman			
SCREEN SOUVENIRS			
No. 9—Old Time Novelty	Mar. 25	10 Apr.	8
No. 10—Old Time Novelty	Apr. 22	1 reel	
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10 Oct.	15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23		
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19	1 reel	
Catch 'Em Young	Dec. 9		
Fighting Fins	Sept. 16	10 Oct.	15
Stuff on the Ball	Oct. 11		
Water Jamboree	Nov. 14	1 reel	
TALKARTOONS			
Admission Free	June 10		
A Hunting We Did Go	Apr. 29	1 reel	
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop for President	Nov. 14	7 Oct.	1
Betty Boop Limited	July 1		
Betty Boop, M.D.	Sept. 2		
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Chess Nuts	May 13		
Crazy Town	Mar. 25	1 reel	
Dancing Fool	Apr. 8	1 reel	
Hide and Seek	May 27	7 Apr.	16
Kidnapping (Tent.)	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Stopping the Show	Aug. 12		
Swim or Sink	Mar. 11	7 Apr.	16
TWO REEL COMEDIES			
All Sealed Up	Mar. 18		
Al St. John			
Arabian Shrieks, The	Mar. 4	22 Feb.	13
Smith & Dale			
Blue of the Night		Sept.	16
Bing Crosby			
Bridge It Is	May 13		
The Musketeers			
Courting Trouble	Oct. 28	2 reels	
Sennett Star			
Deer Knocker, The	May 27		
Dunker, The	Apr. 1	19 May	7
Billy House			
Harem Scarem	June 10		
Al St. John			
Hawkins and Watkins, Inc.	July 8	22 Sept.	8
His Week End	May 13		
Johnny Burke			
Jimmy's New Yacht	June 3		
Light House Love	May 6		
Ma's Pride and Joy	Oct. 14	18 Aug.	27
Donald Novis			
Meet the Senator	May 20		
Prosperity Pays (Tent.)	Nov. 4		
Tom Howard			
Singing Plumber	Sept. 23		
Donald Novis			
Summer Daze	Apr. 15	20 May	14
Dane & Arthur			
Twenty Horses	Apr. 29		
Ford Sterling			
Up Popped The Ghost	July 22		
What Price Air	June 24	20 June	18
Tom Howard			

POWERS PICTURES, INC.

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control	Sept. 1	12	
(Capt. James A. Mollison-Amy Johnson)			
It All Depends on You	Oct. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10 Apr.	9
Light of Love	Oct. 15	9	
Me and the Boy Friend	Nov. 1	8	
Mystery of Marriage, The		18 Apr.	9
Special Messengers		9 Mar.	26

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July 30	5½ Sept.	3
Bring 'Em Back Half Shot	Sept. 9	6	
Catfish Romance	Oct. 7	6	
Cat's Canary, The	Mar. 26	7	
Chinese Jinks	July 23	7	
Circus Romance	June 25	7	
Down in Dixie	Sept. 23	6½	
Farmerette	June 11	6	
Feathered Follies	Oct. 21	7	
Fly Frolic	Mar. 5	7	
Happy Pole	May 14		
Hokum Hotel	Nov. 18		
Magic Art	Apr. 25	7	
Nursery Scandal	Aug. 26	7	
Spring Antics	May 21	7 May	21
Stone Age Error	July 9	7½	
Venice Vamp	Nov. 4		
Wild Goose Chase, The	Aug. 12	7 Aug.	6
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar. 21	19	
FRANK McHUGH COMEDIES			
Extra, Extra	Apr. 4	20 May	7
News Hound, The	Jan. 25	20	
Pete Burke, Reporter	June 13	20	
Promoter, The	May 30	17 June	4
GAY GIRL COMEDIES			
Gigolettes	May 23	18	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov. 28		
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19 May	21
Two Lips and Juleps	Sept. 9	20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June 28	20 May	21
Golf Chump, The	Aug. 5	20 Aug.	13
Mother-in-Law's Day	Apr. 25	20	
Parlor, Bedroom and Wrath	Oct. 14	20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr. 11	17 July	2
Perfect 36	June 20	17	
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June 18	9	
Empire of the Sun	Apr. 25		
Malaysia	Nov. 15		
Paris	Sept. 30	10	
Second Paradise	Mar. 19	9	
Shanghai	May 23		
Singapore	Aug. 5	9	
Wild New Guinea	July 23	9	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	
The Rink	Nov. 11		
CHARLES "CHIC" SALE SERIES			
Hurry Call, A	Mar. 12	16	
Slip at the Switch, A	Apr. 16	18 May	7
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug. 12	20 Aug.	13
Millionaire Cat, The	Oct. 21	21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	
Just a Pain in a Parlor	Aug. 26	20	
HEADLINER SERIES			
House Dick, The	Oct. 17,'31	18	
Jimmy Savo			
Jitters, the Butler		22 Aug.	20
Clark and McCullough			
Shampoo, the Magician	Nov. 25		
Rosco Ates-Hugh Herbert			

Title	Rel. Date	Running Time Minutes	Reviewed
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr. 16	11 Apr.	30
Secretary Preferred	Mar. 26	11 May	14
MICKEY McGUIRE SERIES			
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18 Aug.	6
Mickey's Golden Rule	June 4	19	
Mickey's Holiday	Mar. 5	19	
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
In the Bag	Mar. 26	7	
Joint Wipers	Apr. 23		
Jolly Fish	Aug. 19	6	
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7 May	21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10 Nov.	5
Sportsmen's Paradise		10 July	30
CAPITAL			
Japanese Rome		10 Mar.	5
Isle of Isolation		10 July	30
CENTRAL FILM			
In Old New Orleans		May	28
Syria		May	21
FEATURETTES, INC.			
A Night In the Jungle		10 Apr.	30
Holy Men of India		10 May	7
IDEAL			
Evolution		28 Sept.	3
LOUIS SOBOL			
Newsreel Scoops		9 Mar.	19
MARY WARNER			
The Mozelle		9 Oct.	15
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19 Apr.	2
PRINCIPAL			
Cock-Eyed Animal World		35 July	23
Get That Lion		29 Aug.	27
Killing the Killer		11 July	30
Mexico		43 June	11
Isle of Peril		32 July	16
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
Sponge Divers of Tarpon			
UFA			
Cod Liver Oil Preferred		22 June	11
German Students on a Ramble Through Greece		11 Mar.	26
Last Pelicans In Europe		10 May	7
Secrets of an Eggshell		13 Mar.	26
Steel		10 May	21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
Mickey's Nightmare	Aug. 5	7½ Oct.	8
Mickey's Revue		7 Oct.	1
Touchdown Mickey	Sept. 21		
Trader Mickey	Aug. 26	7	
SILLY SYMPHONIES			
Bears and Bees	July 15	6½	
Bugs in Love	Oct. 7	7	
Flowers and Trees	Sept. 9	8 Oct.	15
Just Dogs	Aug. 12	7	
King Neptune			
Wayward Canary, A		7 Oct.	29

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28	7 Apr.	23
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7 June	25
Day Nurse	Aug. 1	1 reel	
Foiled	Apr. 25		
Grandma's Pet	Jan. 18	8 June	4
Great Guns	Feb. 29	1 reel	
Jungle Jumble, A	July 4	1 reel	
Let's Eat	Apr. 25	7 Apr.	30
Making Good	Apr. 11	7 July	23
Mechanical Man	Feb. 15	1 reel	
Oh, Teacher	Feb. 1	1 reel	
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
Winged Horse	May 9	1 reel	
Wins Out	Mar. 14		
POOCH CARTOONS			
Athlete, The	Aug. 29	8 Sept.	10
Butcher Boy, The	Sept. 26	7 Sept.	17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Underdog, The	Nov. 7	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes	Reviewed
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec. 16,'31	16	Jan. 2
No. 5—The Red Shadow	Jan. 20	2 reels	
No. 6—Circus Showup	Feb. 17	18	Feb. 6
SPORT REELS			
Basket Ball Reel No. 2 (Doc Meanwell)	Dec. 28,'31	1 reel	
Basket Ball Reel No. 3 (Doc Meanwell)	Jan. 4	1 reel	
Notre Dame Football (Developing a Football Team—Pop Warner Football)	Nov. 2,31	10	
Fancy Curves (Babe Ruth No. 4)	Mar. 7	1 reel	
Just Pals (Babe Ruth No. 2)	Feb. 22	1 reel	
Over the Fence (Babe Ruth No. 5)	Mar. 14	1 reel	
Perfect Control (Babe Ruth No. 3)	Feb. 29	9	May 14
Running with Paddock (Chas. Paddock)	Apr. 11	10	Apr. 23
Slide, Babe, Slide (Babe Ruth No. 1)	Feb. 15	1 reel	
Victory Plays (Tilden Tennis Reel)	May 2	9	May 7
STRANGE AS IT SEEMS SERIES			
No. 18—Novelty	Apr. 18	9	May 14
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
UNIVERSAL BREVITIES			
Dr. Jeykll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Runt Page, The	Apr. 11	1 reel	
Unshod Malden, The	Apr. 18	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies (E. Lambert)		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Eyes Have It, The (Slim Summerville)	Mar. 9	2 reels	
Marriage Wow, The (Bert Roach)	Apr. 20	16	Mar. 26
Meet the Princess (Slim Summerville)	May 4	17	Apr. 16
Monkeyshines (Daphne Pollard)	Mar. 23	2 reels	
Robinson Crusoe & Son (Lloyd Hamilton)	Feb. 24	2 reels	
(1932-33 SEASON)			
Boys Will Be Boys (Frank Albertson)	Nov. 30	2 reels	
Finishing Touch (Skeets Gallagher-June Clyde)	Oct. 19	2 reels	
Hesitating Love (L. Fazenda-M. Prevost)	Nov. 16		
Kid Glove Kisses (Slim Summerville)	Sept. 21		
Lights Out (James Gleason)	Dec. 14		
My Operation (Vince Barnett-June Clyde)	Dec. 28		
Officer, Save My Child (Slim Summerville)	Nov. 2	2 reels	
Union Wages (Louise Fazenda)	Aug. 31	20	Sept. 17
Who, Me (Frank Albertson)	Sept. 7	2 reels	
Yoo Hoo! (James Gleason)	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg (Thelma White and Fanny Watson)		17	
No. 7—The Perfect Sultor (Benny Rubin)		2 reels	
No. 8—Maybe I'm Wrong (Richy Craig, Jr.)		18	May 28
No. 9—The Toreador (Joe Penner)		17	May 7
No. 10—On Edge (Wm. and Joe Mandel)		19	May 7
No. 11—Poor but Dishonest (Thelma White and Fanny Watson)		2 reels	
No. 12—In the Family (Thelma White and Fanny Watson)		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home (Jack Haley)			
No. 2—Here, Prince (Joe Penner)			
No. 3—You Call It Madness (Richy Craig, Jr.)			
No. 4—Hey, Pop (Roscoe (Fatty) Arbuckle)			
No. 5—Then Came the Yawn (Jack Haley)			
No. 6—The Run Around (William Demarest)			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive (Billy Hayes-Bobby Jordan)		1 reel	
No. 2—Batter Up (Billy Hayes-Bobby Jordan)		1 reel	
No. 3—One Good Deed (Billy Hayes-Dave Gorcey)		9	
No. 4—Detectives (Billy Hayes-Dave Gorcey)		9	Mar. 5
No. 6—His Honor, Penrod (Billy Hayes-Dave Gorcey)		9	Mar. 19
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen (Billy Hayes-Dave Gorcey)		1 reel	

Title	Rel. Date	Minutes	Reviewed
BROADWAY BREVITIES			
No. 6—Subway Symphony		18	Mar. 26
No. 7—Sea Legs		19	Apr. 23
No. 8—Absentminded Abner (Jack Haley)		2 reels	
No. 9—A Regular Trouper (Ruth Etting)		19	July 23
No. 10—A Mail Bride (Ruth Etting)		18	June 4
No. 11—Artistic Temper (Ruth Etting)			
No. 12—What an Idea (Harriet Hilliard)		18	June 25
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Moonbeams			
No. 6—Poor Little Rich Boy			
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
MELODY MASTERS			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic (Benny Meroff and His Band)		8	
No. 6—Up on the Farm (Henry Santrey and His Band)		1 reel	
No. 7—Pie, Pie, Blackbird (Eubie Blake and Band-Nina Mae McKinney)		9	Apr. 23
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears (Jack Denny and Band)			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage (Small's Paradise Band)			
No. 4—The Lease Breakers (Aunt Jemima)			
No. 5—The Yacht Party (Roger Wolfe Kahn's Band)			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 9
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		8	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was in the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They Are, The (Primo Canera)		2 reels	
Gypsy Caravan (Martinelli)		1 reel	
Handy Guy, The (Earl Sande)		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The: Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital (Clarence Whitehill)		18	
ONE-REEL COMEDIES			
Baby Face (Victor More)			
Military Post, The (Roberto Guzman)			
No-Account, The (Hardie-Hutchison)			
No Questions Asked (Little Billy)			
Second Childhood		7	Dec. 26,'31
Strong Arm, The (Harrington-O'Neill)			
ORGAN SONG-NATAS			
For You (Organ-Vocal)		1 reel	
Say a Little Prayer for Me (Organ-Vocal)		1 reel	
When Your Lover Has Gone (Organ-Vocal)		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	

Title	Rel. Date	Minutes	Reviewed
PEPPER POT SERIES			
No. 11—Napoleon's Bust (Dan Coleman-Ted Husing)		10	June 25
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Old Time News Reel			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
SPORTSLANT SERIES—TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING		1 reel	
No. 1			
No. 2			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two			
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The (Frank McGlynn, Jr.-Mary Murray)			
For Two Cents (De Wolf Hopper)			June 6,'31
Freshman Love (Ruth Etting)			
Old Lace (Ruth Etting)			
Politics (George Jessel)		18	Jan. 30
Regular Trouper, A (Ruth Etting)			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportation of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Streets of the World		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes	Reviewed
Last Frontier (Creighton Chaney)	Sept. 2		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes	Reviewed
Air Mail Mystery (Jas. Flavin-Lucille Browne)	Mar. 28	18 (each)	Apr. 16
Detective Lloyd (Jack Lloyd)	Jan. 4		Jan. 16
Heroes of the West (Noah Berry, Jr.-Tom Tyler)	June 20	18 (each)	June 18
Jungle Mystery	Sept. 12		
Lost Special (Frank Albertson)	Dec. 5		
Men of the Mounted (Tom Tyler-Jacqueline Wells)	Feb. 27,'33		

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IF I HAD A MILLION

a Paramount Picture

"ONE OF THE BEST PICTURES OF THIS OR ANY YEAR!"

Hollywood Reporter



'IF I HAD A MILLION' TRIUMPH FOR EVERYONE CONCERNED

Brilliantly Acted, Written, Directed

"IF I HAD A MILLION"
Paramount

Directors: Ernst Lubitsch, Norman Taurog, Stepnen Roberts, Norman McLeod, James Cruze, William A. Seiter, H. Bruce Humberstone.

Story by.....Robert D. Andrews

Cast: Gary Cooper, Wynne Gibson, George Raft, Charles Laughton, Richard Bennett, Jack Oakie, Francis Dee, Charlie Ruggles, Alison Skipworth, W. C. Fields, Mary Boland, Roscoe Karns, May Robson, Gene Raymond, Lucien Littlefield.

Paramount's "If I Had a Million" ranks, in our opinion, as one of the best pictures of this or any year. The picture has everything—EVERYTHING that spells entertainment. Brilliantly directed in its every episode, brilliantly acted by its imposing list of players, perfectly balanced with comedy, drama and stark tragedy, the film is a thrill and a treat for any audience—high or low-brow variety.

Mr. Exhibitor, if you want to give your paying customers something new in film fare—give them "If I Had A Million." You're not taking any chances with a novelty such as this, because it's not that kind of a novelty. It's brand-new in idea, in treatment, and unique in its consistent perfection, but the human, ironical, pitiful and hilariously funny stories it tells always have and always will bring the kind of response at your box-office that even in these times should reap a golden harvest.

We cannot go into details on the picture's story content,—the entire thing is episodic. Some episodes are very brief—others long—and each shows the effect that a sudden million-dollar bequest has upon its entirely unexpectant recipients. Among those who do or do not benefit by the whim of a dying Croesus are a middle-class china salesman, a streetwalker, a forger, a marine, a lad on his way to the electric chair, a bookkeeper and the inhabitant of an old ladies' home—but any attempt to divulge the excellence, the penetrating and amusing psychology with which all this is accomplished, would be inadequate.

Never, that we can remember, has such a list of directorial, writing and acting talent been assembled for one picture—and each has done great work. The names are too numerous to mention. We make a critical bow to all.

The cast is something for any theatre owner to scream with joy about; just take a look and haul out the banners. Every actor in the cast is so excellent in his role, that it is impossible to distribute credits. Outstanding were May Robson, Richard Bennett, George Raft, Gene Raymond and Alison Skipworth—but all were swell.

The camera work and technical work throughout are worth mentioning, as is the fact that never does the picture resort to any "cheap tricks" for the sake of emotional reaction. Each episode is gripping, startling or funny in turn, but they have been patched together smoothly and with no attempt to jump suddenly from laughs to tears.

Producers, writers, directors and cast of "If I Had A Million" are to be congratulated for a million-dollar piece of entertainment.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

KENT PLAN IS PRESENTED TO THE INDUSTRY

The Best Bargain, by *Martin Quigley*

In Two Sections—Section One

Vol. 109, No. 8 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* November 19, 1932

EVENING JOURNAL
"CHARMING"
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MIRROR
"DELIGHTFUL"

WORLD-TELEGRAM
"SPARKLES"
•
NEWS
"DELICIOUS"

TIMES
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AMERICAN
"PERFECT"

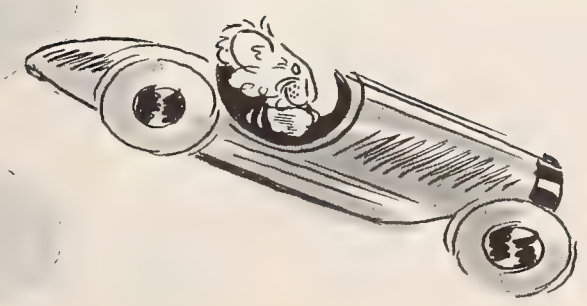


Ernst LUBITSCH'S
"TROUBLE IN PARADISE"

with MIRIAM HOPKINS KAY FRANCIS
HERBERT MARSHALL
Charlie Ruggles · Edward Everett Horton

A Paramount Picture

watch
our
"Red Dust"
as we go
"Smilin' Through"
1932-1933
on our way to
"Prosperity"





"YOU CAN HAVE THE TURKEY!

Give me

JOE E. BROWN

"You Said a Mouthful"

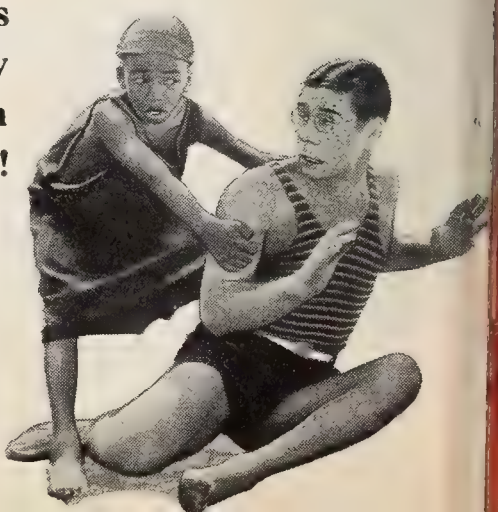
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Louder and FUNNIER than "Local Boy" and "Fireman", in a big production that will set him up as the screen's ranking laugh star! CLEAN as a dinner shirt before dinner! "FARINA" of Our Gang for sure-fire kid appeal... GINGER ROGERS and bunches of bathing gals for IT appeal! Hundreds of key houses have grabbed it as the best family show on the market...You owe it to *your* holiday audiences!



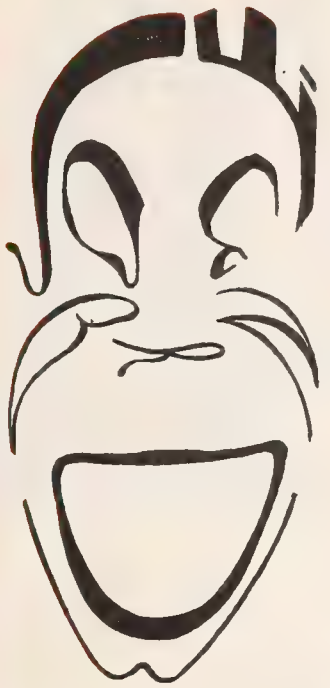
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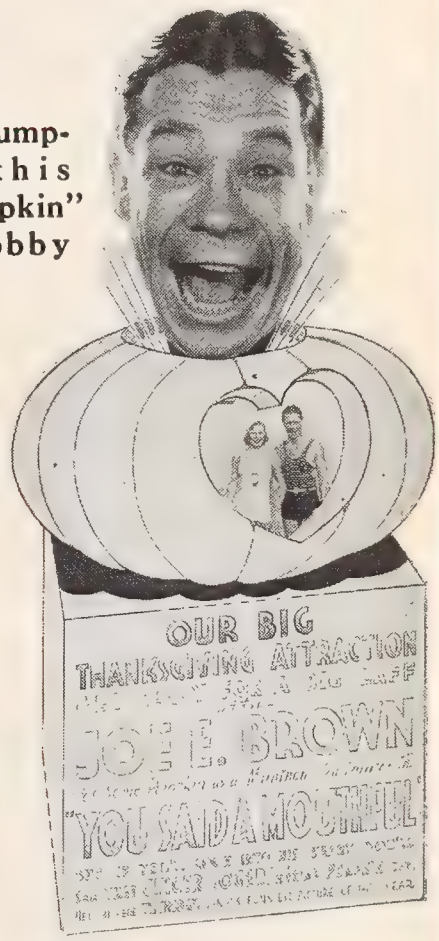
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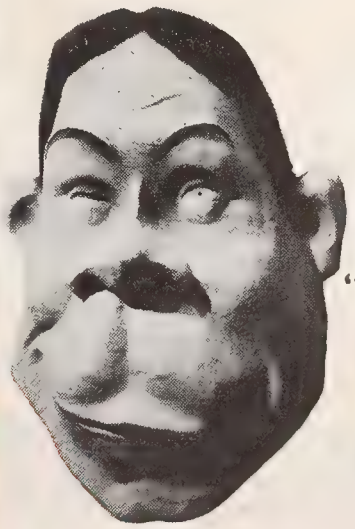
3 CLEVER WAYS TO SAY "BROWN'S IN TOWN!"



This picture spells "Joe E. Brown"—use it to make Joe E. Brown spell heavy dough!

Use a real pumpkin for this "Some Pumpkin" holiday lobby display.





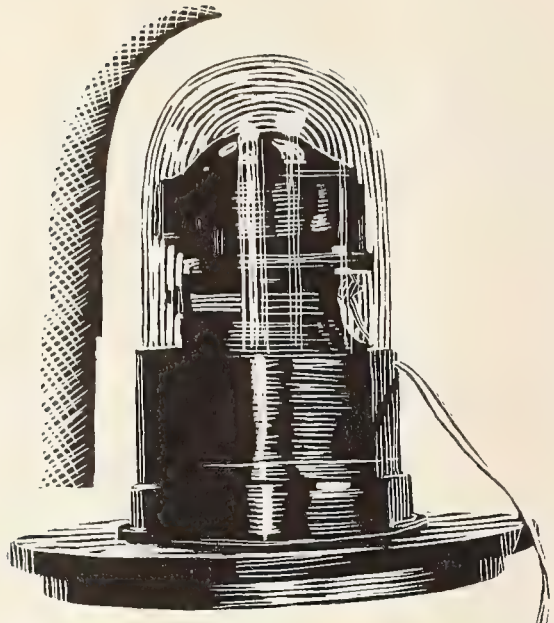
Something new for a street ballyhoo. These merry masks will help get a houseful for "Mouthful."



"Loaded with guffaws."
—Hollywood Herald

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Watch FOX This Year

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MOTION PICTURE HERALD

Vol. 109, No. 8 November 19, 1932

IN BEHALF OF FAILURE

THE passing notion comes this glum November afternoon atop a windswept cliff on Broadway, that it might be wholesome if the occasional motion picture were granted the right to fail without regrets and recriminations, without hysteria of sales effort at resuscitation, without condemnations. Every seedling in the forest cannot become a tree, and we know perfectly well that every picture cannot be a box office champion. Ineffective pictures are violently cursed and violently sold. They are not that important.

Every now and then a highly successful picture appears to "happen," rather than to have been preconceived. The trade has a word for them, "sleepers." "Bring 'Em Back Alive" was a sleeper. No one knew it was loaded. Universal's "Air Mail" appears to be another. It would seem that this is really the way that healthy success ought to come to the screen most of the time. Self-proclaimed design to proceed to fabricate and deliver a product of genius and overwhelming box office appeal, while a common commercial proceeding, is none the less subject to the same laws of consequence as other windy bragging. As every showman knows, no picture is really great until after it is made and played.

The motion picture industry should be empowered to produce many more failures, which is an inverted way of suggesting that if production could be made more available to creative persons and organizations at costs related to the gross intake of the industry, real, natural, profitable successes could be much more frequent.

No one man, no one corporation, and no single conscious endeavor in that direction can avail. But there is a trend, automatic, natural and inevitable. The only thing that can be done about it is to delay progress by being too stubbornly the attorney for the status quo.

△ △ △

NOCTURNE SVENSK

THE United Press cables have it that The Garbo is off to seek solitude atop a mountain in remote Majorca, far from tourists, reporters and plumbing. It's just her luck to again make a story by electing to move in practically next door to that romantically historic Valldemosa where Madame Sand went a-cooing with Frederic Chopin!

△ △ △

The esteemed Mr. M. A. Lightman, according to Film Daily, foresees that "in less than three years" sixty per cent of all film rentals will come from "between 50 and 60 outstanding pictures each year." About the year of 1895 Thomas A. Edison's West Orange studio declined to make any more pictures because everybody had not yet seen the ten already produced.

WHY ANY?

CHIPPER little Motion Picture Daily dashes in with the news that "a major clause in the new deal . . . provides that no distributor may compel any exhibitor to take more than three reels of short subjects, including newsreels, with any one feature, and not more than a reel and a half with each feature where the exhibitor operates on a dual bill policy." That, gentlemen, explains most of what is the matter with the newsreel and short business. In the United States we have a law against the forced feeding of poultry to produce Strassburg livers for paté de fois gras.

△ △ △

WHOSE JOB IS IT?

WRITING in the Knickerbocker Press up at Albany, Mr. William H. Haskell appears to feel editorially that the motion picture producers are "conducting a drive to sell the public dismal, gloomy stories at the wrong time." He cites how Elsie Janis and others went overseas in a great emergency to cheer up the boys in the trenches. Somebody is always thinking of a job for the motion picture to do. Suppose Mr. Haskell and his contemporaries of the daily press take on the job of filling the world with sunshine for a while.

△ △ △

CALLING NAMES

THE autumn meeting of the National Academy of Sciences at Ann Arbor has just been thrilled by seeing motion pictures of the remote astronomic elsewhere made by a new motion picture telescopic device for following the stars called the Spectroheliokinematograph. Hollywood has had such a device for following the stars for a couple of years, but we call it a "zoom lens." It's simpler that way and works just as well. Speaking of nomenclature reminds us that one of the ancestors of the modern camera was named the Zoopraxinographoscope, meaning by that a device to picture animals in motion. It still is.

△ △ △

Tidings come from Toronto that the government up there has ruled that the British national anthem must be played at all performances. And we used to say things about Prussia and the goosestep!

△ △ △

"We are combing the field for new writers," says a production executive under the pressure of an interview. The field has been combed long enough. What it needs now is a shampoo.

△ △ △

Militant little Cuba has decreed that hereafter drugstores shall deal exclusively in drugs. This is as radical as the present trend of the motion picture theatre away from lotteries and hardware toward entertainment.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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a note on
THE FUTURE OF THE MOTION PICTURE

By DUDLEY MURPHY

●

Economy an aid to art? So Mr. Murphy thinks, and out of the retrenchments of Hollywood he envisions a movement toward a finer photoplay at lower production costs

HOLLYWOOD, like any other industry, is beset by the depressing state of business, but I view this situation with more hope than sorrow. Although this may sound paradoxical, it is none the less true that the sudden stoppage of inexhaustible sums may well prove to be the final salvation of the motion picture.

No intelligent observer of things cinematic will truly grieve over the passing of the "golden day" of Hollywood. The endless streams of money did more harm than good. The director is now beginning to realize that without the ceaseless outpouring of money to grease the way, effects will have to be secured by careful study, hard work and deliberate thought.

The director further realizes that the proper use of the imagination with which to make a small budget look like a wealth of production, is making him the man very much in demand. It is thus inevitable that the lessening of the direct influences of money and the corresponding increase in the effort of taste, imagination and technical study will produce the better picture.

I personally learned my lesson as early as 1920, when in Paris I directed an abstract cinematic study called "Ballet Mechanique." It depended heavily upon the effects of montage and other technical innovations. It still remains the least expensive picture I ever made. Yet it is used by Eisenstein in his Sorbonne lectures, and was chosen by the International Congress of Theatre Arts in Vienna to demonstrate production value. I merely cite this picture as an instance of what can be done when a director, because of a limited sum of money, is forced to depend upon his technical knowledge and intelligent planning.

Because of this trend, then, the ingenuity and resourcefulness of the director is bound to grow. If there is no money with which to obtain a result, that result will have to be fashioned out of the materials on hand. It will also lead to a closer study of the tools within his command. A picture will come to depend upon the proper use of the camera, which counts not upon lavish sets, beautiful ladies or boundless millions, but upon plumbing the possibilities of that instrument.

I therefore predict that the time is not far off when a picture made for $100,000, or less, will be exhibited in a limited number of theatres that will possess a clientele of taste and discrimination. Actors and writers and directors will work on a co-operative basis—there is already a marked feeling for that in Hollywood—drawing their pay from the earnings of the picture and thus keeping costs at a minimum.

When all this comes to pass, then the critics and the public at large will see the emergence of "the movies" as an independent medium of expression. I doubt whether the motion picture will free itself all at once from its thralldom to the novel and the stage—two art forms, incidentally, that have nothing in common with the cinema—but it will lean more and more upon its own resources as directors come to a better understanding of those tools that are exclusively of the cinema.



DUDLEY MURPHY
Director
RKO Radio

Mr. Murphy became interested in the cinema while assistant dramatic editor of the Los Angeles Evening Express in 1920. He studied cinematography and made a series of one-reel pictures. Following similar activities in New York, he went to Paris, where he produced "Ballet Mechanique." Returning to Hollywood, he was engaged by MGM to return immediately to Europe to assist Rex Ingram in the production of "Mare Nostrum." On his return to America, he wrote his first original—perhaps inspired by the effects of his absence, since the title was "Skyscraper"—directing it for Pathe. Prior to becoming allied with RKO Radio, Mr. Murphy was on the directorial staff of Paramount. He was educated at Milton Academy and Massachusetts Tech.

KENT PLAN LAID BEFORE INDUSTRY; CONFEREES ADOPT FINAL PROGRAM

Distributors Given Until November 19 to Approve or Reject Plan; Exhibitors Act at Chicago Nov. 28 and New York Dec. 1

[*Text of optional contract on page 23*]

Sidney R. Kent's proposals for reforming trade practices to restore harmony in the industry emerged last Saturday out of conferences with exhibitors as a definite plan, ready for approval by distributors and theatre owners. The managements of all distributing companies were immediately apprised of details and were given until November 19 to approve or reject the program, which has four major parts:

National appeal board for adjustment of important disputes.

Uniform exhibition contracts.

Elimination of the practice of forcing sale of short subjects with features.

Committee on arrangements for carrying the proposals into effect.

Final acceptance rests with exhibitors who are preparing to take action at mass meetings in Chicago November 28 and in New York December 1.

The agreement would bind all parties for three years, effective January 1, although it would not become operative generally until the beginning of the 1933-34 sales season in May. However, existing contracts may be rewritten on the new form after January 1. The national appeal board may be in operation before that time.

The agreement, of which the optional uniform contract is a part, is offered in the following form:

National Appeal Board

All disputes between exhibitors and distributors, and between exhibitors, involving or arising out of any claim that protection is unreasonable in length or area, that pictures have been overbought, or claims relating thereto, other than disputes or controversies arising out of any license agreement between a distributor and an exhibitor, shall be considered and resolved, if possible, by the claimant and those against whom such claim is asserted, or their representatives, in the territory wherein such claim arises, under such procedure as may be hereafter agreed upon.

Representatives of the independent exhibitors and the circuit theatres in each exchange territory shall meet as soon as possible, and not later than January 1, 1933, to devise methods and means for giving effect to the foregoing declaration of industry policy.

All such disputes which cannot be settled in any such territory to the satisfaction of all parties concerned, may be carried to the National Appeal Board which shall sit in New York at least once a year or oftener if required and which shall be constituted as follows:

(a) *Two representatives of the distributor.*

(b) *Two representatives of the circuit theatres.*

(c) *Four representatives of the independent exhibitors.*

In case the dispute arises in what is known as Allied territory, the representatives of the independent exhibitors shall be designated by the Allied States Association.

In case the dispute arises in what is known as MPTOA territory, the representatives of the independent exhibitors shall be designated by the Motion Picture Theatre Owners of America.

In case the dispute arises in socalled neutral territory, or in territory in which there is both an Allied and an MPTOA unit, the independent exhibitor or exhibitors parties to the dispute shall have the right to choose the independent representatives from the panels designated by Allied and MPTOA respectively.

In the submission of such disputes to such National Appeal Board every effort shall be made to constitute such submission a legal and binding arbitration, so far as the law will permit; and the agreement of the parties to accept the decision of the board as a binding award shall be a condition precedent to the right of any disputant to invoke its jurisdiction.

Each to Designate Four

Allied and MPTOA shall each designate a panel of four representatives, with a suitable number of alternates, who will be willing and able to serve on said board whenever their services may be required. The distributor and circuit representatives shall be designated in whatever manner their principals may determine.

A member of such board, before taking his seat, shall subscribe to an obligation, in a form to be agreed upon, to do full justice in every case on the facts presented, regardless of former associations, friendships or declarations.

The board in every case shall have and consider all relevant facts relating to the dispute. For example, in disputes growing out of protection, the size and location of the theatres involved, their admission prices and operating policy, the feature of the program emphasized (whether pictures or vaudeville), the film rentals paid, the receipts, advertising, type of neighborhood and patrons, and all other circumstances bearing on the competitive situation and the extent to which they can or do

This Week

Kent plan is presented to the industry; distributors must act by November 19, exhibitors to decide at mass meetings in Chicago November 28-30 and New York December 1 — Page 9
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Agreement Would Bind All Parties Three Years, Effective Jan. 1; National Appeal Board and Voluntary Arbitration Provided

draw patronage one from another. The board, however, shall have the right to exclude all incompetent and irrelevant evidence having no bearing on the issues and tending to delay.

Any distributor and/or circuit theatre, party to a dispute coming before the board, shall have the right, for reasons stated, to challenge not more than two of the representatives of the independent exhibitors, whereupon one distributor and one circuit representative will be automatically dropped, thus reducing the membership of the board from eight to four.

In like manner, any independent exhibitor, party to a dispute, may have the right to challenge, for reasons stated, not more than one distributor and/or circuit representative, whereupon two independent representatives, whereautomatically dropped, reducing the membership of the board from eight to four.

A distributor disputant may in like manner challenge a circuit representative, or a circuit disputant may challenge a distributor representative, for reasons stated, with the consequent dropping of two independent representatives and the reduction of the board to four.

The parties to any dispute may agree in advance of the hearing of their case that the board shall consist of four instead of eight members.

In all cases where the board is reduced from eight to four, as herein provided, the representatives to be dropped shall be determined by lot.

In case the board is evenly divided in any case, it will be necessary to call in a ninth or fifth member, as the case may be, and such odd member shall be the unanimous choice of the representatives sitting in the particular case. Failing unanimous agreement on such odd member, the same shall, upon the request of the board, be designated by the Governor of the State of New York, or other official or agency unanimously agreed upon.

The proceedings of the board shall be as direct and informal as is compatible with the thorough discharge of its duties, and every effort shall be made to expedite business and avoid delay.

Uniform Exhibition Contract

That your company will use, if and when requested by any exhibitor, the form of license agreement marked "Standard License Agreement" (published in full in this issue, starting on page 23.—Ed) to license the exhibition of motion pictures and that one or more of the clauses designated as "optional" in said form of license agreement may be printed or written in the schedule as may be necessary to conform with your individual business policies and no others.

To provide against the forcing of short subjects with features in excess of the amounts required by the exhibitors in the operation of their theatres, the distributors will not offer to the exhibitors more than three reels of short subjects (including news reels) with each feature picture delivered; and no exhibitor shall he required directly or indirectly to buy, lease or accept short subjects (including news reels) in a higher ratio than that provided herein in order to obtain feature pictures.

In all cases in which the exhibitor has a double feature policy (that is, shows two or more feature pictures on a single program) he shall not be offered or required to take more than one and one-half reels of short subjects (including news reels) with each feature picture. It is expressly provided, however, that

OPTIONAL CLAUSES ARE PROVIDED

one series of twelve two-reelers may be counted as twelve single reels.

The subcommittee of the Joint Committee of Allied and MPTOA, with a like number of representatives of distributors and circuits subscribing to these proposals, shall act as a Committee of Arrangements for carrying these proposals into effect and to provide for the necessary expenses of the Board.

The new uniform contract, which will be offered as an alternative form, provides for a method of voluntary arbitration and increased cancellation privileges. The contract as a whole is basically the same as existing agreements, except that it standardizes various terms offered by the different distributors. The agreement includes several clauses which are optional with the distributor, to be used according to individual corporate sales policies.

The plan does not, as had been anticipated, provide for a substitute for exclusive runs in the form of flexible admission policies on certain pictures. Nor does it mention the proposed reorganization of the Film Boards of Trade, or a plan for alleviating the protection and zoning situation, all of which were discussed with Mr. Kent at the exhibitor conferences in New York last week.

Representatives of the exhibitors' subcommittee visited heads of the distributing companies this week with copies of the standard form and the proposals for reforms. Fox was the first to sign and Paramount and United Artists voiced approval at a luncheon Tuesday at the Union League Club, where members of the MPPDA, headed by Will H. Hays, gathered to hear Mr. Kent say he is ready to proceed with the terms of the program. Other companies are expected momentarily to become signatories.

Give Immediate Consideration

Recognizing the necessity for righting conditions, and realizing that they have a better opportunity than ever before to solidify the industry, executives of the large corporations personally took the situation in hand for immediate consideration, enlisting the aid of sales heads and counsel. It is believed by Mr. Kent and others in distribution and by members of the exhibitor group, including M. A. Lightman, president of MPTOA, that the program is the most liberal ever offered exhibitors and that its successful operation would settle practically all major differences.

Adolph Zukor discussed the proposals with the exhibitors on behalf of Paramount, and Harry M. Warner talked for Warner Bros. Others contacted included Al Lichtman, vice president of United Artists; E. W. Hammons, of Educational-World Wide; L. J. Schlaifer, sales manager for Universal; Ned Depinet, vice-president of Radio; Nicholas M. Schenck, president of MGM; Harry Thomas, president of First Division; Harry Cohn, president of Columbia; W. Ray Johnston, president of Monogram, and executives of Majestic Pictures.

Acceptance by all companies is not necessary, exhibitor leaders believing that approval by three or four will suffice to make the plan workable and that eventually others will fall in line.

During the negotiations, Mr. Kent announced that he was acting individually for Fox and had no authority to commit other distributors, although he later said he had informed MPPDA members of the progress of negotiations. Mr. Kent's prominent participation in the discussions, which he engineered and guided, marked the second time in which he had acted as mediator between exhibitors and distributors. In 1930, he brought both parties together and they worked out the 5-5-5 standard contract, which never was adopted. Allied was represented in the recent conferences by Sidney Samuelson, New Jersey, and Nathan Yamins, Massachusetts. MPTOA's committee included Jay Emanuel, Pennsylvania, and Ed Levy, Connecticut. Abram F. Myers, chairman and general manager of Allied, and Mr. Lightman, of MPTOA, were observers.

At the exhibitor mass meetings in Chicago and New York, the proposals will be ratified or rejected. "The decision reached by exhibitors at these meetings will definitely prove whether they really want the constructive program which they have been demanding, or will continue a campaign for destructive legislation," said a member of the subcommittee. "Approval of distributors will place responsibility for adoption or rejection of the plan directly at the doors of the theatre owners."

The intended purpose of the mass meetings appears to have changed from one of protestation as a means of effecting federal legislation of the industry, to the more constructive business of voting approval of the reforms suggested as a preventive against legislation. However, certain Allied interests are believed to be preparing to vote against adoption of the proposals and for a continuance of the legislative campaign decided upon at a joint Allied-MPTOA meeting in Chicago September 19. This opinion is held in conservative Allied ranks, from which word came this week, confidentially, that if the liberal wing of the organization revolts against the suggested reforms, certain state Allied units may bolt and vote approval. It was freely admitted that it will be difficult to "sell" all Allied interests, although some important members have already secretly pledged themselves to support the "new deal." Mr. Richey withdrew his Michigan unit before the deliberations began with Mr. Kent because, according to Jay Emanuel, an MPTOA committee member, "he feels the Brookhart bill is the only solution," and because S. R. Kent "refused to bind all companies." Evidently no consideration was given to the fact that distributors will not participate in a body because of possible Government complications due to the Judge Thacher decree.

The proposals will not be wrecked, however, if a split in the Allied ranks prevails at Chicago. It is a foregone conclusion that Mr. Lightman will carry his entire MPTOA membership, and Mr. Kent is said to have indicated he will go along under these conditions. Other distributors probably would follow.

It is understood that Mr. Kent is considering attending both Chicago and New York meetings to appeal personally to all exhibitor groups to seriously consider approval and to vote against any counter-proposals which might be submitted by the "die-hard" federal legislation advocates.

Mr. Myers on Tuesday dispatched the following "keynote" statement to the press:

"At the mass meeting in Chicago on November 28-29-30 the independent theatre owners in the territory west of the Alleghanies will be afforded the opportunity to accept or reject proposals for reform in the motion picture business that will vitally affect their interests for years to come.

Positive Duty

"The great choice which they will be called upon to make is between what the producers, as a result of the recent negotiations, are willing to yield, and what the exhibitors can hope to gain by pursuing the legislative program mapped out in Chicago a few weeks ago.

"Hence it is not mere ballyhoo to say that it is the *positive duty* of every theatre owner in said territory to attend this meeting. Allied, by insisting on open discussion of the proposals, has secured for the theatre owners the right virtually to legislate with reference to the rules under which they will do business during the next three years—probably permanently.

"Every theatre owner should be as much concerned in voting on the measures coming before this meeting as in voting for the men who will control the Government.

"This is not an Allied meeting, or an MPTOA meeting, but a mass meeting of *all* independent exhibitors. The purpose is not to adopt hollow resolutions but to act on concrete proposals of the greatest importance to every one in the business.

"Mr. Saperstein and his associates have done everything possible to insure a comfortable time at a minimum expense.

"Every theatre owner who reasons the matter out will conclude that he cannot possibly afford to stay away."

The New York mass meeting is expected to be an anti-climax to the Chicago session, which will be held at the Congress hotel November 28-29-30 with between 700 and 1,000 exhibitors expected to attend.

ARCHITECT COMPARES PAST WITH PRESENT

A comparison of theatre construction of the past with that of the present day is made in the current Better Theatres section of Motion Picture Herald *by Ben Schlanger, New York theatre architect. Mr. Schlanger, in the course of his article says: "The overdressed de luxe theatre is a symbol only of the days of the prosperity hysteria, when the demand for things 'bigger and better' was the vogue. We are left with bigger theatres, but certainly not better theatres."*

The current issue of Better Theatres is the Fall Buyers Number, containing The Equipment Index, describing the equipment and supplies used by the motion picture theatre, and listing the companies dealing in them; and Theatre Supply Dealers, naming the territorial theatre equipment dealers of the United States and Canada.

THE BEST BARGAIN

by
MARTIN
QUIGLEY

THE motion picture attained its present position of dominance because it has been able to offer to the public the best entertainment bargain obtainable.

It is reasonable, therefore, to assume that once the motion picture ceases to afford to the public its best bargain in entertainment its progress will be arrested and it will be in jeopardy of falling into a decline.

The very pressing question comes forward as to whether the motion picture generally has remained the best entertainment bargain obtainable by the public. There are reasons for believing that in a great many cases as to programs, and in a great many locations as to prices, the motion picture is falling short of the enviable position it once enjoyed.

The money stringency that exists generally among the people, together with the fact that there is much mediocre product on the market, creates a great number of situations in which the public is not getting much of a bargain at the theatres.

Where theatres are not scaled at a single price we have noted a marked tendency for persons to select the lower price seats. This is not the sort of thing that led to the original success of the motion picture and the motion picture theatre. At one time the theatres were operated as genuine places of mass entertainment. The ordinary run of the public were taught to look upon the picture theatre as a place particularly their own, where it was a case of first come first served—and all without respect to admission price location. There were no reserved seats, no dress circle for the elite and no class distinctions of any kind. Aside from a single admission charge the theatres aimed not to be, and were not, more exclusive than a public park.

Then came increases in admission prices, scaling of prices and eventually the depression which has caused millions of people to regard even a nickel more importantly than they formerly regarded a dollar.

Recently in a town of thirty-five thousand population we noted a theatre in which the first and second balconies, at lower admission price, were crowded and the main floor, at a higher price, less than half filled. The main floor price was fifty cents, plus the five cent tax. This means an expenditure of two dollars and twenty cents for a family of four—which is a substantial expenditure, under existing conditions, for ninety-five per cent of the families of the country.

And what was to be had for this family expenditure at the theatre under consideration? The feature picture was an acknowledegd studio failure (run in a house operated by the company which produced it), a fair two-reel comedy, an average newsreel and an organ solo which served no good purpose other than to lengthen the program, if that, indeed, is a good purpose—which it probably is not.

There was no bargain there. An exceedingly high price was charged for an exceedingly indifferent program. The program was an argument against theatre attendance for two reasons—the quality and the price. And there is nothing in the world anywhere that has the vitality to survive the deadly combination of low quality and high price.

We propose no solution; that is the problem of the managers. But we do wish to point out—and with all possible emphasis—that the condition to which we refer, which condition is, of course, no trade secret, needs immediate and thorough attention.

The theatre in question may, perhaps, be unable to afford a lesser admission price and may be unable to get, for the time being, stronger programs uniformly. But the public is in no wise interested in its financial problems. It does not care whether or not the theatre is working out a long-term, high priced lease; it does not care whether or not there are high financing charges and home office assessments to be met. The public—quite properly—is only interested in the quality of the show and the price charged.

In order that the industry in its present proportions may survive, it is necessary that the combination of quality and price afford to the patron the best entertainment bargain obtainable.

Unless and until the best-bargain status of the motion picture theatre generally is resumed—regardless of what heroic measures must be employed to achieve that end—the industry cannot be said to have put its house in order.

THE CAMERA REPORTS



RADIO IN TOWN. (Above) A star, Constance Bennett, and her boss, David O. Selznick, chief at the Radio plant, pay a visit to New York's AMPA and Hal Horne, prexy.



SHOOTING A SHOOTER. (Above) Irving Lippman caught Mervyn Le Roy, Warner ace director, in a directorial mood as he works with the cast of "Hard to Handle."





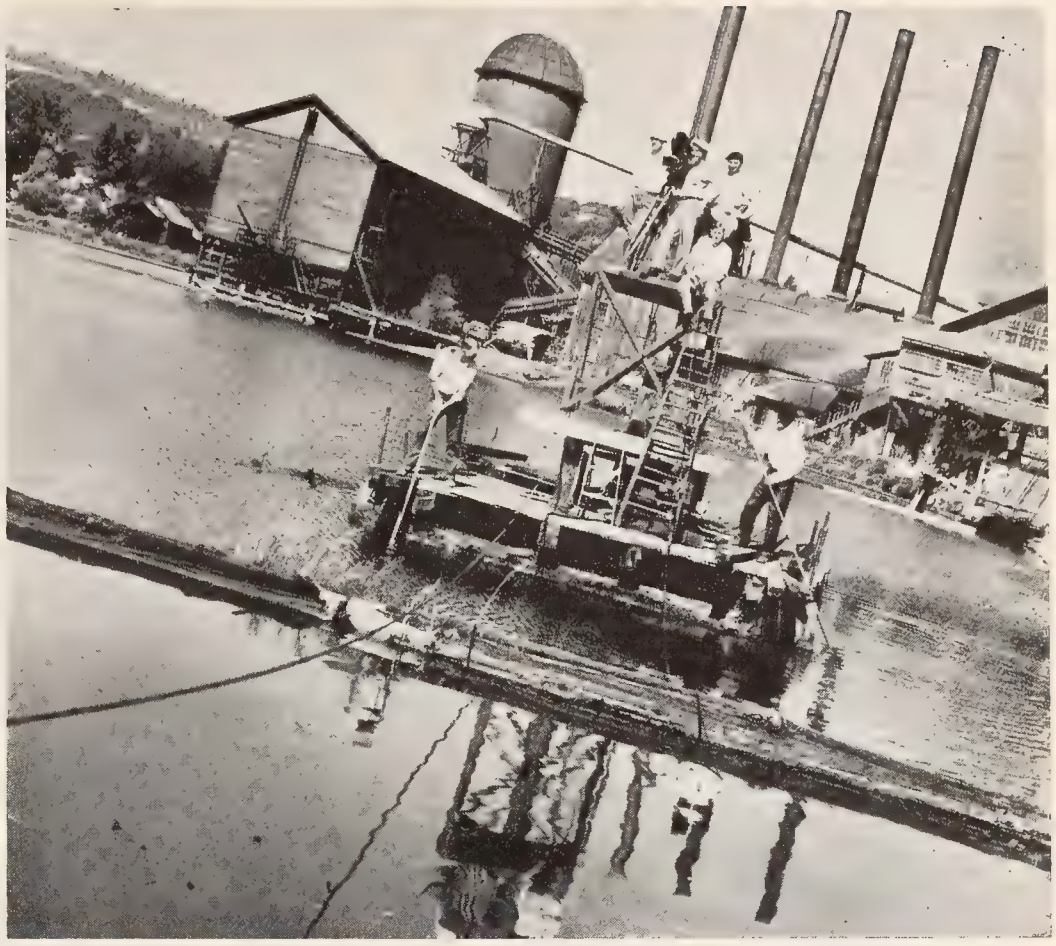
STRIKING. (Above) The camera has done well by Barbara Barondess, importantly playing in MGM's "Rasputin," in the starring company of three notable Barrymores.

INIMITABLE HELLO. (Left) Monsieur Maurice, whose last name is unnecessary, arrives in New York aboard the Paris to return to Paramount and work, a European vacation behind him.

DISCOVERY. (Right) Or so is platinum blonde Lillian Miles classified by Columbia, which found her in a Los Angeles cabaret and cast her opposite Jack Holt in "Man Against Woman."







CAMERA AHOY! (Above) The crew goes to sea for a scene in "Laughter in Hell," Jim Tully's chain gang drama which Universal is now concocting, with Pat O'Brien starring.

TWO IDOLS. (Left) The infinitely more attractive of the two is Zita Johann, in Universal's "The Mummy," wherein Boris Karloff proves the makeup man's worth.



PETITE PARCEL. (Above) Airmailed to "Airmail," Gloria Stuart of Universal leaves Burbank via Uncle Sam's delivery route for the opening of the Universal film in New York where she personally appeared.



AMPA. (Left) Half Naked Truth was the password at the Beefsteak Dinner of the Advertisers Association at the Park Central, New York, Tuesday. Radio, stage and screen folk provided much of the fun.

U. S. EXPECTED TO ACCEPT PATENTS AND STOCK PLAN OF THE ELECTRICS

Government Postpones for Another Week or Two Its Antitrust Action Against RCA and Other Companies

An eleventh hour decision was made by the Government on Monday to extend until next Monday the postponement of its antitrust suit against Radio Corporation of America and leading electrics, which was scheduled to go to trial Tuesday morning. Negotiations for settlement out of court continue. Should the federal authorities accept, as appears likely, a new plan for a split of cross-interests, now being worked out at Washington, Wilmington and New York, it is expected that immediate steps will be taken to effect eventually a realignment of interlocking stock holdings and cross licensing agreements. On Monday both parties may present an injunctive decree indicating that a truce has been reached.

On October 8 there appeared in the HERALD a comprehensive chronicle of events leading up to the suit and details of the complicated structures involved, and it was pointed out that "a split-up of the far-reaching cross-licensing agreements which are participated in by the leading electrical corporations may be consummated, bringing about a complete realignment of the various important and profitable concessions which would give to each the exclusive rights to engage in certain fields of the radio, sound or electrical industry without fear of competitive interference by any corporate member of the treaty. Reports from Washington sources said that the old interlocking agreements would be dropped in favor of a new set which already has been drawn in order to halt the federal suit of monopoly which is pending against Radio Corporation, RCA Photophone, RCA Victor, RCA Radiotron, General Electric, Westinghouse, American Telephone, Western Electric, General Motors and General Motors Radio Corporation."

Would Bar Inter-Company Stock

Department of Justice officials are understood to be insisting that any settlement of its antitrust action against Radio Corporation and other defendants provide for complete elimination of inter-company stock ownership. This is said to be regarded by the Government as the only means of assuring complete breakup of the allegedly illegal patent and cross-licensing pool which is the basis of the action.

Just before the trial was to have begun at Wilmington, news dispatches reported that David Sarnoff, RCA president, had made a hurried trip to Washington to present the reorganization plan to Justice officials, who are proceeding in the suit under the Sherman act. Mr. Sarnoff returned immediately.

Promising to be the greatest of antitrust actions brought by the Government against an industry, the trial was to have begun in the U. S. district court at Wilmington before Judge John P. Nields last Tuesday, to run for at least six months. For a month now, executives of the companies have endeavored to arrive at a corporate and inter-company setup that would eliminate the principal official objection. Details are being guarded, but they are drastic, it is indicated.

H. C. Mahaffey, Jr., clerk of the U. S. district court, this week read with interest the settlement reports appearing in newspapers, but said he knew nothing definite and that the court was ready to start trial. It was to have begun in October, but was postponed due to the illness of Judge Nields.

Charles F. Curley, Wilmington, solicitor for the defendants, said Monday that there have been conversations regarding settlement, but he had nothing definite to report. However, RCA, its subsidiaries, and General Electric and Westinghouse, which jointly control the corporation, drew up a comprehensive plan for reorganization for submission to the Department of Justice in an eleventh-hour effort to forestall trial.

Would Be Three Year Delay

In case the suit was pressed, and after the lower court had reached a decision, it probably would be taken before the United States supreme court by the losing side, it was said, and it would be at least two years before a decision could be reached. Altogether, there would be three years of uncertainty, during which the management would find it inadvisable to make any plans for the future.

In May, 1930, the Government brought suit against the radio group charging that the fundamental cross-licensing agreements by which the Radio Corporation of America obtained rights to patents were in violation of the antitrust acts. In March last, despite the elimination of numerous criticized practices and other steps taken by the radio group, the Department of Justice filed an amended and supplemental petition enlarging the scope of the issues and adding new parties to the suit.

The Radio Corporation has modified certain traffic agreements and contracts, reduced rates and royalties and minimum annual royalty requirements under licenses and has taken other steps to compromise the federal action.

Negotiations between companies are reaching the stage where the plan for reconstructing their relationships is likely to be formulated in its entirety within a few days. There will be, in fact, not one plan but a series of separate measures proposed.

It is made clear that while the cross-licensing and stock ownerships attacked in the Government suit are believed to be legal by the respective companies, the companies are prepared nevertheless to meet the objections in so far as they can do so without jeopardizing their investments or patent ownership rights.

Another problem involved is the determination of the manner in which the large ownership of Radio Corporation stocks by General Electric and Westinghouse can be altered or reduced to satisfy the expressed dissatisfaction of the Department of Justice.

Radio Corporation holds exclusive licenses of General Electric and Westinghouse for all radio patents involved in the manufacture and operation of radio sets and tubes.

All Would Hold Own Patents

Under the readjustments considered, the exclusive licenses would be canceled and all three companies would hold their own patents, licensing each of the other companies under non-exclusive arrangements so that any one of the companies could manufacture complete receiving sets. The same privilege would be available to all other radio manufacturers.

Many details would be involved. There are approximately $18,000,000 advances owed to the electrical companies by Radio Corporation, the funding of which under any altered stock ownership would require prolonged consideration. An equally important problem is the matter of negotiation. Also, RCA has deferred obligations to Radio-Keith-Orpheum arising out of its recapitalization last December.

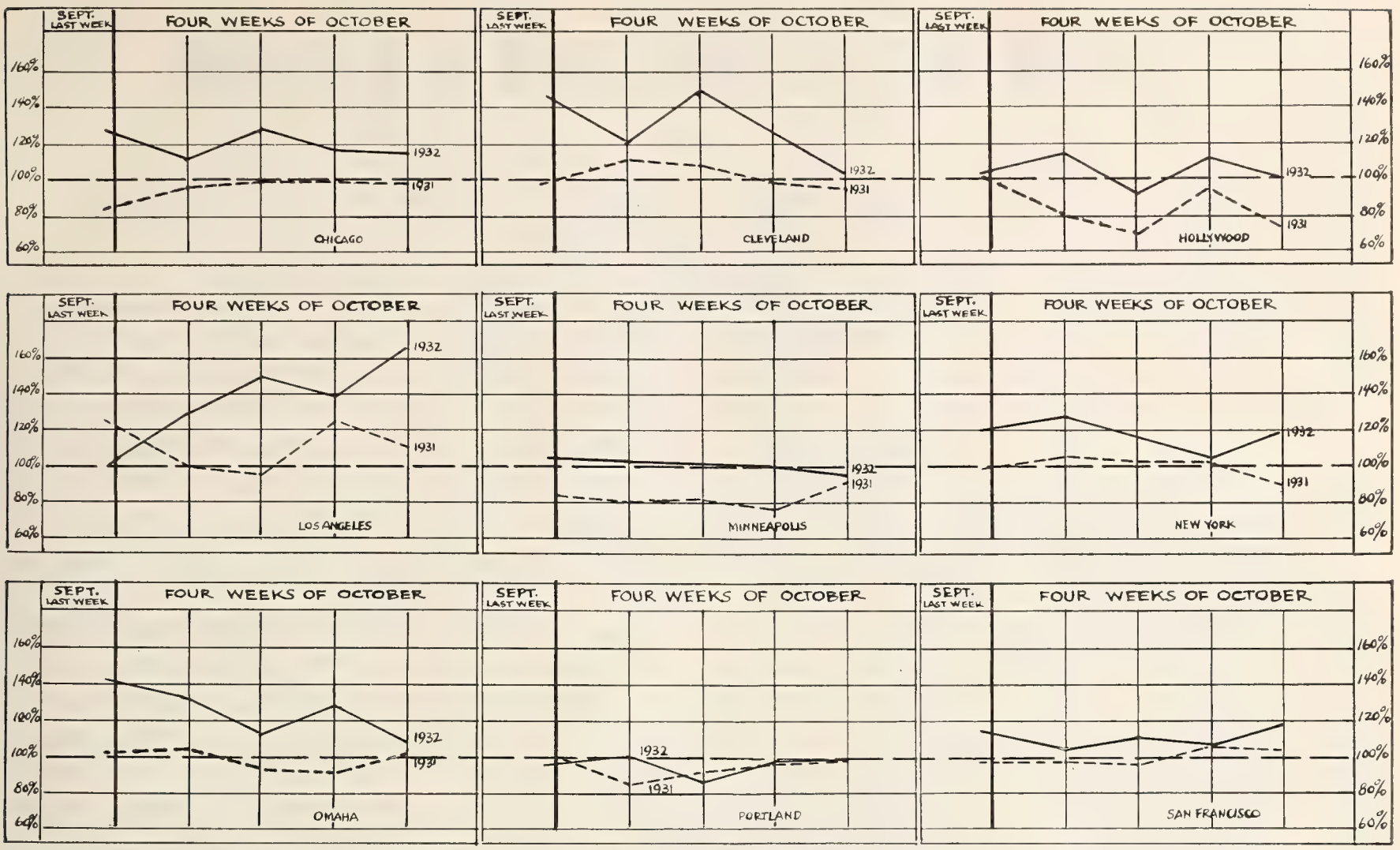
Further, it was added, RCA and subsidiaries owned real estate in New York City which would not be entirely required under the physical and financial setup proposed for the group, especially when space in Radio City became available. Contracts were signed for leasing for 20 years about 1,000,000 square feet of office and studio space in Radio City by the Radio Corporation and subsidiaries a year ago, not including theatre property.

Adjustments of the long-term leases, transfers of real estate property owned and similar measures arising out of the major proposals involved would be important incidents in the working out of the plans in their entirety, it was said, particularly as part of the real estate owned might be used to offset intercompany debts that would have to be liquidated.

RKO Reports Net Loss of $1,120,796 For Third Quarter Ended September 30

Radio-Keith-Orpheum Corporation and subsidiary companies, in a report of operations for the quarter and nine months ended September 30, 1932, show a net loss of $1,120,796.30 for the quarter and a net loss of $4,964,331.06 for the nine months' period. Loss from operations is noted as $157,258.77 and $1,532,428.78 for the quarter and nine months, respectively. Following is a tabulation of the report of operations for the quarter and nine months' period:

	Third Quarter	Nine Months
Loss from Operations	$ 157,258.77	$1,532,428.78
Profit from Other Sources	106,645.91	128,607.35
	$ 50,612.86	$1,403,821.43
Interest on Gold Notes and Debentures	193,102.36	658,097.58
	$ 243,715.22	$2,061,919.01
Depreciation and Amortization	877,081.08	2,902,412.05
Net Loss	$1,120,796.30	$4,964,331.06



Comparative increase in box office receipts for nine cities in 1932 over 1931 for a five-weeks period in September and October is shown in the graph. The five weeks are the last week of September and four weeks of October. For each year the box office figures for the third week in September were taken as 100 per cent for the purpose of the comparison.

326 Cuts Made By N. Y. Censors In Fiscal Year

The annual report of the motion picture division of the New York State Education Department, covering the period from July 1, 1931, to June 30, 1932, has been compiled by Dr. James Wingate, former New York censor who recently went to the Coast to join the Hays organization. During the fiscal year, the board reviewed 2,015 films. Eliminations were made in 326.

Of the eliminations made in films the great majority were due to the fact that, in the opinion of the reviewers, they "tended to incite to crime." Thirty-one formal requests for re-examination by the director were made by applicants, and one appeal to the Board of Regents.

Total receipts were $229,140; expenditures $67,929. The net revenue was $161,210, an increase of $12,137 over the preceding year. Net profit to the state, over and above all expenditures since the creation of the commission in 1921, has been more than $1,000,000.

Eastman Pays Dividend

The directors of Eastman Kodak Company have declared a regular quarterly dividend of 75 cents per share on the common stock and $1.50 on the preferred. The dividend is payable January 2 to holders of record December 5.

GAUMONT BRITISH TAKES MOSS CIRCUIT

Gaumont British, major English company, has acquired control of the Moss Empires circuit of theatres, largest group of vaudeville houses in England. Max Ostrer and C. M. Wolf, joint managing directors of Gaumont British, have been added to the board of directors of the Moss company. With the Gaumont circuit augmented by 52 theatres, its holdings now comprise over 400 theatres. The combined capital of the two organizations is now nearly £7,000,000 sterling, equivalent at the present rate of exchange to approximately $22,960,000.

500 Find Truth Unmasked at AMPA Beefsteak Dinner

About five hundred members of the Association of Motion Picture Advertisers gathered at the Park Central hotel Tuesday night for a Beefsteak Dinner and exposition of the industry's "half-naked truth," including Goona-Goonas the world over. Maestro Hal Horne, of United Artists, mastered the unceremony of the occasion which was marked by the donation of many tributes, floral and otherwise, pro and contra, hither and yon. A picture of the august gathering appears on page 13 of this issue.

Radio to Start Unit Production Soon: Selznick

"We expect to introduce the unit-production system to some extent in our next year's schedule and I hope that we will make fewer pictures," said David O. Selznick, executive producer for RKO Radio Pictures, on his arrival in New York recently from the Coast. "A production schedule of forty or more features is too much for one man to supervise in one season.

"The only solution to production problems is to reduce the costs of unit production. We plan gradually to give the producer more authority, to have him assume complete charge of stories and talent. A change of this sort is a difficult thing to work out. While we are not ready to make the change now, we will probably have about half of our next season's product on this basis, with two or three units each producing four or five feature pictures.

More pictures should be made for selective audiences, in Mr. Selznick's opinion. There should also be more adult fare in our motion picture theatres.

Cycles are all right, he declared. If you can beat the other fellow to the public with the pictures you do so, but you don't if you find you are going to be late.

Average cost for the present season's productions will not exceed $237,000, he said. He noted that 50 per cent of the stories announced are never produced.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Glen Allvine has temporarily discontinued all deep sea fishing activities.

It all happened when Mr. Allvine, who is fond of ocean fishing when the water is lake-like, was inveigled into accompanying George Kadel, of Elliot Photo Service, and Howard Reichenbach, motion picture printer, for a bit of early codfishing. Nothing was said about the current temper of the wind and waves and Mr. Allvine prepared for a quiet day on the briny. Within half an hour he suffered deep disillusionment and from that point on nothing seemed to matter. If Glen brought fish home he bought them.

▽

"If you think the job of being a movie actress is tough, try being the ex-wife of a prize fighter," was the confession of Estelle Taylor, in an interview while appearing last week in an act at the RKO Mainstreet theatre in Kansas City. "If I say nice things about Jack," continued the former Mrs. Dempsey, "people will say I'm two-faced, and if I say unpleasant things they'll say I'm vindictive. I'm just an actress trying to get along." She said "there seemed to be a great resentment that a fiery vixen from Hollywood should ensnare a great big, innocent, handsome prize fighter. There seems to be an innuendo campaign to the effect that Jack lost his fights because he was too devoted to me."

▽

Ten million eight-hour work-days, benefiting, directly or indirectly, 56,000 *persons is the Rockefeller contribution, through Radio City, to the "turning prosperity's corner" campaign. Credit is given to the Rockefeller interests because they supplied the wherewithal—*$250,000,000 *worth—but David Sarnoff, president of RCA, is supposed to have had something to do with it, too. Mr. Sarnoff, it is said, is the person who sold the idea to John D. Rockefeller, Jr. It is still a little too early to ask how Mr. Rockefeller feels about it.*

▽

Eddie Buzzell, Columbia director, is writing a series of articles for a national magazine. The first two installments are the work of Mr. Buzzell, the stage star, who failed as an actor in Hollywood and blames it on the inefficiency of Hollywood directors. The last two are by Eddie Buzzell, the successful director, who takes to task stage stars who go to Hollywood and blame their failure on the directors.

▽

Gordon B. Pollock, cameraman, has returned to Hollywood after two years abroad and he's still a good Yank. Although Mr. Pollock acquired a beret for a headpiece while traveling for Paramount through France, England, Germany, Czechoslovakia, Italy, Holland and Belgium, he insisted upon giving American manufacturers a break whenever possible. He paid 40 cents in Rome for a Saturday Evening Post and $2.38 in Berlin for one package of Chesterfields. A "flivver," bought in Paris, cost him $1,700.

▽

Lowell Thomas was the guest speaker at the Tuesday luncheon forum of the Motion Picture Club. Mr. Thomas gave his audience several humorous anecdotes about the capture of Jerusalem by General Allenby's army. The city, he said, surrendered four different times to four different representatives of the British army, commencing with a cook and a buck private who were out foraging for food.

▽

After reading in *Motion Picture Daily* that "Edward G. Robinson wept real tears for five full minutes after witnessing a screening of 'Silver Dollar' at the Warner projection room t'other day," one chap said it was a shame and that something should be done about it.

Wedding bells are about to ring forth for Herbert Fecke, of our advertising staff. Mr. Fecke has always been a fervent disciple of singleness and for one reason or another he has steadfastly refused to divulge any of the details of the coming event, even to his closest associates. However, our reporters learn that Herbert visited the license bureau last week but was turned down because the young lady is not a local resident; that he gave up his bachelor quarters in the Hotel Victoria at about 8:30 a. m. last Saturday, moving directly to his new home at the Parc Vendome, 350 West 57th Street, apartment 8-F, and that the ceremony is supposed to be performed November 26, at Albany, or is he already married? Helen Rolland is the prospective bride and Raymond Gallo, a co-worker of Mr. Fecke, will be best man. The future bridegroom positively refused to attend a bachelor dinner.

▽

A New York distributor has on hand a new group of features. Executives of the company admit that they have box office possibilities, provided three or four reels are eliminated from each subject. Film editors are now cutting them down to two and three-reelers.

▽

What was once the foreign publicity department of a national company has been reduced to the point where it now has only one person, a young lady, who was assigned the other day to the arduous task of counting rubber bands!

▽

An executive of Columbia Pictures told us that the company has yet to lose money on a single feature. At worst, they have broken even. Low cost production as a general rule is the reason, although budgets were increased proportionately for occasional "specials."

▽

Bob Horne, New York salesman for Erpi, is trying so hard to forget about the election. He paid out $100 which he had wagered—at even money—on Mr. Hoover.

▽

John Flinn arrived in town this week from Hollywood to take charge of road shows and exploitation for Cecil B. DeMille's forthcoming Paramount release, "The Sign of the Cross." Since 1914, *when Mr. Flinn joined the original Lasky Company, he has publicized* 51 *of Mr. De Mille's* 57 *pictures.*

▽

Rumor mongers will not rest until they set ex-Mayor James J. Walker in the picture business. They have had him at Fox four times, associated with Nathan Burkan twice, and have repeatedly mentioned his name in connection with the MPPDA, the Stanley Circuit, several important distributors and what have you. Mr. Walker left his native heath last week and immediately it was said his trip to Italy was on behalf of foreign activities of the Hays organization. Where next?

▽

R. H. Cochrane, Universal's vice president at the home office, said the other day that the company's minimum picture cost is around $150,000 *and that the same is true of every other major concern.*

▽

Warners has acquired picture rights on a special article which Randolph Bartlett, motion picture writer, contributed to American Mercury on the subject of "The Paris Racket," an exposition of the invisible means of support of an adventuresome fringe of the American colony on the Seine. When it reaches the screen some of the girls and boys will have to go to work or come home.

Esselle Parichy, who is quite well known in motion picture cinematographic circles, was browsing about New York the other day when he noticed that in Bryant Park they charge five cents to view, through a powerful telescope, persons standing on the observation tower of the Empire State Building, who, in turn, paid a dollar to look down at the people who paid five cents to look up. It's the old story of capital and labor, or something.

▽

One of our reporters submitted a piece of copy this week about Sophie Tucker appearing in two-reelers for Stanley Distributing Company. The caption read: "Sophie Tucker in Shorts."

▽

Russ Stewart, aide-de-camp on Billy Ferguson's exploitation staff at Metro, vouches for this one: Raquel Torres, screen senorita, was traveling with a Fanchon and Marco unit. When the show reached Bridgeport Miss Torres resigned to return to Hollywood. She had worked three days of the week, however.

"You will pay me for my performances?" she asked Jack Pierce, unit manager.

"Yes, of course," he replied, "your salary will be pro-rated."

"You will do nothing of the kind," yelped Torres, "I want my pay in cash!"

▽

The Roxyettes will continue to dance ring-around-Roxy when their former sponsor and trainer, Russell Markert, departs RKO-ward. Mr. Markert had announced that he would play the Pied Piper, with the dancing girls doing a hey-nonny-nonny, whatever that it, as they followed him to Mr. Rothafel and his new theatre at Radio City. It's all a snare and a delusion, quoth Mark Leuscher, speaking for the management of the Seventh Avenue Roxy. The Roxyettes are under lock and contract, and they will remain, even though Mr. Markert prefers to terminate his long association with the group.

▽

In line with the general cleansing of RKO theatre operation, Morris Rosenberg of the American Building and Maintenance Company, has been invited to take over janitorial duties for all RKO theatres in the country, a job which will bring Mr. Rosenberg about $250,000 yearly. He will supervise broom handlers and brass polishers directly from his headquarters in San Francisco, and occasionally he will tour on inspection to satisfy himself that the gobouns are shining bright and the front lobby is spotless. Awarding of the contract, however, is not in keeping with the current movement toward decentralization of circuit operation.

▽

It was election day and reporters in Kansas City were besieging celebrities who happened to be in town, with queries as to whom they favored for president. Kay Francis was among those caught in the news writers' net. She had arrived by train from New York and was awaiting a plane to take her to Hollywood for an important conference with Darryl Zanuck at Warners' studio.

"Whom do you want to win?" Miss Francis was asked.

"You'll never know. It wouldn't be good camera to say."

"Meaning you figure that both Republicans and Democrats are among your fans?"

"Exactly."

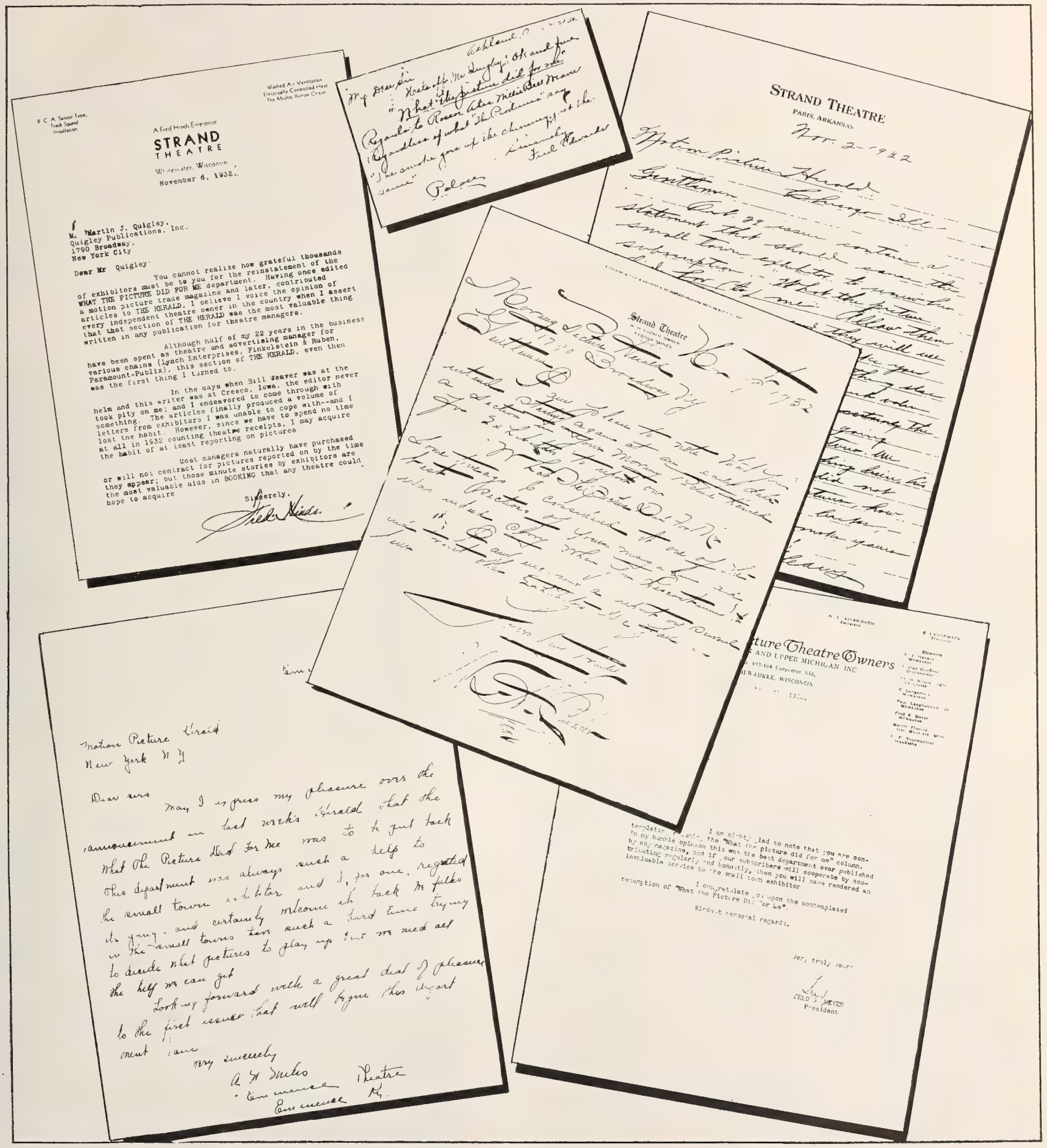
"Suppose we say that you're for Norman Thomas?"

"Who's he?" she asked suspiciously.

"The Socialist candidate."

"Fine! I love everything social," replied the young star as she hurriedly departed, leaving the reporters wondering if she really meant it.

ON "WHAT THE PICTURE DID FOR ME"



Among the great many enthusiastic letters from exhibitors which greeted the announcement of an early return of the exhibitor's own department, "What the Picture Did for Me," were the representative messages of congratulations reproduced above, from the South, East, West, and from Canada. Veteran contributors to the department were among those sounding the call to fellow theatre owners to be among the first to contribute. There is Fred Hines, of the Strand Theatre, Whitewater, Wis., one of the pillars of "What the Picture Did for Me." And Fred S. Meyer, president of the M.P.T.O. of Wisconsin and Upper Michigan, says he's "mighty glad." So, too, with many others. W. H. Cuzner, of the Strand at Sydney Mines, Nova Scotia, could not even wait for the report blanks, which are going forward this week, but sent in two pages of comment on a number of pictures.

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

NOVEMBER

17—MPTO of Eastern Pa., Southern N. J. and Delaware: Weekly meeting, at Philadelphia.

The Lambs: Monthly meeting of the council, at 130 West 44th Street, New York.

21—MPTO of Wisc. and Upper Mich., and Milwaukee Film Board of Trade: Joint Film Frolic, at Hotel Schroeder. Milwaukee. Fred S. Meyer, chairman.

22—Allied Theatre Owners of New Jersey: Weekly meeting, at Hotel Lincoln, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

23—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

24—MPTO of Eastern Pa., Southern N. J. and Delaware: Weekly meeting, at Philadelphia.

Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

28—Joint Mass Meeting of Members of Allied States and MPTOA: At Hotel Sherman, Chicago. Chairmen, M. A. Lightman, MPTOA; W. A. Steffes, Allied.

16mm Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

29—Allied Theatre Owners of New Jersey: Weekly meeting, at Hotel Lincoln, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Building, fourth floor, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

30—Allied Theatres of Illinois: Weekly meeting, board of directors, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

DECEMBER

1—Joint Mass Meeting of Members of Allied States and MPTOA: At Hotel Park Central, New York. Chairmen: M. A. Lightman, MPTOA; W. A. Steffes, Allied.

5—Associated Assistant Directors: Executive board meeting, at Room 506, 251 West 42nd St., New York. President, Joseph Nadle; Secretary, Walter Sheridan.

6—Allied Theatre Owners of New Jersey: Weekly meeting, at Hotel Lincoln, New York. President, Sidney E. Samuelson.

13—North and South Carolina Theatre Owners' Association: Annual convention, at Charlotte.

14—Motion Picture Producers and Distributors of America: Quarterly meeting of board of directors, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl E. Milliken.

19—Associated Assistant Directors: Regular meeting and meeting of executive board, at Room 506, 251 West 42nd St., New York. President, Joseph Nadle; Secretary, Walter Sheridan.

20—Allied Theatre Owners of New Jersey: Weekly meeting, at Hotel Lincoln, New York. President, Sidney E. Samuelson.

WEST

NOVEMBER

17—United Scenic Artists: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. William B. Cullen, executive in charge.

18—Academy of Motion Picture Arts and Sciences: Annual Awards Banquet at Ambassador Hotel, Hollywood, at which Board of Tellers will count votes and awards will be formally presented. President, Conrad Nagel; Vice-President, Benjamin Glazer.

20—Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

21—Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Richard L'Estrange, executive in charge.

Associated Assistant Directors: Meetings of membership and executive board, at Room 506, 251 West 42nd Street, New York. President, Joseph Nadel; Secretary, Walter Sheridan.

Assistance League: Directors weekly meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

Allied Theatre Owners of Texas: Annual convention, at Hotel Baker, Dallas. President, Col. W. A. Cole.

Allied Theatre Owners of Iowa and Nebraska: District meeting, at Hotel Savoy, Des Moines. Secretary-treasurer, Lester Martin.

22—International Brotherhood of Electrical Workers, Local No. 40, Hollywood studio technicians and electricians: Monthly meeting, at 1509 North Vine Street, Hollywood. President, Harry D. Martin; Business Manager, A. P. Speede.

23—Breakfast Club: Weekly morning meeting at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

24—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

28—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue. President, Charles Dudley; Secretary, Jack V. Lloyd.

29—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

30—Breakfast Club: Weekly morning meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

ON BROADWAY

Week of November 12

CAPITOL

Show Business	MGM
Football and Footwork	MGM

MAYFAIR

Columnist Newsreel	Educational
Feathered Follies	RKO

PARAMOUNT

Betty Boop, M.D.	Paramount
False Impressions	Paramount
Screen Souvenirs No. 2	Paramount

RIALTO

Betty Boop, M.D.	Paramount
Sports Eye View	Paramount
The Singing Plumber	Paramount

RIVOLI

An Old City Speaks	Stanley
The Wayward Canary	United Artists

ROXY

Navajo Witch	Principal
Tapa	Principal
Welcome Home	Educational

STRAND

A Great Big Bunch of You	Vitaphone
Smash Your Baggage	Vitaphone

WINTER GARDEN

Contact	Vitaphone
The Lease Breakers	Vitaphone
You Call It Madness	Vitaphone

Ruling Asked This Week in Roxy Theatre Name Suit

RKO has asked Addison S. Pratt, recently appointed special master in the Roxy theatre name suit, to limit review to the extensive briefs that have been submitted by both sides. A decision has been requested by November 18. The special master will review the briefs this week and hold additional hearings if they are not sufficiently clear.

It was the opinion of Harry Kosch, receiver for Roxy Theatre Corporation, who is seeking to prevent RKO from applying the name to its new theatre in Radio City, that no further hearings will be held.

BUSY WEEK ON THE PREVIEW FRONT

Meehan Describes the New Clara Bow; Range of New Films Runs from Epic to Good Rowdy Fun

by LEO MEEHAN
Hollywood Staff Correspondent

Outstanding this week is the return to the screen of that little gal from Brooklyn who used to wear out ticket choppers faster than exhibitors could install them—Clara Bow. Under the Fox banner, she is presented by that veteran producer, Sam Rork, in "Call Her Savage."

You can call her anything you want, but I call her a new, a better and more fascinating Clara Bow, and I can see no reason why she may not quickly resume her place as one of the most popular girls in the cinema. A long and much-needed rest, taken on a ranch in Nevada—far from the wilds of Hollywood—marriage, an evident clearer point of view of what she is doing, new poise and a maturity of personal beauty make her actually a new personality, without the loss of one scintilla of the fire and vitality which rocketed her to stardom 'way back years ago.

Clara Bow, in the opinion of this writer, always possessed the potentialities of being a great dramatic actress. She has the divine spark of genius. It is the rare sort, like the desert wild flower, which one is born with; that too much cultivation or attention might quickly spoil. That, and Hollywood, and fair weather friends, came within an inch of wrecking her and her career. Then she pulled herself together. She married, happily it seems, to Rex Bell, and together they buried themselves in a shack out in the desert. Now she is back, and we are happy to record that the return looks promising. If the Madame Glyns and the rest of our sophisticates will lay off the "it" stuff, and let her growth as a dramatic actress continue and flourish, if she gets real stories to bite into, sympathetic direction—for she is an extremely sensitive soul—she will reign again as a great favorite.

A Good Start

The story is an adaptation by Edwin Burke of Tiffany Thayer's somewhat naughty novel. As in the case of "Bad Girl," Burke seems to have done a pretty good job of cleaning up the rough spots without vitiating the original story. However, Miss Bow is called upon to suffer continuously the "sins that are visited upon the children, even unto the third generation," and we must admit there were times when we wished she could play wildcat without such tragic consequences always following. It will be a mistake if Miss Bow, capable of more important things, is pegged as a bad girl trying to be good, or a good girl trying to be bad. Splendid support is given by Monroe Owslay, Gilbert Roland, Thelma Todd, Estelle Taylor, Anthony Jowitt, Willard Robertson, Weldon Heyburn, Hale Hamilton and others. Sam Rork has made a good start with the new Clara Bow. John Francis Dillon directed sympathetically.

Fox previewed another interesting picture this week, "Pier 13," featuring Spencer Tracy and Joan Bennett. Directed by Raoul Walsh, it is packed with a load of good rowdy fun of the common-people type. Characters mostly live and work around New York's harbor and steamship docks, with Tracy in a flippant role of police officer, in love with the cashier of a cheap waterfront beanery. Both the dialogue and action have plenty of good old slapstick humor, rough and ready wit. It should suit everyone but the prissy and the ultra-fastidious, and probably they don't go to motion pictures anyhow.

Among the more pretentious offerings of the week was the Radio epic of economic depressions, "The Conquerors," the eloquent theme of which is that no matter how much travail, tragedy and suffering times of financial panic may bring, you can't down America or the American people. Going way back to pre-Civil War days, Howard Estabrook's story shows how repeatedly the country has gone completely to the demnition bow-wows, only to rebound to greater things. Richard Dix delivers his most telling performance since "Cimarron." He is neatly supported by Ann Harding, Edna May Oliver and others.

The Kelly-Bischoff-Saal combination, producing for World Wide, again proves that good pictures are no accident by delivering a well turned package of entertainment called "Uptown New York," directed by Victor Schertzinger. Top numbers in the cast include Jack Oakie (who lately has been racing hilariously through one good performance to another), George Cooper, Lee Moran, Henry Armetta, Alexander Carr, Raymond Hatton, with Shirley Grey and Leon Waycoff handling the romance department until Mr. Oakie discovers that love is more important than slot machines. No independent organization this season has turned out more consistently good pictures than the K-B-S boys, and here is another one with lots of showmanship in it.

The vogue for dramatic unities started by such productions as "Grand Hotel," "Union Depot," "Transatlantic" and others is carried into New York's famous playground in Warners' First National picture, "Central Park." An inconsequential story becomes a whirlpool of comedy, melodrama, thrills, pathos and novelty through the screen treatment by Ward Morehouse and Earl Baldwin, while John Adolphi keeps it moving at a breathless pace. This shows what good production can do for a trivial yarn—treatment again. This one gives you 'most everything but the kitchen stove, which, of course, wouldn't be in Central Park, would it?

M. H. Hoffman's picture, "The Iron Master," deals in he-man fashion with a young giant who rises from the scrap iron pile to the command of a great steel plant. Reginald Denny gives a good account of himself, supported by Lila Lee, Farrell Macdonald, William Janney, Virginia Sale and others.

Columbia's "No More Orchids" is a gay domestic drama, done *en moderne,* with romance provided by Carole Lombard and Lyle Talbot. Some swell comedy is provided by Louise Closser Hale and C. Aubrey Smith. There's lots of color, witty dialogue and the stuff that appeals to the women.

A particular impression of the week in previewing is the growing importance and popularity as a comedian of Henry Armetta, delightful creator of Italian personalities. We must have seen Armetta in half a dozen pictures already this month and don't see how he has time to do them all, and all so well.

And Another Thing—

So, there will be no more cycles, sez you? Ho hum! Lissen to this: "Central Park" (Warner Bros.), "Murder at the Zoo" (Paramount), "Zoo in Budapest" (Lasky-Fox), "The Big Cage" (Universal). Yes-sir—the animals have been brought back alive from the jungles and the cameras are now turning up the unhappy creatures in their Hollywood cages.

▽

RINGSIDE, Short Subject Awards committee of the Academy of Motion Picture Arts and Sciences. Arguments about who should win waxing hotter, louder, longer, with the annual awards banquet set for Friday night of this week. Unless the boys can get together it may be necessary to call in the entire Academy membership to settle the matter of who wins in the short subject fields, up for honors for the first time.

▽

This is a coincidence, and not a studio publicity yarn. Shooting of the Armistice Day scenes in London's Trafalgar Square for Fox's great Noel Coward spectacle, "Cavalcade," actually took place on Armistice Day. It just so happened that these scenes were reached in the regular production schedule on November 11. Fox invited the press out to dinner, and then to witness the shooting of the stirring episode with 2,500 extras. The Irish delegation at the dinner encountered some difficulty when served with turkey. It was Friday. Winnie Sheehan didn't come in till after dinner.

ACADEMY'S ANNUAL AWARDS THIS WEEK

The Academy of Motion Picture Arts and Sciences' annual awards to production personalities for the best efforts during 1932 will be held at the Hotel Ambassador Friday evening. The affair will be broadcast natonally and will highlight a short subject starring Charlie Chaplin, in which he makes his first talking appearance. It was produced by him and Walt Disney especially for the dinner.

THE OCTOBER BOX OFFICE CHAMPIONS

DEMONSTRATING, it would seem, a heightened interest of the public in screen entertainment, the key theatre box offices named nine productions as the "champions" for that month, and so many were tied, that only five rankings are represented. MGM's "Smilin' Through" claimed first place for itself, while Paramount's "The Phantom President" won second.



SMILIN' THROUGH M-G-M



THE PHANTOM PRESIDENT Paramount



BILL OF DIVORCEMENT Radio

(1) Smilin' Through. Play by Jane Cowl and Jane Murfin. Directed by Sidney Franklin. Photographed by Lee Garmes. Cast: Norma Shearer, Fredric March, Leslie Howard, O. P. Heggie, Ralph Forbes, Beryl Mercer. Released September 24, 1932.

(2) The Phantom President. From the novel by George F. Worts. Screen play by Walter DeLeon and Harlan Thompson. Directed by Norman Taurog. Music and lyrics by Rogers and Hart. Cast: George M. Cohan, Claudette Colbert, Jimmy Durante. Released October 7, 1932.

(3) A Bill of Divorcement. Screen play by Howard Estabrook and Harry W. Gribble. Directed by George Cukor. Cast: John Barrymore, Billie Burke, Katherine Hepburn, David Manners, Paul Cavanaugh and Elizabeth Patterson. Released on September 30, 1932.

(3) Hat Check Girl. From the novel by Rian James. Screen play by Barry Conners, Philip Klein and Arthur Kober. Directed by Sidney Lanfield. Costumes by Rita Kaufman. Cast: Sally Eilers, Ben Lyon, Ginger Rogers, Arthur Pierson. Released September 25, 1932.

(4) Cabin in the Cotton. Story by Harry Harrison Kroll. Screen play by Paul Green. Directed by Michael Curtiz. Photographed by Barney McGill. Cast: Richard Barthelmess, Bette Davis, Dorothy Jordan, Hardie Albright, David Landau, Henry B. Walthall. Released October 15, 1932.

(5) Grand Hotel. Story by Vicki Baum. American play version by William A. Drake. Directed by Edmund Goulding. Cast: Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone, Jean Hersholt. Released September 11, 1932.

(5) Movie Crazy. Story by Agnes Christine Johnson, John Grey and Felix Adler. Screen play and dialogue by Vincent Lawrence. Directed by Clyde Bruckman. Cast: Harold Lloyd, Constance Cummings, Kenneth Thomson, Louise Closser Hale. Released September 23, 1932.

(5) Strange Interlude. From the stage play by Eugene O'Neill. Dialogue and continuity by Bess Meredyth and C. Gardiner Sullivan. Directed by Robert Z. Leonard. Photographed by Lee Garmes. Film editor: Margaret Booth. Cast: Norma Shearer, Clark Gable, Alexander Kirkland.

(5) The Big Broadcast. Based on the play "Wild Waves" by William F. Manley. Screen play by George Marion, Jr. Directed by Frank Tuttle. Cast: Stuart Erwin, Bing Crosby, Leila Hyams, Sharon Lynn, George Barbier, Burns and Allen, Kate Smith, Four Mills Brothers, Boswell Sisters, Arthur Tracy, Don Novis, Vincent Lopez and Orchestra, Cab Calloway and Orchestra. Released October 28, 1932.



HAT CHECK GIRL Fox



MOVIE CRAZY Paramount



CABIN IN THE COTTON First National



STRANGE INTERLUDE M-G-M



GRAND HOTEL M-G-M



THE BIG BROADCAST Paramount

WARNERS' FINANCIAL STATEMENT

Warner Bros. Pictures, Inc., and subsidiary companies, report total assets of $182,727,759 as of Aug. 27, 1932, and a net loss for the year ending on that date of $11,224,550, after all charges, interest, amortization and depreciation, and including profit of $2,870,503 from retirement of debentures and subsidiaries' funded indebtedness which was credited to earned surplus account. The profit and loss deficit for 1932 was $12,078,665, compared with a surplus of $223,747 for the year preceding. Harry M. Warner, president, in his report to the stockholders expressed optimism in the future, pointing out that "the company has been equal to every demand made upon it during the period of this depression."

Amortization of both negatives and positives has been considerably lowered. Whereas it had been the practice of Warners to write off a negative completely at the end of 88 weeks, the company hereafter will lower the amortization period to 65 weeks. Prints of Warner pictures which previously were written off 49 per cent at the end of 13 weeks will now be amortized 64½ per cent at the end of the same period. Complete amortization of prints will remain the same, concluding in one year.

Net Income $23,045,518

Net income, before charges, was $23,045,518, as compared with $36,371,383 for the preceding year.

President Warner last Saturday sent the following statement to stockholders:

"For the year ended Aug. 27, 1932, your company reports a net loss of $11,224,550 after deducting all charges, including interest, amortization and depreciation and after allowing for a profit of $2,870,503 arising from the retirement of debentures and subsidiaries' funded indebtedness. The net loss from operation before amortization and depreciation of properties and before allowing for the profit arising from the retirement of funded indebtedness was $4,794,508.

"During the year your board of directors deemed it prudent to cease the operation of certain unprofitable properties. In consequence thereof special reserves against property values have been made in the amount of $3,633,895. In addition, the directors have taken the conservative step of carrying upon the books of your company, investments in and advances to affiliated companies (including Skouras Bros. Enterprises, Inc., and St. Louis Amusement Company) either at or below the book value of the stock of the underlying corporations or at the nominal value of $1.00, for which a further appropriation of $2,376,921 has been made from capital surplus. These amounts, together with similar appropriations for prepaid royalties, investments in patents, foreign and domestic, and miscellaneous investments, have brought the tital deductions from capital surplus during the year to $7,624,790.

"There has been charged to deficit $758,050 representing bond and note discount unamortized at August 27, 1932 less premium received on debentures issued in prior years.

Change in Amortizing

"It has been the practice of the company to amortize its film inventories based upon the average earning experience of the pictures. Our experience with pictures recently released indicates that the revenue in the earlier months of release of a picture is a much higher percentage of the ultimate revenue than had been the case in prior years. In conformity, therefore, with the policy of the company, the rates of amortization have been adjusted as follows:

CUMULATIVE PERCENTAGE OF FILM COST WRITTEN OFF.

	Negatives		Positive Prints	
	Former Rate	Revised Rate	Former Rate	Revised Rate
13 weeks after release	42½	51½	49	64½
26 " " "	65¾	73	78	90
39 " " "	79¼	84¼	93½	96¾
52 " " "	86½	93¾	100	100
65 " " "	93	100		
88 " " "	100	...		

"The application of the revised rates has resulted in an increased amortization during the year ended Aug. 27, 1932, of $1,368,524.

"Included among the mortgages and funded debt maturing within one year are $4,488,425 first mortgages, $661,150 standing demand mortgages and $790,200 other mortgages, in addition to sinking fund requirements and installment payments of $4,559,475. Notwithstanding present business conditions we have not been experiencing any difficulty in renewing first mortgages as they have become due. Moreover, there are available at substantial price discounts large blocks of bonds of sinking fund requirements and mortgage installments.

"Your board of directors recommends an amendment to the certificate of incorporation of the company, providing for common stock with a par value of $5.00 per share in lieu of the existing common stock without nominal or par value but with a stated value of $5.00 per share. The proposed amendment will not only result in a substantial saving in taxes to the company, but, based upon the existing transfer tax laws, will also result in a material saving to stockholders upon the sale and transfer of common stock. This amendment will neither change nor affect the rights or the number of outstanding shares of stock. If this amendment is adopted, it will not be necessary at this time for stockholders to exchange their certificates.

Cites Koplar Suit

"A suit instituted in St. Louis by certain persons, including Harry Koplar, a stockholder of your company and of certain of its subsidiary companies in St. Louis, has resulted in the filing on November 3, 1932, of a report of the referee appointed by the court, wherein he finds that the charges of Koplar and his associates are unfounded and untrue. The referee's report, which is now before the court for confirmation, exonerates your company and its officers and directors from all alleged acts of wrong doing and recommends that the complaint be dismissed with costs to be assessed against the plaintiffs. The referee states in his report that 'previously to causing this suit to be instituted he [Koplar] had evidenced his intention to involve the company in litigation unless his stock was purchased at a price far above the market . . . . that his purpose in prosecuting this suit, in the opinion of the referee, was to attempt to force Warner Bros. Pictures, Inc., to purchase his stock at his price, or suffer the consequent loss incident to litigation; * * * thus it appears that he was trafficking in this alleged cause of action.' The referee further states that bringing this type of action is incompatible with good faith.

"The same Harry Koplar has also brought suit against your company in the federal court of Delaware. Three previous suits of a similar character filed against your company in the state court of Delaware have all been dismissed.

"On Oct. 31, 1932, there were 44,460 common stockholders of the company as compared with 40,636 on Oct. 31, 1931, and 26,990 on Nov. 7, 1930.

"The fact that the depression has had a direct effect upon the motion picture industry requires no comment. During the period of this depression, the company has been equal to every demand made upon it. Drastic reductions have been made in operating costs. Salaries have been further cut and economies have been effected in all departments."

Assets of $182,727,759 for 1932 are $31,129,693 lower than in 1931, when they totaled $213,857,452. The difference is attributable for the most part to a reduction of $10,876,946 in current and working assets, principally films and story inventories; and to $13,330,145 less fixed assets, including properties and buildings owned and equipment. Current assets as of Aug. 27, 1932, including $2,928,645 cash, amounted to $14,904,263 and current liabilities were $12,906,591. This compares with cash of $3,767,087, current assets of $25,781,209 and current liabilities of $13,945,407 on Aug. 29, 1931.

Investments in Affiliates

Investments in and advances to affiliated companies totaled $3,784,195 on August 27 last, which is comparable to $8,291,666 at the end of 1931.

Mortgages and special accounts receivable, less reserves, totaled $328,616 in the 1932 report, and $181,611 in 1931; deposits to secure contracts, less reserves, were $1,833,840 at the end of 1932, and $2,387,027 in 1931; deferred charges were $1,347,640 for 1932 and $3,333,840 for 1931, both figures including prepaid taxes, insurance, rents, expenses and other items.

Goodwill is represented in the current report as $8,695,674, which is slightly less than in 1931, when it was $8,718,424.

Price, Waterhouse & Co., New York accountants, in certifying the report, said that books of subsidiaries in equity receivership were not examined, and that the accounts of foreign film subsidiaries and branches consolidated therein are as of July 30, with the exception of the Australian unit, which dates as of June 25. It is also said that in the balance sheet are included assets of foreign subsidiaries and branches amounting to $958,609 at rates of exchange prevailing at August 27, of which $689,013 ($528,897 being in England) are net and current working assets.

Arbitration Expenses

One interesting item listed under liabilities is "Expenses of arbitration proceedings—amount indeterminable." Evidently this has to do with the arbitration of a current dispute over royalties with Electrical Research Products and Western Electric.

Current and working liabilities were reduced to $12,906,591, from $13,945,406 in 1931. These include notes payable, purchase money, accounts payable, sundry accruals, amounts due affiliated companies, royalties payable and advance payments on film, deposits and the like.

Also listed as liabilities are optional 6 per cent debentures, due 1939, totaling $37,200,000, less $210,000 held in treasury; and mortgages and other bond issues totaling $59,932,500, less bonds held in treasury. A total of $96,922,500 in mortgages and funded debt is reported. Capital surplus is listed at $56,325,484.

Charged against net income, which totaled $23,045,518, are amortization of film costs (exclusive of studio properties), $21,272,-

FULL TEXT OF OPTIONAL CONTRACT

Optional Standard License Agreement 1933

AGREEMENT of license under copyright made in one or more counterparts between ...., a corporation (hereinafter referred to as the Distributor), party of the first part, and the Exhibitor (hereinafter named and referred to as the Exhibitor, operating the theatre hereinafter designated), party of the second part,

WITNESSETH: The parties hereto agree as follows:

License

FIRST: The Distributor grants the Exhibitor and the Exhibitor accepts, a limited license under the respective copyrights of the motion pictures designated and described in the Schedule hereof and under the copyright of any matter included in any sound recorded therewith, to exhibit publicly said motion picture and to reproduce for public performances such recorded sound in synchronism therewith, but only at the said theatre for the number of consecutive days specified in the Schedule and for no other use or purpose; provided that the reproducing equipment in the said theatre will operate reliably and efficiently to reproduce such recorded sound with adequate volume and high quality; and provided further that if copyrighted musical compositions are included in such recorded sound, the Exhibitor now has or will have at the date or dates of the exhibition of each of such motion pictures a license from the copyright proprietor thereof or from any licensee of such copyright proprietor to perform publicly the said copyrighted musical compositions. If more than one theatre is hereinafter designated the said motion pictures are licensed for exhibition at only one of such theatres unless otherwise in the Schedule specifically provided in writing.

Term and Warranty

SECOND: (a) The term of this Agreement shall begin with the date fixed or determined for the exhibition at the said theatre of the first motion picture deliverable hereunder and shall continue for a period of one year thereafter unless otherwise in the Schedule provided. The Distributor agrees during said term to deliver to the Exhibitor, and the Exhibitor agrees to exhibit at said theatre during said term upon the date or dates therein provided for, a positive print of each of said motion pictures (except such as may be excluded as provided in Clauses Fifteenth and Seventeenth hereof). The Distributor warrants that each positive print will be in good physical condition for projection and exhibition, and will clearly reproduce the recorded sound in synchronism therewith if properly used upon standard reproducing equipment. If the recorded sound is not recorded upon a print, all references herein to a print shall be deemed to include the records, discs and any other device upon which sound may be recorded for reproduction with the exhibition of a print.

Damages—Failure to Deliver

(b) If the Distributor shall fail or refuse to deliver, or the Exhibitor shall fail or refuse to exhibit during the term hereof, any of said motion pictures, excepting those which may be eliminated as provided in Clause Fifteenth hereof, and those which may not be generally released as provided in Clause Seventeenth hereof or if the Distributor shall deliver to the Exhibitor a print of any motion picture which print shall be determined was not in condition for exhibition and for the reproduction of sound as provided in Clause Second, the Exhibitor or the Distributor, as the case may be, shall pay as liquidated damages a sum equal to the fixed sum herein specified as the rental of each such motion picture or a sum computed as provided in Clause Third (c) hereof, if the rental of any such motion picture is to be determined, either in whole or in part upon a percentage of the admission receipts of said theatre or any part thereof or upon a percentage of such receipts and a fixed sum.

Payment

THIRD: (a) Exhibitor agrees to pay for such license as to each such motion picture the fixed sums specified in the Schedule at least three (3) days in advance of the date of delivery of a print thereof at the Distributor's exchange or of the date of shipment to the Exhibitor from another exhibitor, unless after the acceptance of this application by the Distributor such payment shall be otherwise agreed to by the Distributor in writing signed by the Distributor at its main office in New York City. All payments hereunder shall be made to the Distributor at the City in which is located the exchange from which the Exhibitor is served.

Percentage Bookings

(b) If the rental of any of such motion pictures is to be determined either in whole or in part upon the admission receipts of said theatre or any part thereof, the Exhibitor agrees to pay such rental immediately after the last exhibition upon the last date of the exhibition of each such motion picture or if requested by the Distributor at the end of each day's exhibition. In each such case the Exhibitor shall deliver to the Distributor immediately after the last exhibition upon each date of exhibition of each such motion picture a correct itemized statement of the gross receipts of said theatre for admission thereto upon each such date. Such statement, if requested by the Distributor, shall be made upon forms furnished by the Distributor and shall be signed by the Exhibitor or the Manager or Treasurer of said theatre and the Cashier thereof and shall include a statement of such facts and figures as may be provided in the Schedule to be furnished by the Exhibitor. Upon the exhibition date or dates of each motion picture an authorized representative of the Distributor is hereby given the right to verify the sale of all tickets of admission to said theatre, and the receipts therefrom; and for such purpose shall have access to the theatre, including the box office, and also the right to examine all relevant entries relating to such gross receipts in all the Exhibitor's books and records, and if hereunder it is provided that the Exhibitor make certain expenditures and/or deductions, to examine all entries relating to such expenditures and/or deductions. Such right of access and examination of the Exhibitor's books and records limited as aforesaid, shall continue for a period of four (4) months after the receipt by the Distributor of each such statement. The Distributor agrees, unless such representative is in the continuous employ of the Distributor or employed as a checker, not to employ as a representative for such purpose any person a resident of or employed in the place where the said theatre is located, other than a person engaged in business as an accountant. The Distributor agrees that any information obtained pursuant to the provisions of this clause will be treated as confidential, excepting in any arbitration proceeding or litigation in respect to this license.

Liquidated Damages—Percentage Bookings

(c) If the Exhibitor fails or refuses to exhibit any of said motion pictures as herein provided and the rental or any part thereof is to be computed in whole or in part upon a percentage of the admission receipts of said theatre, the Exhibitor shall pay the Distributor as liquidated damages for each day the Exhibitor fails or refuses to exhibit such motion pictures, in addition to any fixed sums payable hereunder in respect of such motion picture, a sum equal to such percentage of the average daily gross receipts of such theatre on each date any feature motion picture distributed by the distributor was exhibited thereat during the period of ninety (90) days prior to the date or dates when said motion picture should have been so exhibited hereunder, or if no feature motion picture distributed by the Distributor was exhibited at such theatre during said ninety day period, then a sum equal to such percentage of the average daily gross receipts of such theatre during the period of thirty operating days immediately prior to the date or dates when such motion pictures should have been exhibited; *provided*, that if the Exhibitor shall exhibit such motion picture for less than the full number of days provided for in the Schedule, for each day less than said full number of days, the sum equal to such percentage shall be computed upon a sum equal to sixty-five (65%) per cent of the gross receipts of said theatre during the last day of the exhibition thereat of such motion picture. A sworn statement of the said daily gross receipts shall be delivered by the Exhibitor to the Distributor upon demand therefor.

Delivery and Return of Prints

FOURTH: (a) The Distributor agrees within a reasonable time after each of said motion pictures is generally released for public exhibition and becomes available for exhibition hereunder by the Exhibitor, to deliver a print thereof to the Exhibitor.

(b) The public exhibition of any of said motion pictures for three (3) consecutive days at prices usually charged for admission to the theatre where so exhibited in the territory wherein is located the exchange from which the exhibitor is served, excepting any "road show," "tryout," "preview," or "pre-release" exhibitions thereof, shall be deemed the general release for public exhibition of such motion picture but only in such territory. A "pre-release" exhibition shall be deemed any exhibition because of seasonal conditions making desirable exhibitions in advance of general release as herein defined.

(c) The Exhibitor agrees to exhibit each of said motion pictures in the order of its general release by the Distributor in the exchange territory in which said theatre is located. The Exhibitor shall have the right to select any of the motion pictures for exhibition out of the order of its general release, subject to prior runs and/or protection granted other exhibitors, on the date or dates determined as provided in Article Sixth hereof or otherwise agreed upon, but only upon the following conditions (a) that the Exhibitor is not in default hereunder and shall have fully complied with all the provisions, if any, set forth in the Schedule for the exhibition of one or more of said motion pictures at specified intervals; and (b) that the Distributor and the Exhibitor shall then agree upon the date or dates upon which all of the motion pictures generally released prior to the general release of such motion picture and available for exhibition hereunder shall be exhibited by the Exhibitor, which date or dates shall be within thirty (30) days from the first exhibition date of the motion picture to be exhibited out of the order of its general release; or in the alternative the Exhibitor shall then pay to the Distributor the license fee for each of such motion pictures then generally released and available for exhibition hereunder, and as to any thereof which shall not be exhibited by the Exhibitor within thirty days from the first exhibition date of the motion picture to be exhibited out of the order of its general release, the grant of the run and protection period in respect thereof shall be deemed waived by the Exhibitor. Upon the failure or refusal of the Exhibitor to exhibit any of such motion pictures then generally released and available for exhibition hereunder within said thirty day period or to pay the license fee thereof, the right of the Exhibitor to thereafter select for exhibition any motion picture out of the order of its general release shall be forfeited. The provisions of this paragraph (c) shall not be deemed to limit or qualify the provisions of Article Sixth hereof excepting as in this paragraph (c) specifically provided.

(d) The Distributor shall make deliveries hereunder to the Exhibitor or to the Exhibitor's authorized agent, by delivery at the Distributor's exchange, or to a common carrier, or to the United States Postal authorities. If deliveries are made to a carrier or to a post office, they shall be made in time for prints to reach the place where the said theatre is located in time for inspection and a projection thereof before the usual time for opening said theatre.

(e) Exhibitor agrees to return immediately after the last exhibition on the last date of exhibition licensed, each print received hereunder, with its reels and containers, to the exchange of the Distributor from which the Exhibitor is served or as otherwise directed by the Distributor in the same condition as when received, reasonable wear and tear due to proper use excepted. Exhibitor agrees to pay all costs of transportation of such prints, reels, and containers from the Distributor's exchange or the last previous exhibitor having possession of the same, and return to the Distributor's exchange; or if directed by the Distributor, to ship such positive prints elsewhere than to the Distributor's exchange transportation charges collect. It is agreed that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor, shall constitute the return of such positive print by the Exhibitor.

(f) If Exhibitor fails to or delays the return of any positive print to the Distributor or fails to forward or delays forwarding (as directed by the Distributor) any such print to any other exhibitor, the Exhibitor agrees to pay the Distributor the damage, if any, so caused the Distributor and in addition the damage, if any, so caused such other exhibitor. The Exhibitor shall have the right to participate in any compromise of or intervene in any arbitration or legal proceeding based upon any claim for such damage asserted against the distributor by another exhibitor; notice of which shall be given the Exhibitor by the Distributor.

Loss and Damage to Prints

FIFTH: The Exhibitor shall pay to the Distributor a sum equal to the cost of replacement at the Distributor's exchange for each linear foot of any print, lost, stolen or destroyed or injured in any way in the interval between the delivery to and the return thereof by the Exhibitor in full settlement of all claims for such loss, theft, destruction or injury. Such payment, however, shall not transfer title to or any interest in any such positive print to the Exhibitor or any other party, nor release the Exhibitor from any liability arising out of any breach of this agree-

ROADSHOW CLAUSE OPTIONAL

Inserted near the end of the new uniform agreement, along with other clauses which are optional with the distributor, appears one governing roadshows which may be exercised by the distributor if it is in keeping with regular sales policies. It reads, in part:

"The Distributor shall have the right to exhibit and/or cause to be exhibited as a "roadshow," at any time prior to the exhibition thereof hereunder, such of the motion pictures licensed hereunder as the distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at theatres at which admission prices for evening performances, during such exhibitions thereof, of not less than one dollar shall be charged for the majority of the orchestra seats, and further provided that, except in the cities of New York and Los Angeles, not more than two of such motion pictures shall be so roadshown."

15 PER CENT CANCELLATION PROVIDED

ment. The Distributor shall at the option of the Exhibitor repay or credit to the Exhibitor any sums paid by the Exhibitor for any lost or stolen print, excepting "news reels," upon the return of such lost or stolen print to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. The Exhibitor shall not be liable for the damage or destruction of any print, provided the Exhibitor establishes such damage or destruction occurred while in transit from the Exhibitor. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft or destruction of or damage or injury to any print. If any print shall be received from the Exhibitor by the Distributor or any subsequent exhibitor in a damaged or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the Exhibitor unless the latter, immediately after the first public exhibition thereof shall have telegraphed the Distributor's exchange that such print was received by the Exhibitor in a damaged or partially destroyed condition, and setting forth fully the nature of such damage and the amount of footage so damaged or destroyed.

Selection of Play Dates

SIXTH: Unless otherwise agreed upon or unless definitely specified or otherwise provided for in the Schedule, the exhibition date or dates of each of said motion pictures shall be determined as follows:

1. Subject to prior runs and/or protection granted or hereafter granted by the Distributor to the other exhibitors and within a reasonable time after a print or prints of any of said motion pictures are received at the exchange of the Distributor out of which the exhibitor is served, and provided the Exhibitor is not in default hereunder, the Distributor shall mail to the Exhibitor a notice in writing of the date when each such motion picture will be available for exhibition by the Exhibitor (which date is hereinafter referred to as the "available date"). Such notice shall be mailed to the Exhibitor at least fifteen (15) days before the available date therein specified.

2. Within fourteen (14) days after the mailing of such notice, the Exhibitor shall select an exhibition date or dates not theretofore assigned to another exhibitor or other exhibitors, within the period commencing upon the available date and ending thirty (30) days thereafter and give to the Distributor written notice of the date or dates so selected.

3. Upon the failure of the Exhibitor to so select such date or dates the Distributor shall designate such date or dates by mailing written notice thereof to the Exhibitor.

Protection and Run

SEVENTH: The Distributor agrees not to exhibit or grant a license to exhibit any of said motion pictures for exhibition in conflict with the "run" or prior to the expiration of the "protection period" if any in the Schedule specified at any theatre therein named or within the territorial limits therein specified. Such period of protection as to each of said motion pictures shall be computed from the last date of the exhibition thereof licensed hereunder. If protection is granted against a named theatre or theatres indicating that it is the intention of the Distributor to grant such protection against all theatres in the immediate vicinity of the Exhibitor's theatre then unless otherwise provided in the Schedule, such protection shall include any theatre in such vicinity thereafter erected or opened.

Description of Pictures

EIGHTH: (a) The Distributor shall have and hereby reserves the right in the sole discretion of the Distributor to change the title of any of the said motion pictures to make changes in, alterations and adaptations of any story, book or play and to substitute for any thereof any other story, book or play. The Distributor also shall have and hereby reserves the right to change the director, the cast or any member thereof of any of said motion pictures.

(b) The Exhibitor shall not be required to accept for any feature motion picture described in the Schedule as that of the following named star or stars any motion picture of any other star or stars: .... nor to accept any other feature motion pictures in place of any thereof in the Schedule which are designated "no substitutes," provided that not more than twenty (20%) per cent of the total number of feature motion pictures specified in the Schedule, other than the motion pictures of said star or stars, are so designated. The right of rejection conferred on the Exhibitor by this clause is in addition to the right of exclusion provided in Clause Fifteenth hereof.

(c) The Distributor warrants that none of said motion pictures are reissues of old negatives, old negatives retitled or foreign produced by a foreign producer, excepting those specifically specified as such in the Schedule; and further that none of said motion pictures contains or will contain any advertising matter for which compensation is received by the Distributor, or any subsidiary or affiliate of the Distributor.

Advertising Prior to First Run

NINTH: (a) If the Exhibitor is granted a subsequent run of the said motion pictures the Exhibitor shall not advertise any thereof by any means of advertising prior to or during the exhibition of any one of said motion pictures by any other exhibitor having the right to a prior run thereof and charging admission prices higher than the prices charged for admission to the Exhibitor's theatre, excepting advertising inside the theatre not intended for removal therefrom by the public, unless the first date of exhibition hereunder of any such motion picture shall be within fifteen (15) days from the last exhibition date of such prior run exhibition, in which case the Exhibitor shall have the right to advertise such motion picture provided the Exhibitor does not in any advertising state that the prices charged for admission are or will be less than the admission prices charged by the Exhibitor having the first or prior run of such motion picture. Nothing in this clause shall be deemed to prohibit the Exhibitor from advertising generally all of said motion pictures as a group but such general advertising shall not refer to any one of said motion pictures during its exhibition by any other exhibitor having the first or immediately prior run thereof, excepting as herein provided.

(b) For a breach of the provisions of this clause the Distributor shall have in addition to all other rights the right to exclude from this license any motion pictures advertised in violation of the provisions hereof by written notice to such effect mailed to the Exhibitor and upon the mailing of such notice the license of such motion picture shall terminate and revert to the Distributor, unless arbitration is herein provided for and immediately upon the receipt of any such notice of exclusion the Exhibitor by written notice given to the Distributor shall deny breaching any of the provisions of this clause, in which case the question of fact raised by such denial shall be determined by arbitration.

Acceptance by Distributor

TENTH: Until accepted in writing by an officer of or any person authorized by the Distributor, and notice of acceptance sent to the Exhibitor this instrument shall be deemed only an application for a license under copyright, and may be withdrawn by the Exhibitor any time before such acceptance. Unless such notice of acceptance is sent the Exhibitor by mail or telegraph within fifteen (15) days after the date thereof, if the said theatre of the Exhibitor is located east of the Mississippi river, and within thirty (30) days after the date thereof if located west of said river, said application shall be deemed to have been withdrawn. The deposit by the Distributor of any check or other consideration given by the Exhibitor at the time of application as payment for any purpose or the delivery of a print of any of said motion pictures shall not be deemed an acceptance hereof by the Distributor.

Changes in Writing

ELEVENTH: This license agreement is complete and all promises, representations, understandings and agreements in reference thereto have been expressed herein. No change or modification hereof shall be binding upon the Distributor unless in writing signed by an officer of or any person duly authorized by the Distributor at its main office in New York City, excepting in an emergency and only then, a change or modification may be consented to in writing but only by the representative of the Distributor managing the Distributor's exchange out of which the Exhibitor is served provided such change or modification does not change or modify the run, and/or protection period, or decrease any rental specified in the Schedule.

Assignment on Sale of Theatre

TWELFTH: This license shall not be assigned by either party without the written consent of the other, provided, that if the Exhibitor sells the said theatre or transfers any interest therein and is not in default hereunder, the Exhibitor may assign this license to the purchaser of the theatre or of such interest without the written consent of the Distributor but any such assignment shall not be valid or of any effect hereunder unless a written acceptance thereof by the assignee assuming the obligations of the Exhibitor shall be delivered to the Distributor. Any such assignment shall not release the Exhibitor from any liability hereunder unless such release from liability is consented to by the Distributor in writing.

Taxes

THIRTEENTH: The Exhibitor shall pay to the Distributor upon demand, any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of prints of motion pictures and/or upon the sums payable under this license by the Exhibitor to the Distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the Distributor and the exact amount payable hereunder by the Exhibitor is not therein definitely fixed or cannot be exactly determined, then the Exhibitor shall pay such part of any such tax, fee or other like charge paid or payable by the Distributor as shall be fixed in the manner determined by the then President of the American Arbitration Association.

Prevention of Performance

FOURTEENTH: If the Exhibitor shall be prevented from exhibiting or the Distributor from delivering any of the said motion pictures for causes beyond their direct control then this license in respect to each such motion picture shall terminate and revert to the Distributor without liability on the part of either party, provided reasonable written notice of such termination and the cause thereof is given.

Option to Exclude if Group Licensed

FIFTEENTH: (a) If the total number of feature motion pictures offered to the Exhibitor by the Distributor, at one time, shall have been licensed by the Distributor hereunder, and the rental of each thereof averages less than Four Hundred ($400.00) Dollars, or if the rental of each is to be computed upon a percentage of the receipts of the Exhibitor's theatre, that the rental of each feature motion picture exhibited at the said theatre during a period of one (1) year prior to the term hereof, shall have averaged less than Four hundred ($400.00) Dollars, the Exhibitor shall have the right to exclude from this license, first not to exceed five (5%) per cent of the total number of feature motion pictures licensed hereunder; thereafter to further exclude not to exceed five (5%) per cent of said total number; and/or lastly to further exclude not to exceed five (5%) per cent of said total number, the aggregate number of feature pictures so excluded in no event to exceed fifteen (15%) per cent of the total number licensed hereunder; provided that the Exhibitor is not in default hereunder and shall have fully complied with all of the provisions, if any set forth in the Schedule for the exhibition of one or more of said feature motion pictures at specified intervals; and provided further that the Exhibitor shall give to the Distributor written notice of the Exhibitor's election to exclude any of said feature motion pictures not later than fourteen (14) days before the date or dates fixed for its exhibition hereunder and at the same time: (1) as to each feature motion picture excluded in the first five per cent of the total number so excluded to pay to the Distributor the rental therefor specified in the Schedule; (2) as to each feature motion picture included in the five per cent of the total number thereafter so excluded to pay to the Distributor one-half of the rental thereof specified in the Schedule; and (3) as to each feature motion picture included in the five (5%) per cent of the total lastly so excluded there shall be added to the rental of the motion pictures then remaining to be delivered hereunder an amount at least equal to the aggregate of the rentals of the motion pictures so lastly excluded, apportioned equally to each or to any one or more thereof, selected by the Exhibitor, upon notice to such effect given to the Distributor, and the exhibition period specified in the Schedule of any thereof of such motion pictures so selected may be, at the option of the Exhibitor upon written notice to such effect, ratably extended for such number of days, as the rental thereof specified in the Schedule plus the amount added as herein provided, permits. In computing such number of days fractions of more than one-third shall be deemed one day.

(b) On or before the fifteenth (15th) day after the end of each three (3) months period of the term of this license, the Distributor shall repay to the Exhibitor a sum equal to the amount paid by the Exhibitor to the Distributor as rental of the feature motion pictures first excluded by the Exhibitor as provided in Paragraph (a) of this clause, during such three months period provided that during such three months period the Exhibitor shall have exhibited as herein provided, all of the feature motion pictures licensed hereunder then generally released and available for exhibition hereunder by the Exhibitor, excepting those, if any, excluded as provided in this clause and shall have paid to the Distributor at the time herein specified the rental of each thereof.

(c) For the purpose of this clause only, the rental or any part thereof of each feature motion picture which is to be computed in whole or in part upon a percentage of the receipts of said theatre, shall be deemed to be that amount or part thereof which is equal to such percentage of the average daily gross receipts of such theatre on each date any feature motion picture distributed by the Distributor was exhibited thereat during the period of ninety (90) days prior to the date of the Exhibitor's written notice to exclude such feature motion picture, or if

CANCELLATION EXTENDED

Privileges accorded exhibitors on cancellation of pictures have been increased in the new contract which is now ready for approval by exhibitors and distributors. The clause is said to represent the most liberal cancellation proposition ever offered, permitting up to 15 per cent on a group contract. The agreement also covers midnight shows, which are prohibited unless permission is expressly granted by the distributor. No picture shall be exhibited prior to six a.m. on the day of exhibition, which means that it cannot be pre-shown late the night before.

VOLUNTARY ARBITRATION INCLUDED

no feature motion picture distributed by the Distributor was exhibited at such theatre during said ninety (90) days period, then the rental or part thereof shall be deemed to be that amount or part thereof which is equal to such percentage of the average daily gross receipts of said theatre during the period of thirty (30) operating days immediately prior to the date of said written notice to exclude such feature motion picture.

(d) In computing said percentages of the total number of feature motion pictures fractions of less than one-half shall be disregarded.

(e) Upon the failure or refusal of the Exhibitor to fully and completely comply with each and every condition hereinabove in this Clause specified and upon which the Exhibitor is granted the right to exclude any of the feature motion pictures licensed hereunder, such right to exclude any feature motion picture and thereafter to exclude from this license additional feature motion pictures, shall thereupon forthwith terminate and shall not again be granted hereunder during the term hereof.

(f) Upon the exclusion of each of the feature motion pictures permitted by the provisions of this clause the run and protection period, if any, granted the Exhibitor in respect thereto shall be deemed waived by the Exhibitor and the license thereupon shall terminate and revert to the Distributor.

First Run Exhibitions

SIXTEENTH: (a) If the Exhibitor is granted a first run of the said motion pictures, the exhibitor shall exhibit each of the feature motion pictures excepting those described in Paragraph (d) of this Clause within the period beginning with the date scheduled and announced by the Distributor for the general release of each feature motion picture in the territory wherein is located the exchange of the distributor out of which the Exhibitor is served and ending one hundred and twenty (120) days thereafter, notwithstanding any provision of Clause Sixth hereof to the contrary. If the first exhibition date of any of the said motion pictures shall occur on a date later than ninety (90) days after its scheduled and announced general release date, then the period of protection of such motion picture shall be reduced so as to expire one hundred and twenty (120) days after said scheduled date of its general release. If the Exhibitor is granted a first run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture within said period of one hundred and twenty (120) days, the grant of the said first run and the protection period in respect thereof shall be deemed waived by the Exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the Distributor, with the right to the Exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this clause provided.

Second Run Exhibitions

(b) If the Exhibitor is granted a second run of the said motion pictures and any other exhibitor having been granted the first run thereof immediately prior to such second run fails to exhibit any of the feature motion pictures, excepting those described in Paragraph (d) of this clause within the said period of one hundred and twenty (120) days specified in Paragraph (a) of this clause, the Exhibitor shall exhibit each such feature motion picture within the period beginning with the date of the expiration of the said one hundred and twenty (120) days period and ending fourteen (14) days therafter, notwithstanding any provision of Clause Sixth hereof to the contrary. If the Exhibitor is granted a second run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture within said fourteen (14) days period the grant of such second run and the protection period if any in respect thereof shall be deemed waived by the Exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the distributor with the right to the Exhibitor to exhibit such feature motion picture as hereinafter in Paragraph (e) of this clause provided.

Subsequent Runs Exhibitions

(c) If the Exhibitor is granted a run subsequent to a second run of the said motion pictures and any other Exhibitor having been granted the second run thereof immediately prior to such subsequent run fails to exhibit any of the feature motion pictures, excepting those described in paragraph (d) of this clause within the said period of fourteen (14) days specified in paragraph (b) of this clause the Exhibitor shall exhibit each feature motion picture within the period beginning with the date of the expiration of the said fourteen day period and ending seven (7) days thereafter, notwithstanding any provision of Clause Sixth hereof to the contrary. If the Exhibitor is granted a run subsequent to a second run of the said motion pictures and the Exhibitor fails to exhibit any feature motion picture within said seven (7) day period, the grant of such subsequent run and the protection period if any in respect thereof shall be deemed waived by the Exhibitor and the license fee as to such feature motion picture shall thereupon forthwith become due and payable to the Distributor with the right to the Exhibitor to exhibit such feature motion picture as hereinafter in paragraph (e) of this clause provided.

Extended Runs

(d) Any of the motion pictures which shall have been exhibited at any theatre in the said territory for more than one show week prior to the run granted the Exhibitor shall be excepted from the provisions of this clause and of paragraph (b) of Clause Fourth.

Exhibition After Revocation of Run and Protection

(e) Upon the waiver of the grant of the run and/or the protection period of any feature motion picture as provided in paragraphs (a), (b) or (c) of this clause, the Exhibitor upon payment of the sum or sums payable hereunder as provided in this clause for the license to exhibit such feature motion picture, shall have the right to exhibit the same hereunder upon a date or date not in conflict with any run and/or protection period granted or hereafter granted to other exhibitors, upon written request mailed or delivered to the Distributor within sixty (60) days after the last date upon which such feature motion picture should have been exhibited by the Exhibitor as provided in this clause. Failing to make such request within said period of sixty (60) days the license to exhibit such feature motion picture granted hereunder shall terminate and revert to the Distributor.

If the provisions of this clause shall in anywise be in conflict with the provisions of any other license agreement made and entered into by the Distributor with any other exhibitor prior to September 1, 1933, the provisions of this clause shall be deemed to be subordinate and subject to the provisions of such other license agreement.

Pictures Not Generally Released

SEVENTEENTH: If any of the said motion pictures described in the Schedule shall not be generally released by the Distributor for distribution in the United States during the period beginning..... ..... and ending....., each such motion picture, but not to exceed a total of five thereof, shall be excluded from this license, upon written notice to such effect given to the exhibitor by the Distributor prior to fifteen (15) days before the end of said period, unless the Exhibitor shall give written notice to the Distributor not later than thirty (30) days after the end of said period that the Exhibitor elects to exhibit hereunder all such motion pictures if generally released during the year immediately following the end of said period. If such notice of election is given as aforesaid the Distributor shall deliver and the Exhibitor shall exhibit each of such motion pictures upon the terms and conditions of this license excepting that any thereof which are not so generally released within the said following year shall also be excepted and excluded from this license. In such case the Distributor may exhibit and license for exhibition each of such motion pictures so excluded when and where desired by the Distributor and all claims of the Exhibitor in respect thereof are hereby expressly waived and the Distributor released and discharged therefrom by the Exhibitor.

EIGHTEENTH: If the Exhibitor shall fail or refuse to pay the rental of any of such motion pictures as provided in this license or to furnish statements of the receipts of said theatre, if any are required hereunder, or to give the Distributor's representative access to the said theatre or its box office and/or the Exhibitor's books and records relative to motion pictures the rentals of which are based upon the said theatre's admission receipts as herein provided, or if the Exhibitor shall exhibit or permit the exhibition of any of said motion pictures at any time or place other than as herein specified, or if the Exhibitor becomes insolvent or is adjudicated a bankrupt, or executes an assignment for the benefit of his creditors, or if a receiver is appointed for any of the property of the Exhibitor, or if the Exhibitor voluntarily or by operation of law should lose control of the said theatre or of his said interests therein making it impossible for the Exhibitor to exhibit the said motion pictures at the said theatre, then upon the happening of any one or more of said events, the Distributor may at its option, (1) terminate this license agreement, or (2) suspend the delivery of additional motion pictures hereunder until such default or defaults should cease and be remedied. It is agreed that the exercise of any of said remedies by the Distributor shall be in addition to and without prejudice to any right or remedy of the Distributor against the Exhibitor at law or in equity and/or otherwise provided for in this license agreement.

Cutting or Alteration of Prints

NINETEENTH: The Exhibitor shall exhibit each print in its entirety and shall not copy, duplicate, subrent or part with possession of any print. The Exhibitor shall not cut or alter any print, excepting to make necessary repairs thereto, or when required by any duly constituted public official or authority or with the written or telegraphic consent of the distributor. The Exhibitor however may cut the print of a news reel.

Optional Arbitration Clause

OPTIONAL CLAUSE: The following Clause Twentieth is optional with the parties hereto. If it is desired to make such clause a part of this license, the Exhibitor and the dully authorized representative of the Distributor shall sign their respective names where indicated immediately following this paragraph.

It is agreed by and between the parties that Clause Twentieth, providing for voluntary arbitration of disputes arising hereunder, shall be included as a part of this license.

.....
Representative of the Distributor authorized to agree to the following Clause Twentieth.

.....
Exhibitor.

Arbitration

TWENTIETH: The Exhibitor and the Distributor respectively, freely and voluntarily agree that as a condition precedent to the commencement of any action or proceeding in any court by either of them, to determine, enforce or protect the legal rights of either hereunder, each shall submit all claims and controversies arising hereunder for determination by arbitration to an Arbitration Board (hereby expressly waiving the oath of the arbitrators) which shall consist of four members, each of whom shall be engaged in the motion picture business, and two of whom to be appointed by the Exhibitor, and the remaining two to be appointed by the Distributor.

Upon the written request of the Distributor or the Exhibitor for the arbitration of any dispute or controversy arising hereunder, the party making such request shall name therein two arbitrators stating the business address and business or business connection of each and shall designate therein the date, time and place of the hearing of such controversy. The date of such hearing shall not be earlier than seven (7) days from the date of the sending of such notice, unless it shall be claimed in such notice that irreparable injury will result unless there is a speedy determination of such controversy in which case such hearing may be designated to be held earlier than said seven (7) day period.

Within five (5) days after the mailing of such request for arbitration, the party upon whom such request is made shall name two arbitrators in a written notice mailed or delivered to the other party, stating therein the business address and business or business connection of each arbitrator. If either party fails or refuses to name the arbitrators as herein provided or if any arbitrator so named shall fail or refuse to act, or be unable to serve or shall be challenged and others are or another arbitrator qualified and then available to act is not then appointed, others or another arbitrator may be appointed by the other party as the case may be.

No member of the Arbitration Board shall hear or determine any controversy in which he has an interest direct or indirect and any member having such interest shall be disqualified to act.

If the arbitrators or a majority of them are unable to reach a decision, then they, or a majority of them shall immediately select an umpire who shall not be engaged in the motion picture business. In such case the hearing before the umpire shall be at such time and place as the umpire shall designate and shall be had before the umpire alone, the arbitrators not to be permitted to attend the hearing before the umpire. If the arbitrators or a majority of them are unable to agree upon the selection of an umpire, the American Arbitration Association shall be requested to make such selection.

The Arbitration Board shall have general power to determine such dispute or controversy as shall be submitted, to make findings of fact in respect thereof and to direct specific performance of a contract, and/or that the same has been breached in whole or in part, and/or that damages on such account shall be paid. The Board of Arbitration shall have the power only to give force and effect to the provisions of this license agreement and the rights or obligations of the parties thereunder; provided that if after a full hearing of any controversy submitted for arbitration hereunder, the arbitrators or a majority of them are of the opinion that because of unusual circumstances disclosed at such hearing, a strict enforcement of the provisions of this license agreement would impose undue hardship upon one of the parties, the arbitrators or a majority of them may recommend in writing to the parties a settlement of such controversy upon such terms and conditions deemed by the arbitrators fair and just. If

SEVERAL CLAUSES OPTIONAL

Optional clauses in the proposed uniform exhibition contract have to do with arbitration, advertising accessories, admission prices, midnight shows and roadshows. Arbitration would be governed by a written request from the exhibitor and provides for the creation of local boards with equal representation. Following formal request of the exhibitor, the distributor must also sign an agreement before the arbitration section becomes a part of the contract. If the arbitrators fail to settle the dispute, or if either party disagrees with their decision, the controversy shall be deemed withdrawn and then submitted in written form to the proposed new national appeal board.

OPTIONAL PROVISIONS

such settlement is not agreed to by the parties within five (5) days after the receipt of a copy of such recommendation, the controversy shall be deemed withdrawn from the arbitrators and shall be submitted, with a written statement of all of the facts adduced at the hearing before the arbitrators together with all documentary evidence, to the National Appeal Board in New York. The disposition by the National Appeal Board of any such recommendation shall be final and binding upon the parties hereto.

The hearing of any such controversy shall be had before the Arbitration Board in the city wherein is situated the exchange of the Distributor from which the Exhibitor is served, unless the parties agree in writing that such hearing be had in some other place. If either party fails or refuses to submit to arbitration any such claim or controversy, the other party may apply to a United States District Court, or to any other Court, including a court of a state in which such hearing would otherwise not be had, for an order to proceed to arbitrate in which case such hearing shall be had in such place as the court to which such application is made may lawfully direct.

The parties hereto further agree to abide by and forthwith comply with any decision or award of the arbitrators, or a majority of them and consent that any such decision or award shall be enforceable in or by any Court of competent jurisdiction pursuant to the law of such jurisdiction now or hereafter in force.

If the Exhibitor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the award of the arbitrators in respect thereto within 7 days the distributor may at its option suspend the deliveries of the motion pictures provided for in this and in each other existing license agreement between the parties hereto and/or terminate this and each such other license agreement; and upon such termination the aggregate of the license fees of all motion pictures specified in this and any other such license agreement then not exhibited forthwith shall become due and payable by the Exhibitor.

If the Distributor shall fail or refuse to submit to arbitration any such claim or controversy or to abide by and comply with the decision or the award of an Arbitration Board in respect thereto within seven (7) days, the exhibitor may at the option of the Exhibitor terminate this and any other existing license agreement between the parties hereto by mailing a notice to such effect to the Distributor within seven (7) days after such failure or refusal; and the Exhibitor shall have the rights and remedies provided in Clause Second (b) for failure to deliver motion pictures.

Any such termination by either party shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any breach by the other party to this or any other existing agreement between the parties.

Each of the parties hereto, without notice to the other, may apply to any court having jurisdiction to make this agreement to arbitrate a rule or order of such court.

TWENTY-FIRST: The following schedule and all of the written and printed parts thereof are a part of this license:

SCHEDULE

.....

.....

END OF SCHEDULE

In witness whereof ..... the Exhibitor, operating the ..... Theatre, located at ..... in the ..... has

(City and State)

on ..... executed this

(Date)

application, which upon written acceptance thereof by the Distributor shall be deemed to be the license of the said Exhibitor for the exhibition of the motion pictures specified in the Schedule, but only at the said Theatre in accordance with the terms and conditions hereof.

.....

(Exhibitor)

Accepted .....

Date .....

.....

(Distributor)

By .....

OPTIONAL CLAUSES

Advertising Accessories

The Exhibitor agrees to lease from the Distributor or the Distributor's authorized agent for use only in connection with the exhibition of each of the motion pictures exhibited hereunder and agrees not to sublease or sell the following advertising accessories:

Admission Prices

The Exhibitor during the whole of the licensed exhibition period of each of the motion pictures exhibited hereunder agrees to and shall charge for admission to said theatre the following prices:

Evenings: Adults, orchestra—balcony—children.

Matinees: Adults, orchestra—balcony—children.

If during any such period less than said admission prices is charged, the distributor in addition to all other rights hereunder shall have the right to immediately terminate the license of the motion picture then being exhibited, by written notice to such effect to the Exhibitor and upon the giving of such notice, the license of such motion picture shall forthwith terminate and revert to the distributor.

Midnight Shows

The license herein granted for the number of days specified in the schedule shall not include the right of exhibition at any time during said exhibition period prior to six A. M. on the date or first date of exhibition herein provided for unless exhibition prior to six A. M. on said date or first exhibition date is expressly granted in writing.

Roadshows

The Distributor shall have the right to exhibit and/or cause to be exhibited as a "roadshow," at any time prior to the exhibition thereof hereunder, such of the motion pictures licensed hereunder as the distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at theatres at which admission prices for evening performances, during such exhibitions thereof, of not less than one dollar shall be charged for the majority of the orchestra seats, and further provided that, except in the cities of New York and Los Angeles, not more than two of such motion pictures shall be so roadshown.

If any such roadshow exhibition shall be in the city of New York, N. Y., and if the exhibitor's theatre be situated in a territory then served by the Distributor's exchange or exchanges located in said city, the distributor shall have the right to except and exclude from this license any such motion picture (not exceeding in the aggregate two of such motion pictures) so roadshown in said City upon sending written notice to such effect to the Exhibitor not later than eight weeks after the commencement of such roadshow exhibition in such city, provided the distributor shall by like notice except and exclude such motion picture from all other license agreements containing this clause and licensing the exhibition of such motion pictures in such territory. Such exception and exclusion shall not be affected in case the Distributor shall inadvertently omit to send such notice to any of such other exhibitors.

If any such roadshow exhibition shall be in the city of Los Angeles, Cal., and if the exhibitor's theatre be situated in the territory then served by the Distributor's exchange or exchanges located in said city, the distributor shall have the right to except and exclude from this license any such motion picture not exceeding in the aggregate two of such motion pictures) so roadshown in said city, upon the same terms and conditions above provided for the exception and exclusion of motion pictures roadshown in the city of New York.

If and when any such roadshow exhibition (except any roadshow exhibition in New York and/or Los Angeles) shall be in the territory served by the Distributor's exchange or exchanges serving the Exhibitor's theatre, such motion picture so roadshown in such territory shall forthwith be excepted and excluded from this license. The Distributor shall send written notice to such effect, to the Exhibitor within fourteen (14) days after such roadshow exhibition commences.

The Distributor may so exercise such right to except and exclude any such motion picture from time to time, in the respective territories, as above defined, in the United States. Any motion picture so roadshown in any place in the United States, and not excepted and excluded from this license as aforesaid, shall not be deemed available for exhibition hereunder until after the completion of such roadshowing of such motion picture in the United States, and such motion picture shall be exhibited hereunder as and when available.

For each motion picture that the Distributor shall except and exclude, as aforesaid, the Exhibitor is hereby granted the option to except and exclude from this license (in addition to those which may be excluded as provided in Clauses Fifteenth and Seventeenth) one of the other motion pictures licensed hereunder, but only if the Exhibitor shall give to the Distributor written notice to such effect not later than fourteen days before the date fixed for the exhibition hereunder of such other motion picture. The Distributor may exhibit and/or license the exhibition of any and all motion pictures excepted and excluded from this license by the Distributor and/or the Exhibitor, as aforesaid, when and where desired by the Distributor, free from all claims of the Exhibitor in respect thereof and the license of each thereof shall forthwith upon exclusion as hereinbefore provided terminate and revert to the Distributor.

To Open Quittner-Paramount Trial in New York This Week

The damage suit for $5,100,000 brought by Joseph E. Quittner, exhibitor of Middletown, N. Y., against Paramount-Publix, will be heard late this week in the United States district court in New York. Disposition of a previous suit on the federal court calendar set the Quittner proceedings back several days.

LAEMMLE SAYS NO ON EXCLUSIVE PLAN

Occupying a full page in the latest issue of Universal Weekly, company house organ, Carl Laemmle, president, briefly but emphatically stated Universal's policy toward exclusive runs by a definite "No." The statement in full said: "In answer to the question whether Universal intends to sell pictures exclusively to any one theatre in any one territory, my answer is No!—Carl Laemmle."

Mr. Laemmle said later: "No substitute can ever be found for the value which accrues to a picture by giving it the widest possible distribution in the greatest number of theatres."

Death of Lefcourt Does Not Affect Remington Firm

The sudden death from heart disease in New York last Sunday of Abraham E. Lefcourt, one of the country's largest builders of skyscrapers and a real estate operator, will not affect the production activity of Remington Pictures, of which Mr. Lefcourt was president. Executive changes may occur later, it is understood.

The realty holdings of Mr. Lefcourt, who was 55, were estimated at more than $100,000,000 in 1928, and he was considered one of the largest property owners in midtown New York, where most of his massive office buildings were erected. Mr. Lefcourt was financial backer of Pioneer Film at the time that M. H. Hoffman was its active head.

RCA Victor Introduces New Fidelity Equipment

The RCA Victor Company has announced the development and introduction of a device known as the Highest Fidelity Photophone sound reproducing equipment for theatres and auditoriums of all sizes. The development is described by the company as an entirely new sound head that utilizes a rotating drum instead of a gate.

The existing all AC operated equipment is noted as the basis of the design for the new device. Four types of equipment have been designed: the Super size, for theatres seating from 2,500 to 4,000; Small size, 1,400 to 2,500 seats; Small size, 600 to 1,400 seats, and Special size, up to 600 seats.

Pathe Exchange Shows Net Of $30,845 for Nine Months

Pathe Exchange, Inc., and subisidary companies report net profit of $30,845.94 for the nine months ended October 1, 1932, and $28,699.54 net profit for the 13 weeks ended October 1, according to a consolidated statement of profit and loss issued this week.

Gross sales and rentals for the 13 weeks were $95,741.58, and for the longer period $378,853.30. Cost of sales and rentals for the two periods were $71,153.91 and $269,814.26 respectively, resulting in net operating income of $24,587.67 and $109,039.04. Total net income for the periods reached $135,437.97 and $425,623.53.



COMES A PICTURE GOD-MARKED
WITH THE SIGN OF GREATNES



THE CONQUEROR

RICHARD DIX ANN

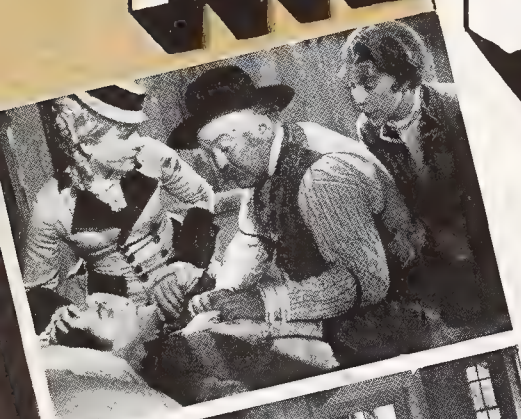
with

EDNA MAY OLIVER

GUY KIBBEE

Donald Cook
Marilyn Knowlden
"Skeets" Gallagher
Julie Haydon
Walter Walker
Harry Holman
Wally Albright
Jason Robards

Directed by WILLIAM WELLMAN from the story by Howard Estabrook









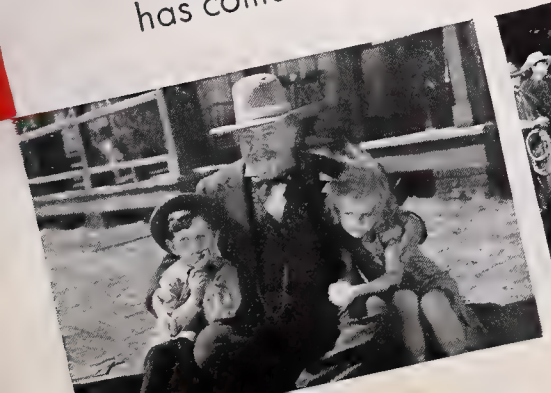




HARDING CONQUERORS

LOVE MADE THEM CONQUERORS! . . .

Wars!...Panics!...Heartaches!...Heartbreaks! ...Such were the fires that forged the steel for their swords and their plows...for they came with Conquerors' blood in their veins and banners of courage flying! Out of their hearts flamed the faith of a dauntless nation ...and out of the thunderous hours they lived has come a drama deep as human passion!









A soul-stirring romance rolling across the screen in mighty heart-beats . . . America's story, its saga of courage, written eternally in the cities, the fields, the mountains...star-spangled with the faith of a great people.

DESTINED TO TAKE ITS PLACE AMONG THE GREAT ATTRACTIONS OF ALL TIME . . . . .

Proudly Presented by

RKO-RADIO

DAVID O. SELZNICK

Executive Producer



RKO Radio PICTURES

Warner Financial Year Is Reviewed

(Continued from page 22)

419; amortization and depreciation of all properties, $9,300,545; interest and discount expense, $6,181,006; provision for investments in affiliated companies, $373,562; and provisions for losses of companies in equity receivership, $327,651; total, $37,455,185. This is equal to a net loss of $14,409,667, before minority interests' share of profits and before $2,870,503 profit on redemption of debentures and bonds of subsidiaries. After preferred dividends and loss on capital assets and bond and note discount, total deficit was $12,078,665.

Consolidated income account for year ended Aug. 27, 1932, compares with 1931, 1930 and 1929 as follows:

	†Year end Aug 27'32	Year end Aug 29'31	Year end Aug 30'30	Year end Aug 31'29
Net bef chgs.	$23,045,518	$36,371,383	$52,340,301	$31,248,270
Amrt & depr.	30,572,965	38,157,974	37,036,851	12,134,056
Int&misc chgs.	6,882,221	7,202,987	5,674,179	2,591,930
Spec adjust..	.....	.....	1,409,294	.....
Fed taxes....	.....	21,551	1,125,000	2,288,200
Loss	$14,409,668	$9,011,129	‡$7,094,977	‡14,234,084
Other inc....	315,784	1,184,027	*217,554	*602,623
Loss	$14,093,884	$7,827,102	‡$7,312,531	‡14,836,707
Minority int..	1,170	91,503	237,910	322,079
Net loss....	$14,095,054	$7,918,605	‡$7,074,621	‡14,514,628
Pfd divs.....	198,481	396,962	402,740	761,672
Com divs.....	.....	.....	8,080,380	2,127,505
Deficit	$14,293,535	$8,315,567	$1,408,499	‡11,625,450
P & L deficit.	12,078,665	¶223,747	¶11,027,379	¶12,435,878

*Equity in undistributed earnings of affiliated companies. †Excluding Skouras Bros. Enterprises, Inc., and St. Louis Amusement Co. and their subsidiaries. ‡Profit. §Surplus. ¶Surplus.

Consolidated balance sheet of Warner Bros. Pictures, Inc., and subsidiaries as of Aug. 27, 1932, compares as follows:

ASSETS.

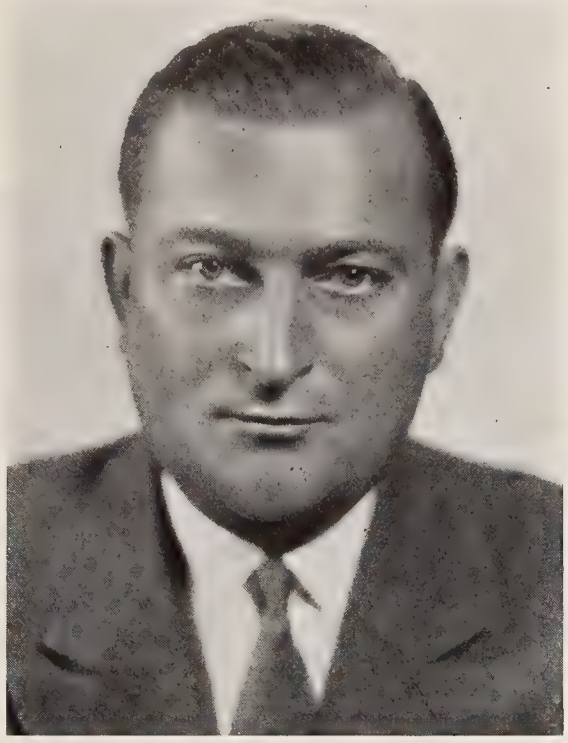
	Aug 27'32	Aug 29'31	Aug 30'30	Aug 31'29
*R. E., bldgs, lsehlds eq, etc.	151,833,528	165,163,673	163,767,356	110,870,822
Cash	2,928,645	3,767,088	5,133,337	4,746,571
Notes, drfts & accepts rec.	157,692	397,049	1,162,653	‡1,492,632
Accts rec, etc.	1,352,454	3,129,927	4,886,883	3,714,859
Prod & roy adv	26,928	535,450	612,809	121,900
Inventories....	9,442,645	16,554,210	29,511,402	24,025,241
Rts & scen.	995,901	1,397,486	1,191,207	846,019
Mtgs rec....	326,616	181,611	668,604	765,833
Dep. to sec contr, etc...	1,833,840	2,387,027	2,501,251	1,964,517
Invest & adv	3,784,195	8,291,666	8,423,546	6,640,014
Dec chgs.....	1,347,640	3,333,840	3,908,399	3,818,974
Goodwill.....	8,695,675	8,718,425	8,417,997	8,181,672
Total.....	$182,727,759	213,857,452	230,185,444	167,189,024

LIABILITIES.

Pfd stock....	¶$5,670,885	.....	.....	.....
Cap stock....	.....	a88,621,964	a87,848,550	a61,176,112
Com stock....	†19,006,722	.....	.....	.....
Mtg. & fund debt.....	96,922,501	104,898,927	105,573,485	70,023,622
Notes payable	838,337	2,376,693	2,902,098	7,057,736
Accts pay & sndry accrls	9,791,473	8,517,783	12,611,836	6,964,809
Purch mon ob	768,762	1,453,435	2,216,196	304,055
Pref div pay.	.....	99,240	.....	.....
Due affl cos..	197,019	72,171	77,454	93,095
Roy pay.....	980,858	768,410	958,422	675,161
Fed tax res	.....	.....	1,153,000	2,441,200
Res for prm on dbs, etc.	.....	2,706,776	144,052	.....
Contingent res	860,164	.....	.....	.....
Adv. pay film dep, etc....	330,145	657,674	1,323,103	1,096,671
Prop cap stk & surplus of subs appl to min stkhldrs	841,848	1,114,449	1,827,385	4,459,351
Deferred inc..	908,296	325,792	.....	.....
§Remit from fr cos.....	188,078	238,316	1,031,984	461,541
Contract oblig.	1,175,852	1,782,075	1,490,500	.....
Cap surplus.	56,325,484	.....	.....	.....
Def fr oper.	12,078,665	b223,747	b11,027,379	b12,435,873
Total.....	182,727,759	213,857,452	230,185,444	167,189,024

*After depreciation and amortization. †Represented by 3,801,344 no-par shares. ‡Notes receivable only. §Remittances from foreign subsidiaries held in abeyance. ¶Represented by 103,107 no-par shares. a Combined preferred and common stock. b Earned surplus.

Will Assist Kent



JOHN D. CLARK

Clark Appointed Kent's Assistant

John D. Clark, for many years western division sales manager for Paramount-Publix, has been appointed by Sidney R. Kent, president of Fox Film, as his personal assistant. Mr. Clark began as a Paramount salesman in Philadelphia, and was later appointed to the managership of the Philadelphia office. He was subsequently named special sales representative and 10 years ago was promoted to sales manager in charge of sales west of the Mississippi.

Tom Bailey, formerly district sales manager for Paramount in New England, has been appointed Fox special representative.

CAPITAL SURPLUS AS AT AUGUST 27, 1932.

Capital surplus arising from stating the common stock of the company at $5 per share, as authorized by the stockholders on December 14, 1931.....		$63,945,035.00
Add—Capital surplus in respect of 130 shares of common stock subsequently issued (excess over $5 per share).....		5,263.61
		$63,950,774.61
Deduct—Appropriations authorized by the board of directors in respect of the following:		
Investments in and advances to subsidiary companies in equity receivership	$1,206,559.85	
Investments in and advances to affliated companies	1,170,361.61	
Investments in participation of profits, license rights, etc.....	868,670.26	
Miscellaneous investments and advances	316,611.50	
Properties owned & equipment, including architects' fees and carrying charges amounting to $681,410.69, capitalized to August 27, 1932 in respect of properties acquired for construction purposes	3,129,011.90	
Properties leased and equipment	504,884.05	
Prepaid royalties of the radio division	528,690.88	
		7,624,793.05
Capital surplus, August 27, 1932, carried to balance sheet		$56,325,484.56

Production Costs Cut 15 Per Cent

by FRANCIS L. BURT
Washington Correspondent

An increase of 1.3 per cent in the number of motion pictures produced last year, but a decrease of 16 per cent in cost as compared with 1929 is shown by the United States Census Bureau in a preliminary report on the motion picture industry.

Total costs of production declined 17.6 per cent, it is reported, from $184,102,419 in 1929, date of the previous census, to $151,765,513 in 1931. Of this decline of $32,337,000, the figures disclose, $22,066,000 was in the production of negatives, which dropped from $128,496,710 to $106,429,997.

The number of studios and laboratories reporting for last year was 137 against 142 in 1929, a drop of 3.5 per cent. Employment dropped from an average of 19,602 in 1929 to 14,547 in 1931, or 25.8 per cent, whole compensation dropped from $85,027,612 to $69,889,497, or 17.8 per cent. Payments for contract work declined from $11,311,716 to $11,024,493, or 2.5 per cent, while the cost of materials, fuel and purchased electric energy declined from $38,441,025 to $31,543.048, or 17.9 per cent.

Statistics on production compiled by the bureau show an output last year of 1,220 theatrical films valued at $99,741,373 against 1,204 valued at $118,716,041 in 1929; news films valued at $3,422,129 against $6,152,286; advertising pictures valued at $2,873,998 against $3,377,292, and educational films valued at $392,497 against $251,091. The "theatrical" films are not all full length features.

Laboratory work included positive films costing $12,507,981 against $10,646,094 in 1929 and $14,020,012 against $21,104,878 received for work done for others; the value of other work done was $2,621,419 against $1,643,395, and receipts for use of studio facilities were $1,457,424 against $4,338,282.

Jacobson to Do Production Work

When Carl Laemmle returns to Universal City next week, he will take with him Sam B. Jacobson, "U's" newsreel editor who will engage in feature production work at Universal City. Mr. Jacobson started his reel duties November 23, 1929, with Graham McNamee as the "Talking Reporter." He began as a publicity man at Universal City. During his last year there he produced 12 single-reelers.

Mr. Jacobson's post will be filled by Allyn Butterfield, who has had 12 years' training in newsreel editorial work, three under Mr. Jacobson. He will be assisted by Linn Bonner and Henry Clay Bate.

Bickerton, Jr., on Advisory Board

Joseph P. Bickerton, Jr., well known attorney and producer, has been elected a member of the advisory board of the Chemical Bank and Trust Company's Times Square office in New York.

HELL-BENT *for your*



12

Chapters of Terrific Thrills and Mystery!

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AN ADVENTURE SERIAL

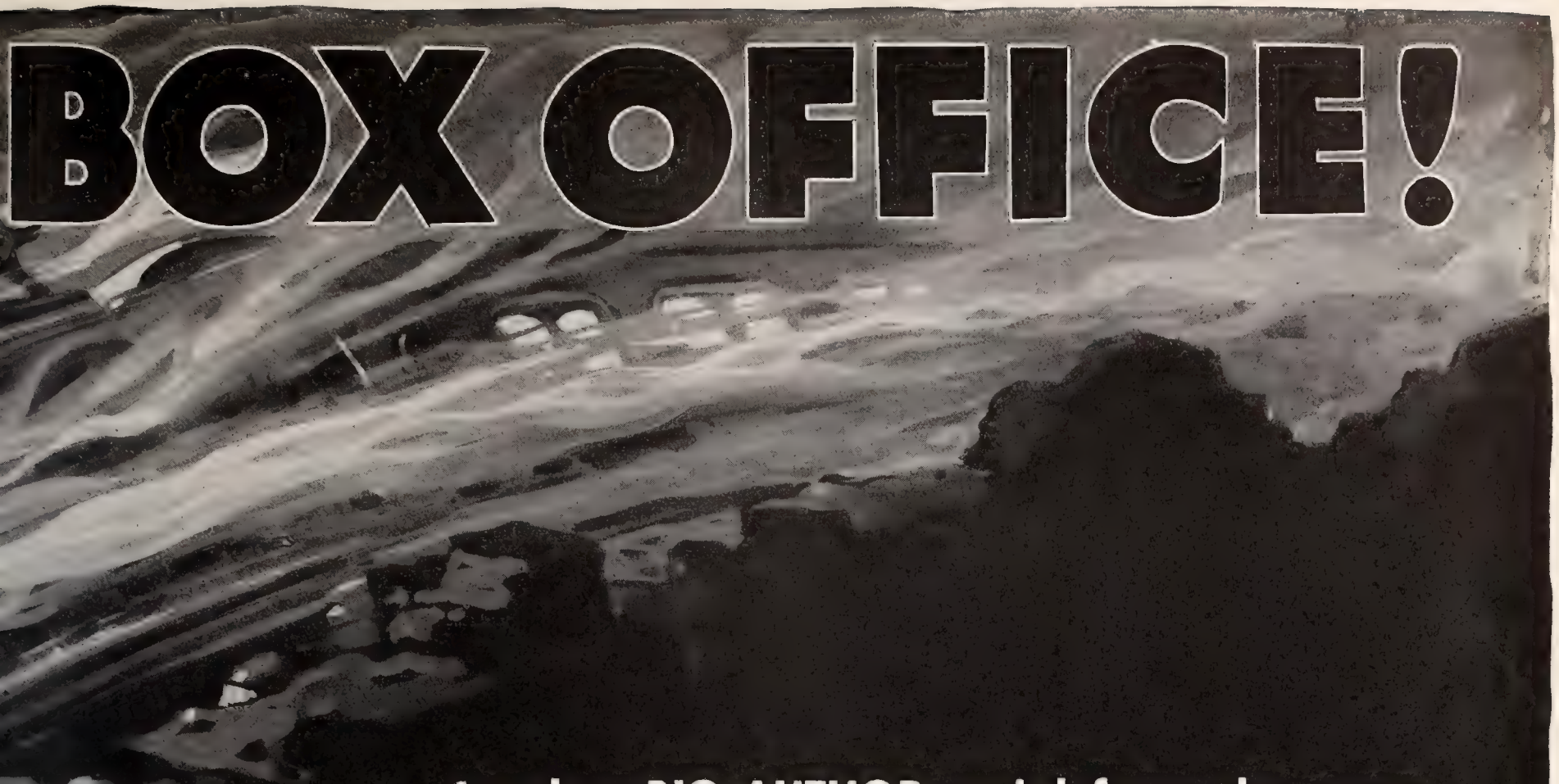
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BOX OFFICE!



. Another BIG-AUTHOR serial from the same studios that gave you Peter B. Kyne's "Heroes of the West" and Talbot Mundy's "Jungle Mystery". . . Terrifically fast, tremendously thrilling, and packed tight with the sort of mystery that only the touch of a master writer can give!

•

With FRANK ALBERTSON, ERNIE NEVERS (the All-America football hero), Cecilia Parker, Caryl Lincoln. Directed by Henry Macrae. Based on a story by

SIR ARTHUR CONAN DOYLE

SPECIAL

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Central Park

(First National)

Comedy-Melodrama

A cruel zoo keeper, a hungry boy and an equally hungry girl who meet and fall in love, a nearly blind policeman, an escaped lion and an escaped lunatic, society swells, gangsters, the glamour of a big charity ball in the famous Casino, a sensational holdup, hot dog concessionaires, platoons of motor cops, squads of screaming motorcycles and an electrifying old-time "chase" in which almost everybody joins, a couple of killings and all the color of New York's renowned playground—these are the personalities, incidents and locale that go to make up "Central Park."

They turn a five and ten-cent yarn, that more than once seems bound for nowhere, into a farcical comedy melodrama giving it romance, drama, pathos, thrills, terror, suspense and novelty that swept a preview audience into gales of laughter. And when they weren't bubbling over with glee, they were intrigued by its romance, stirred by its drama, thrills and terror, and impressed by its human interest. On top of it all they seemed to be amazed that such a hodge-podge yarn could turn eventually into such a coherent story. It didn't seem to make any difference to them that both the lion and the lunatic got lost in the shuffle. They seemed to be enjoying a film that was neither sophisticated nor a burlesque, but surely was entertainment.

You will note that the running time is exceedingly short, which might indicate it was intended for straight program purposes. But the finished product gives the producing company something in the line of startlingly different entertainment. Maybe the cast doesn't feature any outstanding names that only need to be placed in the marquee to attract capacity houses, but where there is so much of all kinds of entertainment that average audiences appreciate that failing should make but little difference.

"Central Park" is no mean title. And such names as Blondell, Ford, Kibbee, Walthall and Armetta are well known enough to catch the fancy of theatre goers. More important than either, however, is the entertainment that is in the production. All of it crammed into 55 minutes' running time goes to make up a feature that properly sold to your patrons should bring the adults of both sexes in droves and provide the youngsters with a carnival of fun.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by John Adolfi. Screen play by Ward Morehouse and Earl Baldwin. Photographed by Sid Hickox. Release date, Dec. 10, 1932. Running time, 55 Minutes.

CAST

Dot	Joan Blondell
Rick	Wallace Ford
Charlie	Guy Kibbee
Eby	Henry B. Walthall
Vivian	Patricia Ellis
Sgt. Riley	Spencer Charters
Smiley	John Wray
Nick	Harold Huber
Luke	Charles Sellon
Hot Dog Merchant	Henry Armetta
Barney	William Pawley

Also in the cast in bit parts for which the company gives no character credits are: Holmes Herbert, Willard Robertson, Harry Holman, Wade Boteler, Ed. LeSaint, Irving Bacon, William Davidson, George Collins, Lee Shumway, Harry Seymour and Jack Carlisle.

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Uptown New York

(World Wide)

Dramatic Comedy

In this semi-dramatic romance, human interest, made more vivid by clever Jack Oakie comedy in which he is ably aided by George Cooper, Henry Armetta and Lee Moran, is the outstanding feature. A double-edged romance is the underlying idea. Dr. Max Silver is in love with Pat, but does not dare marry outside the fold of his own race. Yet he always wants the girl. Oakie, dumb about love but smartly ambitious about his penny-in-the-slot gum-machine business, finally wakes up to the fact that the girl means everything in the world to him.

At times, when the story tends to become too dramatic, the Oakie-Cooper-Armetta comedy lifts the suspense and starts the yarn off on a new task. Thus while retaining all the value of its dramatic moments, it forces the natural comedy which audiences expect from Oakie to stand out in startling contrast and give the picture that angle of human interest that is so much appreciated in screen romances.

Clever direction, in which the expert handling of characters, sequences and dialogue stands out prominently, adds to the interest and gives the various phases of the picture a novel and easily understood coherence.

The manner in which the romantic triangle is presented is quite unusual. It is evident that the romance between Dr. Silver and Pat is honest, and while audiences may figure that after he has married another girl he should forget the first, that angle is necessary in order to strengthen the relation between Oakie and Pat. The fact that the girl is so infatuated with the Doctor while Jack is trying so hard to be worthy of her and win her affections gives the story suspense, even after they are married, and when Dr. Silver performs an operation that fixes up her broken spine the audience is given another angle to consider.

For straight showmanship purposes, it seems that the title "Uptown New York" is foreign to the theme. Nevertheless, there is a certain glamour that should stimulate the curiosity of theatre-goers.

But probably the most effective way of capturing their interest will be through an advance campaign that stresses the cast names, with plenty of emphasis being placed upon Jack Oakie. His rising popularity should not be overlooked. Follow this line with angles that bring out the romance, drama and novel comedy. Remember that the recent World Wide releases, "The Crooked Circle" and "False Faces," have been better than ordinary entertainment and that this picture is in the same class.—McCarthy, Hollywood.

Produced by KBS for World Wide and distributed by Educational. Story by Vina Delmar. Continuity and adaptation by Warren Duff. Photographed by Norbert Brodine. Directed by Victor Schertzinger. Release date, Nov. 27, 1932. Running time, 74 minutes.

CAST

Eddie	Jack Oakie
Pat	Shirley Grey
Max	Leon Waycoff
Al	George Cooper
Hotel clerk	Lee Moran
Papa Silver	Alexander Carr
Slot machine king	Raymond Hatton
Restaurant keeper	Henry Armetta

The Conquerors

(RKO Radio)

Romantic Drama

From either viewpoint, the story it tells, or the way in which it is acted, "The Conquerors" is timely, valuable and unusual. In one great sweep it touches the low and high spots of American history from the time this country embarked on the building of the western empire. Against a background that seems to be based on the premise, "America can and will," it is full of dramatic punches.

"The Conquerors" shows off Richard Dix and Ann Harding to better advantage than any others of their latest pictures. The same may be said of Guy Kibbee and Edna May Oliver, a pair whom your audiences should do plenty of talking about as they leave the theatre.

The history of the United States, to which is added the Dix-Harding romance, with Dix occupying a dual role, is the theme. The early pioneers across the Alleghanies, the building of the railroads, the wars, the panics, great personalities and great events, great inventions all follow in sequence. Coming right down to modern times, treating men and events that are familiar to all but the youngest children, such as the World War and our part in it, the troops coming home, the after-war depression—a scene handled with graphic effect as the stock market rises amazingly, and then the crash.

While to some there may seem to be a too liberal use of stock and newsreel shots, the events which these sequences treat add greatly to the glamour. The way in which they have been fitted into the complete picture forces them to tell much of the story by using actualities to emphasize the plot.

"The Conquerors" is full of timely, interest-creating situations that make an easy task of building a real advance campaign. Once get over the idea that here is a vivid, romantic story of ourselves and the rest should be easy. The possibilities for sensational tieups with school, patriotic organization, civic group, merchant, and so on, are unlimited. It is that kind of picture that gives you every right to go to the mayor or governor and ask him to issue a proclamation urging the citizens to see it.

The selling of this picture to patrons will be mainly a local issue. If you think you are a showman, "The Conqueror" is the kind of box

office material that will give you every opportunity to demonstrate your belief.

It has the stuff to give America a new grip on itself. It also has the stuff to make new box office records. Get your patrons to appreciate the first point and their interest will take good care of the second.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, David O. Selznick. Directed by William A. Wellman. From the story by Howard Estabrook. Screen play by Robert Lord. Musical director, Max Steiner. Art director, Carroll Clark. Sound recordist, John Tribby. Film editor, William Hamilton. Cameraman, Edward Cronjager. Assistant directors, James Anderson and D. M. Zimmer. Release date, Nov. 18, 1932. Running time, 80 minutes.

CAST

Roger Standish	Richard Dix
Caroline Ogden Standish	Ann Harding
Matilda Blake	Edna May Oliver
Dr. Daniel Blake	Guy Kibbee
Warren Lennox	Donald Cook
Benson	Richard "Skeets" Gallagher
Mr. Ogden	Walter Walker
One of the twins	Wally Albright
One of the twins	Marilyn Knowlden
Frances Standish	Julie Haydon
Stubby	Harry Holman
Lane	Jason Robards

Manhattan Tower

(Remington)

Drama

Modeled basically on the theme wherein the lives and activities of numbers of people center in one location with occasionally dramatic interludes, "Manhattan Tower" carries that idea over into the realm of the skyscraper office building.

The action remains in its entirety within the confines of the building, and direction has employed with rather telling effect the technique of the long angled shot from various unusual perspectives much in the manner of the European production. It serves nicely here to create an impression of massiveness, the power of brick and steel and the continuity of the related bits of action taking place on various floors.

The production is entertaining, having its touch of romance, its bit of comedy, its rather straightforward drama, and it is performed with reasonable effectiveness, even though the work lacks complete finish in certain instances.

The exhibitor, in his effort to sell the picture to his public, lacks the advantage of strong box office names though several of the players are known to be dependable performers. The best marquee names to be found in the cast are Mary Brian, Irene Rich, James Hall and Hale Hamilton. The showman, then, must rely for the most part on the type of story, its unusual and exclusive setting and the dramatic situations.

In the building, and the story, are Miss Brian, private secretary to Clay Clement, stock market gambler with the money of his firm; Hall, electrician working in the building's plant, her sweetheart; Miss Rich, estranged wife of Clement, seeking a divorce; Hamilton, attorney, in love with Miss Rich, and urging her to get that divorce. In a rushing series of events which cover a period of only a few hours during the business day, Miss Brian draws the savings of herself and Hall, giving it to Clement to invest, Miss Rich has a final scene with her husband, Hamilton by an appeal saves large deposits about to be withdrawn from the important banking institution which occupies the street floor of the building.

Hamilton's secretary, overhearing and misconstruing a statement made within the private office, rushes downstairs spreading the word of a run on the bank. High above, Miss Brian asks Clement to return her money. He refuses. Hall arrives on the scene and the fight which follows results in Clement's plunge through a window to his death in the street far below, thus straightening what appeared to be a highly tangled situation.

The brief idea of the story's content should indicate to the exhibitor the manner in which he may draw the attention of his patronage. The thought of the teeming life, drama, death and comedy which daily goes on within the walls of any huge office structure should certainly suggest innumerable angles for a hard hitting campaign, which in turn should bring a reasonably satisfactory result at the box office. There's nothing here for children.—Aaronson, New York.

Produced and distributed by Remington Pictures. Directed by Frank Strayer. Story by David Hempstead. Adaptation and Dialogue by Norman Houston. Edited by Harry Reynolds. Photographed by Ira Morgan. Sound recording by Earl Crain. Release date, December 1, 1932. Running time, 67 minutes.

CAST

Mary Harper	Mary Brian
Ann Burns	Irene Rich
Jimmy Duncan	James Hall
David Witman	Hale Hamilton
Marge Lyon	Noel Francis
Kenneth Burns	Clay Clement
Miss Wood	Mydia Westman
Mr. Hoyt	Jed Prouty
Crane Eaton	Billy Dooley
Mr. Ramsay	Wade Boteler

No More Orchids

(Columbia)

Gay Drama

This rather gay domestic drama is made romantic by the rich girl, Carole Lombard, who wants to marry the poor boy, Lyle Talbot; whimsically comic by the ultra-modern and very young but white-haired Louise Closser Hale and the good fellow, pal-father, Walter Connolly; dramatic by the crabbed C. Aubrey Smith, who wants his granddaughter to marry a prince and also refuses to loan her father the money that would save his bank from crashing. All of it is made more punchy by some exceptionally clever and well delivered dialogue.

Colorful in story and elaborately mounted, it is probably a feature that will appeal more strongly to women than to men. At the same time, it may be too deep for any but the older youngsters.

Starting when Anne falls for Tony, only to have that boy rebuff her, the story provides some zippy fun aboard an ocean liner bound for New York. Home, the girl tells her hopes to her father, who is more of a pal than a dad. Aided by Grandma, he tries to bring the youngsters together. Offsetting their efforts is Uncle Cedric, who controls the money bags and has his heart set on Anne wedding a titled foreigner. An odd angle enters into the story, as Bill's business associates urge him to appeal to Cedric for funds to save their bank from crashing. The suspense is heightened as Anne tells Cedric she doesn't want to marry the prince, but when he threatens ruin for her father she agrees to it. Before the marriage can come off, however, Bill and Grandma lure Anne off to their country house where she is joined to Tony and her father, gay to the end, flies off to crash against a mountain, knowing that his insurance policies will take care of the bank as well as Anne.

While the rich girl-poor boy plot is far from new, there is a line of novelty and suspense in "No More Orchids" that gives its presentation here a unique freshness. The picture can be sold as catch entertainment. The lack of big star names does not hurt it any. The many gowns that Carole Lombard wears make it possible to stage a fashion show in connection with the feature. Also the angle of inquiring who is the best dressed actress on the screen should help to boost the feminine interest.

Go after matinee business strongly. Get the women enthusiastic about it and they should do the kind of talking that will take care of night business.—McCarthy, Hollywood.

Produced and distributed by Columbia. Story by Grace Perkins. Screen play by Gertrude Purcell. Adaptation by Keene Thompson. Directed by Walter Lang. Photographed by Joseph August. Release date, November 25, 1932. Running time, 74 minutes.

CAST

Anne Holt	Carole Lambard
Bill Holt	Walter Connolly
Grandma	Louise Closser Hale
Tony	Lyle Talbot
Dick	Allen Vincent
Rita	Ruthelma Stevens
Cedric	C. Aubrey Smith
Burkhart	William V. Mong
Merriwell	Charles Mailes
Prince Carlos	Jameson Thomas
Modiste	Harold Minjir
Holmes	Sidney Bracey
Captain	Ed. LeSaint

You Said A Mouthful

(First National)

Comedy

Exciting comedy, dished up in hectic fashion that should tickle the funny bones of any kind of audience, is the keynote of this newest Joe E. Brown jamboree. It is full of those things in action and dialogue that first provoke broad grins and then turn loose gales of laughter. Also included is a lot of the typical Joe E. Brown type of romance, plenty of suspense and the delineation of an ocean marathon swim that presents novel underwater photography.

Brown is ably assisted by Farina of original "Our Gang" fame and Harry Gribbon. Romance is provided by Ginger Rogers. In the three ramifications which the plot permits—first, the office gang headed by Gribbon egging Brown on to the most preposterous ambitions; second, the discovery that Brown's million dollar inheritance amounts to only $5.80, and lastly the preparations for and the running of the great Catalina Island Channel swim give Brown every opportunity to demonstrate the kind of comedy in which patrons best like him.

The real fun starts when Brown and Farina embark for Catalina to get jobs as bus boys. Mistaken for a world champion swimmer, but deadly afraid of any kind of water, he is received as hero as his name (Holt) is the same as that of the favorite swimmer.

Disregarding all the folishness before the swim, in which Ginger Rogers makes him her hero, the race starts with Brown clad in what he thinks is a non-sinkable bathing suit which he has invented. Then the race. Sometimes swimming, sometimes walking along the bottom of the ocean, towed at blinding speed by a shark, he's seized with panic as he finds out that he is not wearing the nonsinkable suit. Finally comes the dash to victory after running into a mess of seaweed.

Brown in the role of an innocent fakir is continually "on the spot." Trapped into an exhibition of speedy aqua-planing, this sequence has Joe doing tricks that the most expert riders never dreamed of. As a great lover, he opens the doors wide for torrents of laughter.

With the title, "You Said a Mouthful," as a basis, there should be no difficulty in creating a campaign of fun and foolishness that should intrigue the curiosity of every kind of patron. The adults who want a good laugh will get a mouthful out of this one and it should be just what you want to show to the youngsters.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Lloyd Bacon. Original story by William B. Dover. Screen play by Robert Lord and Bolton Mallory. Photographed by Richard Towers. Release date, Nov. 26, 1932. Running time, 72 minutes.

CAST

Joe Holt	Joe E. Brown
Alice	Ginger Rogers
Ed Dover	Preston S. Foster
Cora	Sheila Terry
Sam	Farina
Champion Swimmer	Guinn Williams
Armstrong	Oscar Apfel
Harry Daniels	Harry Gribbon
Dr. Vorse	Edwin Maxwell
Tom Brandon	Walter Walker
Colby	William Burress
Announcer	Harry Seymour
Messenger boy	James Eagles
Elliott	Arthur Byron
Armstrong's secretary	Mia Marvin

From Kashmir to the Khyber

(Fox)

Unusual

Carrying the audience into far-flung places on the globe, the Magic Carpet series of Fox has recorded with remarkable selective valuation salient features of a little-known life in a manner which brings it to America in sharp relief. In this particular subject, the camera roves about the frontier of India, picturing caravans of mules and camels moving across wild, rolling country infested with brigands, and at the same time stunning in its panoramic sweep. Ably has the camera recorded the scene, and interesting are the pictures of England's famed native India Army and the regiments of Tommy Atkins stationed there. A notable subject.—Running time, 9 minutes.

It will Mesmerize all

MORAN and MACK Sennett's

The two Black Crows

in



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STAR NAMES!

LAUGHS!

THRILLS!

ROMANCE!

BEAUTIFUL GIRLS!

WORLD WIDE Pictures

your B.O. troubles away!

MACK HOTIZED PA

A laugh 'symphony in Black' that will keep you out of the Red.



with

ERNEST TORRENCE
WALLACE FORD
MARIA ALBA
CHARLIE MURRAY
MARJORIE BEEBE

HOKUM!

HOT ZIGGITY MAN IT SHO' GOT EVERYTHING!

WORLD WIDE Pictures

THEATRE RECEIPTS

Theatre receipts for the calendar week ended November 12, 1932, from 105 houses in 18 major cities totaled $1,369,017. The total for the preceding calendar week, ended November 5, was reported erroneously last week, the correct figure for 113 theatres in 19 cities having been $1,456,636. A decrease of $87,619 is therefore indicated this week in comparison with the previous week's total. During the later period four new low individual house records were established, while no new high figures were noted. This compares with three new "lows" and no new "highs" for the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	30c-75c	"Air Mail" (U.)	23,500	"Washington Merry-Go-Round" (Col.)	22,500	High 12-5 "Frankenstein"	27,000
							Low 3-25-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"The Crooked Circle" (World Wide)	24,500	"That's My Boy" (Col.)	23,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,200	25c-55c	"Red Dust" (MGM)	22,000	"Smilin' Through" (MGM)	21,000	High 1-24 "Hell's Angels"	32,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	25c-55c	"Red Dust" (MGM)	23,500	"Smilin' Through" (MGM)	22,000	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Three on a Match" (F. N.)	38,500	"Trouble in Paradise" (Para.)	37,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Rackety Rax" (Fox)	17,000	"The Crash" (F. N.)	16,000	.....	
Uptown	2,000	25c-60c	"Rackety Rax" (Fox)	14,000	"The Crash" (F. N.)	13,000	High 5-14-32 "The Miricle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Red Dust" (MGM)	23,100	"Six Hours to Live" (Fox)	18,000	High 3-28 "My Past"	39,500
							Low 8-27-32 "Devil and the Deep"	15,000
Century	3,000	25c-35c	"Mr. Robinson Crusoe" (U.A.)	6,900	"Chandu, the Magician" (Fox)	6,100	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Great Lakes	3,000	30c-65c	"Bill of Divorcement" (Radio)	10,000	"Rain" (U. A.) (4 days)	12,300	High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-55c	"Blessed Event" (W. B.)	9,200	"Hot Saturday" (Para.)	10,000	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"Washington Merry-Go-Round" (Col.)	9,500	"By Whose Hand?" (Col.)	8,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Trouble in Paradise" (Para.) (35c-68c)	33,000	"Red Dust" (MGM)	39,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-75c	"Smilin' Through" (MGM) (3rd week-4 days) (35c-68c)	4,700	"Smilin' Through" (MGM) (2nd week)	18,500	High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-75c	"Red Dust" (MGM) (35c-68c)	30,000	"Hot Saturday" (Para.)	18,500	High 3-7 "My Past"	46,750
							Low 10-27-32 "Six Hours to Live"	18,000
Palace	2,509	35c-75c	"Air Mail" (U.)	22,000	"Bill of Divorcement" (Radio)	22,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"Hell's Highway" (Radio)	15,000	"Once in a Lifetime" (U.)	16,500	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-75c	"Rain" (U. A.) (3rd week-3 days) (35c-68c)	2,500	"Rain" (U. A.) (2nd week)	9,000	High 3-21 "City Lights"	46,562
							Low 6-18-32 "The Tenderfoot"	9,000
Cleveland								
Allen	3,300	25c-50c	"Rain" (U. A.)	16,000	"Smilin' Through" (MGM)	18,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Hippodrome	3,800	25c-35c	"Madison Square Garden" (Para.)	5,000	"Age of Consent" (Radio)	5,600	.....	
RKO Palace	3,100	25c-60c	"Bill of Divorcement" (Radio)	20,000	"Washington Merry-Go-Round" (Col.) (25c-65c)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 9-17-32 "Okay America"	18,000
State	3,400	25c-60c	"Pack Up Your Troubles" (MGM)	19,000	"Night After Night" (Para.)	18,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c-35c	"Downstairs" (MGM)	3,850	"Divorce in the Family" (MGM)	3,800	.....	
Warner's Lake	800	15c-50c	"Scarlet Dawn" (W. B.) (6 days)	2,800	"Three on a Match" (F. N.)	4,100	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denham	1,700	15c-25c	"False Faces" (World Wide)	3,500	.....		.....	
Denver	2,500	25c-50c	"Red Dust" (MGM)	9,500	"Smilin' Through" (MGM)	10,000	High 8-8 "Politics"	25,000
							Low 10-13-32 "The Phantom President"	9,000
Huffman's Rialto	900	20c-40c	"Thirteen Women" (Radio) (3 days)	1,000	"Two Against the World" (W. B.)	3,250	.....	
			"Six Hours to Live" (Fox) (4 days)	1,300				
Orpheum	2,600	25c-50c	"Washington Merry-Go-Round" (Col.)	11,000	"Bill of Divorcement" (Radio)	9,500	.....	
Paramount	2,000	25c-40c	"Smilin' Through" (MGM)	7,000	"Mr. Robinson Crusoe" (U. A.)	8,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Bill of Divorcement" (Radio)	14,200	"Washington Merry-Go-Round" (Col.)	13,600	.....	
Fisher	2,700	25c-65c	"Red Dust" (MGM) (25c-69c)	15,500	"Tiger Shark" (W. B.)	14,200	.....	
Fox	5,100	25c-50c	"Rackety Rax" (Fox)	15,400	"Night Club Lady" (Col.) (25c-65c)	14,500	.....	
Michigan	4,000	25c-75c	"Trouble in Paradise" (Para.)	31,000	"Red Dust" (MGM)	30,500	.....	
Paramount	3,400	25c-50c	"Kongo" (MGM)	7,500	"Virtue" (Col.)	6,500	.....	
United Artists	2,000	25c-75c	"Rain" (U. A.)	18,600	"The Big Broadcast" (Para.)	12,100	.....	

FROZEN
with fear!

TORMENTED
by threats!



THAT'S
why they were—

AFRAID to TALK

with
ERIC LINDEN
SIDNEY FOX

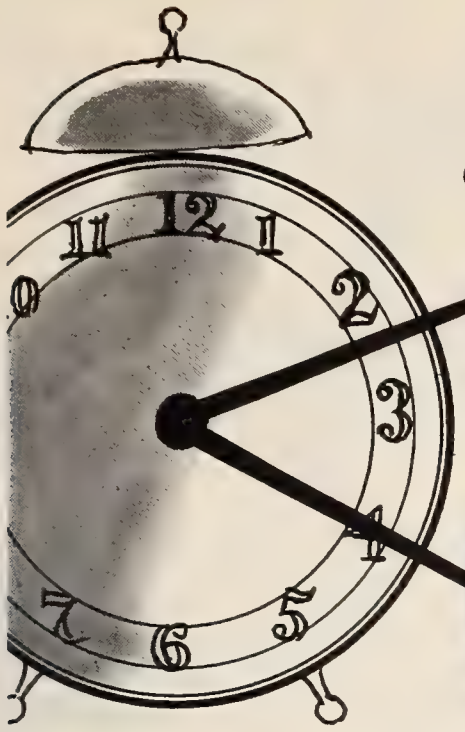
From the stage hit, "Merry Go Round," by George Sklar and Albert Maltz: Produced by Carl Laemmle, Jr. Directed by Edward L. Cahn. Presented by Carl Laemmle.



And you haven't had such box-office dynamite in your house for many a moon! If you want to make it another clean-up, we'll be glad to help. Ask for our advertising accessories.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Pantages	3,000	35c-65c	"Washington Masquerade" (MGM) (25c-65c)	11,500	"Rackety Rax" (Fox)	10,200	High 4-39 "Careless Lady" 22,400 Low 2-6-32 "Ladies of the Big House.. 7,000
W. B. Hollywood	3,000	25c-55c	"Life Begins" (F. N.) (2nd week)	12,200	"Life Begins" (F. N.) ($2.00 opening)	19,000	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	35c-50c	"Sherlock Holmes" (Fox)	4,000	"All American" (U.)	4,000	High 6-13 "Daddy Long Legs" 10,000 Low 8-20-32 "Jewel Robbery" 2,500
Circle	2,800	35c-50c	"Trouble in Paradise" (Para.)	7,000	"Cabin in the Cotton" (F. N.)	6,000	High 2-14 "Cimarron" 13,000 Low 7-30-32 "Westward Passage" 3,500
Indiana	3,300	35c-50c	"Three on a Match" (F. N.)	8,000	"Washington Merry-Go-Round" (Col.)	9,500	High 1-17 "Her Man" 25,000 Low 9-10-32 "Bring 'Em Back Alive" 5,000
Lyric	2,000	35c-50c	"Rackety Rax" (Fox)	8,000	"Once in a Lifetime" (U.)	9,000	.....
Palace	2,800	35c-50c	"Red Dust" (MGM)	10,000	"Faithless" (MGM)	6,000	High 5-2 "Trader Horn" 22,000 Low 10-14-32 "Kongo" 4,500
Kansas City							
Liberty	1,000	15c-25c	"Wild Girl" (Fox)	3,500	"This Sporting Age" (Col.)	2,000	.....
Mainstreet	3,049	25c-50c	"Once in a Lifetime" (U.)	19,000	"Bill of Divorcement" (Radio)	13,000	High 1-9-32 "Peach O' Reno" 25,500 Low 6-11-32 "Rich Are Always With Us" 11,000
Midland	4,000	25c-50c	"Mask of Fu Manchu" (MGM) (7 days and Sat. midnite show)	11,500	"Red Dust" (MGM) (7 days and Sat. midnite show)	25,000	High 1-23-32 "Hell Divers" 30,400 Low 10-20-32 "Kongo" 6,500
Newman	2,000	25c-50c	"Trouble in Paradise" (Para.) (7 days and Sat. midnite show)	8,500	"Blessed Event" (W. B.) (7 days and Sat. midnite show)	9,600	High 2-27-32 "Shanghai Express" 25,000 Low 10-13-32 "The Phantom President" 6,000
Plaza	1,940	25c-50c	"They Call It Sin" (F. N.)	4,300	"Rackety Rax" (Fox)	3,500	.....
Los Angeles							
Loew's State	2,416	25c-65c	"Too Busy to Work" (Fox)	16,500	"Movie Crazy" (Para.)	14,500	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	35c-70c	"Trouble in Paradise" (Para.)	23,500	"Madison Square Garden" (Para.)	18,000	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"Thirteen Women" (Radio)	7,000	"Washington Merry-Go-Round" (Col.)	11,000	.....
United Artists	2,100	25c-65c	"Washington Masquerade" (MGM)	9,500	"Rackety Rax" (Fox)	7,100	High 9-26 "Monkey Business" 32,000 Low 2-6-32 "Sky Devils" 3,000
W. B. Downtown	2,400	25c-55c	"The Crash" (F. N.)	11,000	"Cabin in the Cotton" (F. N.)	12,700	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
W. B. Western	2,400	35c-55c	"Scarlet Dawn" (W. B.)	7,200	"The Crash" (F. N.)	5,800	.....
Minneapolis							
Century	1,640	25c-40c	"A Successful Calamity" (W. B.)	4,000	.....		.....
Lyric	1,238	25c-40c	"Blessed Event" (W. B.)	3,000	"Chandu, the Magician" (Fox)	2,200	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"Washington Merry-Go-Round"	13,500	"All American" (U.)	15,000	High 12-14 "Cimarron" 30,000 Low 8-20-32 "American Madness" 12,000
State	2,300	25c-55c	"Red Dust" (MGM)	7,500	"The Big Broadcast" (Para.)	7,500	High 1-2-32 "Sooky" 10,000 Low 4-18 "Body and Soul" 6,000
Montreal							
Capitol	2,547	25c-75c	"Washington Merry-Go-Round" (Col.) and "That's My Boy" (Col.)	9,500	"One Way Passage" (W. B.) and "Cabin in the Cotton" (F. N.)	12,000	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
Imperial	1,914	15c-50c	"Ma Femme, Homme d'Affaires" (French)	4,000	"La Fille et Le Garcon" (French)	3,500	High 1-17 "Office Wife" 10,000 Low 8-12-32 "Paris-Beguin" 1,800
Loew's	3,115	25c-75c	"Phantom of Crestwood" (Radio)	14,000	"Madison Square Garden" (Para.)	15,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"The Big Broadcast" (Para.)	14,000	"Smilin' Through" (MGM) (2nd week)	9,000	High 4-2-32 "One Hour With You" 19,500 Low 8-12-32 "Washington Masquerade" 10,000
Princess	2,272	25c-60c	"Rain" (U. A.) and "Big City Blues" (W. B.)	10,000	"Sporting Age" (Col.) and "By Whose Hand?" (Col.)	9,000	High 4-1 "City Lights" 22,500 Low 8-27-32 "Man Called Back" and "Strangers of the Evening" 7,000
New York							
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (11th week)	12,784	"Strange Interlude" (MGM) (10th week)	13,481	High 1-2-32 "Hell Divers" 24,216 Low 11-14 "The Champ" 18,759
Cameo	549	25c-75c	"Goona Goona" (First Div.) (8th week)	5,600	"Goona Goona" (First Div.) (7th week)	5,777	.....
Capitol	4,700	35c-$1.65	"Red Dust" (MGM)	72,218	"Smilin' Through" (MGM) (3rd week)	55,224	High 1-9-32 "Mata Hari" 110,466 Low 7-2-32 "New Morals for Old" 29,767
Criterion	850	40c-$1.65	"Maedchen in Uniform" (Krimsky & Cochran) (7th week)	11,000	"Maedchen in Uniform" (Krimsky & Cochran) (6th week)	10,000	High 1-3 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	8,658	All Newsreel	5,200	High 1-3 Newsreels 9,727 Low 11-3-32 Newsreels 5,200
Mayfair	2,300	35c-85c	"Air Mail" (U.)	23,200	"Washington Merry-Go-Round" (Col.) (2nd week-6 days)	12,349	High 12-12 "Frankenstein" 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600
Palace	2,500	30c-$1.10	"All American" (U.)	15,200	"The Big Broadcast" (Para.)	14,586	.....
Paramount	3,700	40c-$1.10	"Hot Saturday" (Para.)	46,500	"Night After Night" (Para.)	56,800	High 2-7 "Finn and Hattie" 85,900 Low 12-26 "Heaven on Earth" 35,700
Rialto	1,949	40c-$1.10	"The Old Dark House" (U.) (2nd week)	13,600	"The Old Dark House" (U.) (1st week)	24,500	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500



A "SHORT" STORY of BROADWAY

It will take you One Minute to read it!

At the CAPITOL THEATRE,

M-G-M SPORT CHAMPION "Football Footwork"

At the ROXY THEATRE,

M-G-M SPORT CHAMPION "Snowbirds"

At the RIVOLI THEATRE,

M-G-M HAL ROACH COMEDY—ZASU PITTS AND THELMA TODD in "Show Business"

At the NEW YORK THEATRE,

M-G-M SPORT CHAMPION "Blocks and Tackles"



THOSE GALS!

Pitts and Todd are pulling a Laurel-Hardy! Bigger and bigger every day. The N.Y. Daily Mirror reviews them above the feature (not M-G-M!) saying: **"THEY ARE WORTH THE PRICE OF ADMISSION!"**

SHORT *but Sweet!*

M-G-M

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Omaha								
Rivoli	2,103	40c-$1.10	"Magic Night" (U. A.) (6 days)	10,200	"Rain" (U. A.) (3rd week)	16,800	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
					"Once in a Lifetime" (U.)	42,800	Low 7-29-32 "Igloo"	8,000
Roxy	6,200	35c-$1.10	"Rackety Rax" (Fox)	37,000			High 1-1-32 "Delicious"	133,000
							Low 6-11-32 "Monte Carlo Madness"	30,000
Strand	3,000	35c-$1.10	"Three on a Match" (F. N.) (2nd week)	20,907	"Three on a Match" (F. N.) (1st week)	32,841	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,949	35c-$1.10	"Scarlet Dawn" (W. B.)	17,500	"They Call It Sin" (F. N.) (2nd week)	14,378	High 9-19 "Five Star Final"	59,782
							Low 8-20-32 "Hollywood Speaks"	5,690
Omaha								
Orpheum	3,000	25c-55c	"Thirteen Women" (Radio)	8,750	"Washington Merry-Go-Round" (Col.)	10,500	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Red Dust" (MGM) (25c-55c)	8,250	"The Big Broadcast" (Para.) (25c-50c)	8,000	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
State	1,200	25c	"Kongo" (MGM) (4 days)	800	"Hat Check Girl" (Fox) (4 days)	850	High 3-14 "Trader Horn"	10,000
			"Strange Love of Molly Louvain" (F. N.) (3 days)	500	"Rider of Death Valley" (U.) (3 days)	750	Low 11-11-32 "Kongo" and "Strange Love of Molly Louvain"	1,300
World	2,500	25c-40c	"Life Begins" (F. N.) and "Crooner" (F. N.)	6,000	"Wild Girl" (Fox) and "Chandu, the Magician" (Fox)	5,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Mr. Robinson Crusoe" (U. A.) (6 days)	2,500	"Divorce in the Family" (MGM) (6 days)	2,700	High 12-17 "The Guardsman"	6,500
					"Life Begins" (F. N.) (3 days-2nd week)	5,500	Low 10-1-32 "Make Me A Star"	1,500
Boyd	2,400	35c-75c	"Smilin' Through" (MGM) (6 days)	16,000			.....	
Earle	2,000	35c-75c	"Faithless" (MGM) (6 days) (40c-60c)	14,000	"The Crash" (F. N.) (6 days) (35c-66c)	14,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"Sherlock Holmes" (Fox) (6 days)	18,000	"The Crusader" (Majestic) (6 days)	19,500	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"Life Begins" (F. N.) (2 days)	500	"One Way Passage" (W. B.) (6 days)	3,800	High 5-2 "City Lights"	8,000
			"Blonde Venus" (Para.) (4 days)	2,500			Low 11-10-32 "Life Begins and "Blonde Venus"	3,000
Mastbaum	4,800	35c-75c	"Washington Merry-Go-Round" (6 days)	39,000	"Blonde Venus" (Para.) (6 days)	41,000	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"The Big Broadcast" (Para.) (6 days)	14,000	"Rain" (U. A.) (7 days)	15,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Kongo" (MGM) (6 days)	8,000	"Madison Square Garden" (Para.) (7 days) (35c-60c)	9,000	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Fox Broadway	1,912	25c-55c	"Kongo" (MGM)	3,000	"Smilin' Through" (MGM) (2nd week-6 days)	4,500	High 1-10 "Min and Bill"	21,000
							Low 10-1-32 "The Crash"	2,800
Oriental	2,040	25c-35c	"Scarlet Dawn" (W. B.)	2,700	"Once in a Lifetime" (U.)	2,700	.....	
Paramount	3,068	25c-65c	"Pack Up Your Troubles" (MGM)	12,000	"Red Dust" (MGM)	12,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
RKO Orpheum	1,700	25c-40c	"Hell's Highway" (Radio)	5,000	"Washington Merry-Go-Round" (Col.)	7,000	High 2-14 "Cimarron"	20,000
							Low 11-9-32 "Hell's Highway"	5,000
United Artists	945	25c-35c	"The Golden West" (Fox)	2,600	"Payment Deferred" (MGM)	1,900	High 1-10 "Hell's Angels"	12,500
							Low 11-2-32 "Payment Deferred"	1,900
Seattle								
Fifth Avenue	2,750	25c-75c	"Cabin in the Cotton" (F. N.) (6 days)	8,000	"Smilin' Through" (MGM) (2nd week)	7,500	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,280	15c-35c	"The Last Mile" (Tiffany) (15c-55c)	5,000	"Night After Night" (Para.)	3,500	.....	
Liberty	2,000	10c-25c	"Amazon Head Hunters" (Principal)	3,000	"White Eagle" (Col.)	3,500	High 1-10 "The Lash"	11,500
							Low 11-11-32 "Amazon Head Hunters"	3,000
Music Box	950	25c-75c	"White Zombie" (U. A.)	4,000	"Once in a Lifetime" (U.)	4,500	High 2-28 "City Lights"	14,000
							Low 9-10-32 "Crooner"	3,000
Paramount	3,050	25c-75c	"Red Dust" (MGM)	11,000	"Madison Square Garden" (Para.)	10,000	High 1-10 "Paid"	18,000
							Low 4-9-32 "No One Man" and "Devil's Lottery"	7,000
RKO Orpheum	2,650	25c-75c	"Hell's Highway" (Radio) (6 days)	5,500	"Washington Merry-Go-Round" (Col.)	6,500	High 10-31 "Spirit of Notre Dame"	18,600
							Low 10-28-32 "All American"	5,000
Washington								
Columbia	1,232	25c-40c	"Those We Love" (World Wide)	3,000	"Virgins of Bali" (Principal)	3,200	.....	
Earle	2,323	25c-66c	"One Way Passage" (W. B.)	22,000	"The Crash" (F. N.)	17,500	.....	
Fox	3,434	25c-66c	"Sherlock Holmes" (Fox)	25,200	"Faithless" (MGM)	23,000	.....	
Loew's Palace	2,363	35c-55c	"Rain" (U. A.)	14,000	"The Big Broadcast" (Para.)	13,500	.....	
Metropolitan	1,600	25c-55c	"Tiger Shark" (F. N.) (2nd week-5 days)	4,000	"Tiger Shark" (F. N.) (1st week)	8,000	.....	
Rialto	1,853	25c-55c	"I Am A Fugitive" (W. B.) (2 days)	3,500	"The Old Dark House" (U.)	7,200	.....	
RKO Keith's	1,832	25c-55c	"False Faces" (World Wide)	5,000	"Thirteen Women" (Radio)	6,500	.....	
			"Little Orphan Annie" (Radio)	4,500				

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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 150.—(A) Explain just how two- and three-phase current is produced. (B) How is two-phase usually transmitted? Three-phase? In this we refer to the wiring. (C) Should you attach a wire circuit half a mile long to a one-volt battery, the wires completely insulated from earth and from each other, would they show one volt of pressure at any point of their length? (D) Suppose you connect the positive of one battery or dynamo to the negative of a second one of similar characteristics and voltage, what would such a connection be called and what would be its effect? Suppose you connect the two negatives and the two positives together and connect the combination to a circuit. What is the combination called and what would be its effect?

Answer to Question No. 143

Bluebook School Question No. 143 *was: "(A) Can you offer any illustrative proof that something does actually pass from one point to another when current 'flows'? (B) Does electric current seek to pass into the earth? (C) If you say that current generated by a dynamo has no affinity for the earth, explain why it often leaves the wires and flows into earth. (D) Explain, in your own words, just what takes place when current finds a path and passes from negative to positive."*

The following submitted acceptable answers: G. E. Doe, Lester Borst, T. Van Vaulkenburg, C. Rau and S. Evans, Stanley G. Williams, "Bill" Doe, J. Wentworth and W. Sellers, D. Goldberg, P. H. Bondom, T. Davis and L. Lambert, J. L. Cooney, J. G. Evans, S. G. Williams, L. Davis and T. Tinlin, T. L. May and L. Bolles, W. Broadbent, T. Turk, J. Cermak and G. Fairmann, A. L. Patry and D. M. Devoy, D. Lode, B. Diglah and B. Jackson, K. L. Knight, S. N. Glasmon, F. Tinlow, B. L. Ledbetter, D. B. Burt and D. L. Sinklow, H. B. Coates, S. Peters and T. R. Peters, F. C. Hagmyer, M. Y. Thompson and D. O. Childres, D. Mason, B. H. Thomas, D. R. Mazzuca, P. T. Andrews and G. Blair, R. J. Rinker and G. Haddon, C. Tamper and L. Rond, L. B. Sanders, L. Garling, F. Ferguson and B. Williams, L. H. Pickard, B. T. Roberts and H. Gegeson, C. Tamper, D. L. Manuels and W. Sellers, P. L. Toeping, T. O. Thumb, C. Ray, G. Adams and B. Little, T. Lavenburg, A. Gibson, D. L. Sampson and D. L. Habe, R. H. Benson and A. Sidleburg, C. Peters, L. G. Sanburn and J. Sanborn, F. T. Gurbey and T. F. Brown, L. R. Daniels.

N. L. Daniels, H. F. Franks and J. Williams, F. L. Langdon, B. D. Webber and L. Loughlin, H. B. Edwards, D. L. Simmons and P. K. Rontor, M. L. Kindrew, M. D. Dove, H. Sicmann, G. Westmore, P. D. Thompson, S. T. Jones and L. C. Abernathy, T. Garling, A. Zerach, L. R. Timson and B. Mitchell, J. G. Gates, T. L. Danby and F. D. Tollman, R. Rathbrun and G. Biglow, F. B. Gamble, R. Michels and D. Lode, T. Davis and T. Richards, M. T. Farrell, G. T. Stanhope, R. L. Myers and T. L. Cullen, D. Hendershot, B. Hodson and E. M. Johnson and S. G. True.

With compliments to Messrs. Rau and Evans, Lester Borst, G. E. Doe, S. G. Williams, T. Van Valkenburg and W. Broadbent for their excellent answers to Section A of the question, the answer of J. Wentworth impresses me as perhaps best. He says:

"Let us assume an electric dynamo at X, and 110-h.p. motor at Y, at a distance of 100 feet from the dynamo. Current (e.m.f.) is applied to the motor, which pulls a machine requiring all its rated 100-h. p. capacity.

"I believe we may stop right here and admit the fact that something has actually passed over, or through, the conductors connecting the power generating and the power-using source as proven, since it is not within the range of reason that such an amount of power, or power in any amount, for that matter, can be conveyed 100 feet, or any other distance, greater or smaller, unless something conveys it. There is no disputing the question that power has passed through or over those wires, so how may we reasonably dispute or even question the fact that something has passed through or over them? Just by what this power is conveyed is a matter now in dispute. But the very fact that power is conveyed is illustrative proof that something does pass or travel from one point to another. I repeat: power does that very thing."

(B) S. G. Williams says, "Electricity does not seek to pass into the earth unless it (the earth) offers a path or conductor by means of which it may reach the opposite pole of its source, the generator.

(C) T. Lavenburg says, "Electricity generated by a dynamo or a battery has no affinity for earth, except that it offers a path of sufficiently low resistance between points on conductors of opposite polarity attached to the generator, so that the voltage of the system may force the current over or through that path. Such grounded points may be close together or separated by considerable distance. If the points be near together, but by reason of dry earth or for some other cause, the resistance is high, little current will flow. It will constitute merely a 'leak'. Even though the points of grounding be far separated, but if by reason of water pipes, gas pipes or earth of high conductivity, the total resistance be low, the current flow may be heavy —even heavy enough to constitute a near approach to a 'short'. It is not a matter of length of the path offered through the earth, but of the resistance that path offers and the voltage of the system.

(D) We will listen to Rau and Evans on this one. They say, "When the electric current finds a path and passes from positive to negative, pressure is consumed, and thus power is generated, which if directed intelligently, may be employed in useful work. The device through which the work is made manifest may be a lamp, by means of which light is produced; a motor, by means of which pulling power is made available, or a resistance coil used for heating purposes. If the power be misdirected, it will still do work, most likely made manifest in the form of useless and perhaps dangerous heat."

NEW ADDRESS OF F. H. RICHARDSON

All correspondence concerning the Bluebook School should be addressed, until further notice, as follows:

F. H. Richardson,
No. 3 Tudor Lane,
Scarsdale, N. Y.

A NATURAL!

Because

IT'S TIMED TO TODAY'S POPULAR DEMAND!

This one packs a wallop – A grand love story– Tense, swift action – and a he-man star that will bring bigger returns to every box-office in the land! Play it – it's the kind of a picture they'll gladly pay to see!





Jack HOLT

IN

'MAN *against* WOMAN'

LILLIAN MILES – WALTER CONNOLLY

GAVIN GORDON

Story by Keene Thompson – Screen Play by Jo Swerling

Directed by Irving Cummings

YOU NEED 'EM Columbia *HAS 'EM*

WABASH AVENUE

CHICAGO

Oak Park, after a long struggle, finally licked the local blue law on Sunday shows, and exchange officials are predicting a similar change in the Evanston situation when that village holds its spring elections.

▽

Courshon and Frank are the new owners of the Webster theatre.

▽

Louis Matthews, who has been with National Screen Service as an artist, has joined the Filmack Company, thus giving Irving Mack not only a new artist but a chap who is pointed with pride as Film Row's best bowler.

▽

John Joseph of RKO staged a screening of "Little Orphan Annie" at the Universal building projection room last Wednesday. In addition to exhibitors, many manufacturers who make Orphan Annie merchandise and candy were on hand.

▽

Essaness is preparing to open the West End theatre.

▽

Harry Lande, who has been representing Powers Pictures here, is preparing to open his own exchange in the Universal building and will soon announce a lineup of independent product.

▽

H. R. Phillips, who heads Western Theatrical Premium Company and has been making his headquarters in the Allied office, has moved to 838 South Wabash. His organization has been augmented by W. H. Foster, who will handle the southern states, Tom Delaney, who will be Illinois and Wisconsin representative, and Jack Cohen in charge of the Michigan territory.

▽

Nat Levine, producer of Mascot Pictures, was a visitor along the Row, stopping here to confer with Ben Judell, Mascot distributor.

▽

Walter Babitz of the Grant theatre, Cicero, has been made organizer of the Illinois Allied unit and will devote his efforts to obtaining new members.

HOLQUIST

Big 4 to Resume Activity With Feature, Shorts Output

Big 4, independent company inactive since April, headed by John R. Freuler, and separate from Freuler Film Associates, which he also heads, plans immediate resumption of production activity. The program is to include westerns, melodramas and 52 short subjects.

Mr. Freuler has returned to the Coast from New York to supervise the preparation of the program, and to initiate the work of two units. Charles L. Glett, Big 4 vice-president, will handle distribution from the New York office.

Sophie Tucker in Short Films

Sophie Tucker, vaudeville and radio star, will make two one reel talking-singing pictures for Stanley Distributing Company. These two one reel subjects will be part of a series being made by Stanley featuring famous radio stars. The first subject will be "Little Red Hot Schoolhouse." Marshall Neilan is scheduled to direct.

Moray Sees Double Feature Ban Improving Shorts Sales

The return to the single feature policy by exhibitors in the Chicago territory has increased the short subject sales of Vitaphone fourfold, declared Norman H. Moray, Vitaphone sales manager, on his return to the home office from a tour of the Midwest.

Exhibitors in the Cleveland territory expect a return to single features on January 1, he said. A general current of optimism pervading the theatre business in the sections he visited is reported by Mr. Moray.

Small to Screen Joe Palooka

Edward Small, Coast producer, will make a film based on the newspaper cartoon figure, Joe Palooka, by Ham Fisher, with Jimmie Durante chiefly featured. United Artists will release the film.

Richardson's Handbooks on Projection

IN THREE VOLUMES

Universally accredited as the best and most practical treatise ever published on projection and the many problems daily confronting the man in the projection room. The remedy for hundreds of every day perplexing annoyances is explained in detail and in simple language.

●

Volume 1-2 is devoted to the general subject of projection including its allied activities, but without information on sound. Volume 3 deals exclusively with sound. All three volumes are profusely illustrated and contain over 1400 pages of information and helps. Each volume contains Richardson's famous Question and Answer Series.

●

VOLUME 1-2 (one unit)..... $ 6.20
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●

QUIGLEY BOOKSHOP
1790 BROADWAY NEW YORK

NEWS PICTURES

FOX MOVIETONE NEWS—No. 15—Lady Astor visits U. S.—Army aviators drill at Selfridge Field, Mich.—Veteran autos taken for last "ride" at Memphis, Miss.—Pictures of rival contenders for presidency of U. S.—German army band consists of 800 pieces—Pittsburgh beats Pennsylvania.

FOX MOVIETONE NEWS—No. 16—Princess Ingrid may wed English prince—Italy hails 10th anniversary of Fascism—Pictures of wild Abos of Australian interior—Roosevelt wins in Democratic landslide—Traffic violations popular in Berlin—France launches largest liner—Charlotte Walls says chidren's play is healthful.

HEARST METROTONE NEWS—No. 214—France launches world's greatest liner—Self-flying plane demonstrated at Los Angeles—River at Memphis, Tenn., gets new floor—Adventurer travels 1,300 miles to World Fair in Chicago—Steeplechase thrills smart set at Belmont Park—Roosevelt wins; thanks nation for triumph.

HEARST METROTONE NEWS—No. 215—Atlantic gale hits Cuban coast—Harriers race for college crown in New York City—U. S. boy violinist amazes Europe—Notre Dame beats Northwestern; Michigan downs Chicago—Hotels getting ready for dry law modification—German warship visits New York.

PARAMOUNT NEWS—No. 29—Italy hails 10 years of Fascism—Maurice Chevalier welcomed to New York—S. S. Normandie, world's largest ship, launched in France—U. S. C. tramples California—Roosevelt and Garner elected in Democratic landslide.

PARAMOUNT NEWS—No. 30—New York welcomes German warship—Hoover and Roosevelt to confer on war debts—Election bets paid off—Washington honors war dead—Brown trips Columbia—Storm sweeps Cuba—Gale wrecks Atlantic seaboard.

PATHE NEWS—No. 30—Pictures of president-elect—Police quiet radical demonstration at Washington—Lady Astor arrives in U. S.—Pittsburgh downs Pennsylvania—Coast Guardsmen seize liquor in Boston—Chicago man paddles oddest craft—Aimee MacPherson back in Los Angeles—11 to 1 shot wins Pimlico futurity in Maryland.

PATHE NEWS—No. 31—President-elect speaks to nation—Who should be picked for cabinet by Roosevelt?—Gale batters New England shore—Constance Bennett awarded D. S. M. by American Legion—Plane flies by self at Glendale, Cal.—Italy celebrates 10th anniversary of Fascism—New ship brings sea supremacy to France—Sea captain tells of trip to Greenland.

UNIVERSAL NEWSPAPER NEWSREEL—No. 93—Notre Dame beats Northwestern—Yale and Princeton tie—Tribute to motherhood rites held at Shimada, Japan—Insull, Jr., returns to Chicago—Wedding rumors fly as Princess Ingrid goes home—Famed Elephant Inn, at Margate City, N. J., has golden jubilee—London's hunger army disbands—Corn-husking contest held at Galva, Ill.

Allied Unit Names Directors

The new board of directors of Allied of Michigan, named at Detroit, includes Glenn Cross, Battle Creek; A. Eiseman, Flint; Allen Johnson, Grand Rapids; P. C. Schram, Kalamazoo; C. H. Beachler, Charlotte, and Fred DeLodder, Harlan T. Hall, Thomas Lancaster, William London, James C. Ritter, Alec Schreiber, Lou Wisper, David Newman, F. A. Schneider and George Sampson, all of Detroit.

Calvert With Screen Service

Lowell V. Calvert, at one time general manager of Educational Pictures, and later general manager of recording operations for RCA Photophone, has become associated with Exhibitors' Screen Service in New York as assistant to George Hirliman, president. Mr. Calvert will be in charge of sales and distribution.

Frank Buck in Air Series

Frank Buck, explorer whose recent motion picture, "Bring 'Em Back Alive," was produced by RKO Radio, has started a weekly series of radio broadcasts over a National Broadcasting Company network, reviewing the most interesting of his jungle experiences.

Well! **WHAT MOUSE BE, MOUSE BE!**

SANTA CLAUS HAS ASKED

MICKEY MOUSE

to help make this the merriest

Christmas

of all time and Mickey's gonna do it!

GEE, MICKEY! STORES ALL OVER THE COUNTRY ARE BUILDING THEIR WHOLE DISPLAYS AROUND YOU!

200,000 STORES SELL MICKEY MOUSE

NOVELTIES
CANDY
HOSIERY
JEWELRY
SONGS
STATIONERY
PENCIL BOXES
GREETING CARDS
HANDKERCHIEFS
PURSES
BOOKS
KNITTED WEAR
TIES
ROBES
PAINT BOOKS
CAPS
CHINAWARE
COSTUMES
BLOUSES, PAJAMAS
BELTS
BABY SILVERWARE

and hundreds of other **MICKEY MOUSE ARTICLES**

they'll be glad to tie up with you on stunts, parades, matinees, ads and window displays.

Be sure to book a *New* WALT DISNEY MICKEY MOUSE for Christmas Week but be sure it's a

UNITED ARTISTS PICTURE

JENKINS' COLYUM

Medicine Lodge, Kansas

DEAR HERALD:

There now, the HERALD has gone and done it. They are going to reinstate the department, "What The Picture Did for Me," and now you boys listen here. There have been more than a thousand of you exhibitors who have complained because this department was discontinued. You have told us that it was the most interesting and important feature of the magazine, but it was discontinued because of the lack of interest of you exhibitors in not reporting to it, and its continuance will depend upon the number of you who send in reports. Hundreds of you have acknowledged your delinquency in the matter.

Bill Jones up in Wisconsin said he always enjoyed reading what Ike Smith down in Texas had to say about a picture, but Bill never has said anything himself. Tom Horley out in Idaho says he never missed a report by Harry Thompson back in Ohio, but Tom had all the characteristics of an oyster. "Let George Do It" is a slogan that a lot of you have kept posted on your desks, and now it is going to be up to YOU whether this service is to continue or not. If you respond as we feel sure you will do, this service will be a fixed department and they are likely to have to enlarge the book, which we think they would be glad to do.

There is a right way and a wrong way to report a picture. The wrong way is to govern your reports entirely by your individual opinion. We have reported the wrong way a lot of times. The right way is to report the audience reaction. If the picture builds business on its second and third showing you may be sure it is a good picture. If it slumps on second and third showing you may be sure it is not so good provided the slump is below normal business. Poor business does not always indicate a poor picture. We saw "Emma" take a nose dive in one theatre because everybody and his pup had gone to another town to a night fair, and it would have been unfair to say that "Emma" was a poor picture. We have seen where "Freaks" did a big first night business and fizzled the balance of the run. Well, that's that, and now what are you going to do about it, are you going to report?

▽

George Wooldredge, who has been managing both theatres in McPherson, has resigned from that position on account of the ill health of Mrs. Wooldredge and they have moved to Kansas City. Mr. C. W. Helstrom, the owner of the theatres, has taken active management, and between these duties and the duties of councilman and supervisor of highway construction he is about the busiest Jayhawker we have met. He eats up work like a boy eats huckleberry pie.

▽

O. K. Mason of Hoisington, who owns theatres at Hoisington, Great Bend, Kinsley, Norton and Goodland, might be classed (if he'd agree to it) as a former citizen of our home town. His grandfather and an uncle used to live there, and when he was a boy he spent part of his time there and he and his cousin, who is now Dr. McPherson, used to fight every day with Dave and Fritz Sellery, with the outcome generally undecided.

Mr. Mason and Mr. Warner, branch manager in Kansas City for Warner Bros., were going out duck hunting the next morning and wanted us to go along. Gosh-all-fish-hooks, there it goes again, they just tantalize us wherever we go.

O. K. says he is coming up to Neligh some time to visit his cousin, and if he does we are going to duck him in the Elkhorn river just to get even with him. Outside of that he's a swell fellow.

J. W. Morris, who manages the theatres in Great Bend for Mr. Mason, installed a loudspeaking arrangement in the Plaza theatre to give his audience the election returns on election night right hot off the wire. That's what we call service. And did he have a crowd?

▽

C. D. Jarrett manages the Paramount theatre at La Crosse for Mr. Larned, who is a film salesman for Paramount. Mr. Jarrett is a hardworking lad and he impressed us as having more than ordinary knowledge of the business. If a theatre can be put over in La Crosse, Mr. Jarrett is the boy who can do it, and we could see no reason why La Crosse should not be a good show town. We are for him 100 per cent.

▽

Mr. J. A. Schnack, who operates the Electric at Larned, believes that now that the election is over people will return to sanity and business will pick up. We believe he is right. We have all been crazy too durn long.

Mr. Wooten, who operates the opposition house, was out of town when we called. Sorry we didn't get to see him.

▽

We've got it in for Roy Culley of the Pastime theatre here in Medicine Lodge. That guy took us up to his house to supper and the spread that Mrs. Culley had laid out for us would make Old Man Glutton swear he'd never want another mouthful in his whole life. Beafsteak, boy, you ought to eat one of her steaks. Peach preserves, wow, wow. Candied sweet potatoes, oh mama. Browned gravy with mashed potatoes, hush, chile. Custard pie, ice cream. Oh well, what's the use. We ran two miles up a hill and back before we dared to go to bed, and that Culley put up that job on us just on purpose, and he's always claimed to be a friend of ours. Anyhow he's got a nice theatre and good sound that helped a whole lot. Thanks, Mrs. Culley, that was SOME feed you gave us.

▽

We never knew until this morning that there was more than one Will Rogers in the United States. We picked up an Oklahoma paper and read that Will Rogers was running for justice of the peace or road overseer or something, and we wondered if our Will of "Jes Call Me Jim" fame had renounced the screen and was going to boss a road gang or issue dog licenses from a justice of the peace office in Clairmore. We were glad to learn that it wasn't our Will, but then one never can tell what a Democrat will do. Next week we will be with the Sooners.

J. C. JENKINS,
The HERALD Man

Four Songs in Warner Film

"Forty-second Street," Warner feature, contains four original songs with lyrics by Al Dubin and music by Harry Warren.

"BUILDING THEATRE PATRONAGE"

$ Get this big money-making book for showmen written by John F. Barry and Epes W. Sargent. An essential in every theatre.

(Only $5.20 mailed to your door)

QUIGLEY BOOKSHOP
1790 Broadway New York City

TRAVELERS...

ARTHUR LOEW, Metro vice-president in charge of foreign activities, arrived in Johannesburg, South Africa, on an air trip around the world.

JOHN C. FLINN arrived in New York from Hollywood to take charge of "Sign of the Cross" roadshows for Paramount.

W. RAY JOHNSTON, Monogram president, returned to New York from Hollywood.

HARRY M. WARNER, president of Warners, returned to New York from Hollywood.

JOE BRANDT, World Wide president, returned to New York from Canada and departed immediately for southern tour.

MARIE DRESSLER, MGM player, arrived in New York from Culver City for vacation.

HARRY RAPF, MGM production executive, returned to Culver City from New York.

E. B. HATRICK left New York for Hollywood.

GLORIA STUART, Universal player, returned to Hollywood from New York.

JOHN HERTZ, Paramount executive, arrived in Hollywood from New York.

MINNA GOMBEL, Fox player, returned to Movietone City from New York.

J. W. MCFARLAND, Powers sales head, left New York on coast-to-coast tour.

CHARLES E. MCCARTHY, Fox advertising-publicity director, left New York for Hollywood.

SAMUEL MACHNOVICH, Educational-World Wide treasurer, returned to New York from Hollywood.

SYLVIA THALBERG and her husband, LAWRENCE WEINGARTEN, MGM producer, returned to Culver City from New York.

KAY FRANCIS, player, arrived in New York from Hollywood.

LEO MCCAREY, director, arrived in New York from Hollywood.

RUSSELL MUTH, Fox Movietonenews foreign representative, returned to Berlin from New York.

HARRY PAYNTER, Warner Canadian district manager, arrived in New York from Toronto.

ALEXANDER KIRKWOOD, Fox player, is in New York for a short visit.

M. A. LIGHTMAN, MPTOA president, returns to Memphis from New York the latter part of this week.

E. V. RICHARDS, Saenger executive, is in New York from New Orleans.

J. THORNE SMITH, writer, is due in Hollywood from New York. He will write for MGM.

SIDNEY BLACKMER, player, is due in Hollywood from New York.

IRENE DUNNE, player, arrived in New York to be at the bedside of her husband, Dr. Francis Griffin, who is in St. Vincents hospital recovering from an operation.

FRANK EASTMAN, juvenile player, has returned to Hollywood from New York.

J. H. SKIRBALL, Educational sales manager, leaves New York on a tour of Middlewest exchanges.

PEGGY O'NEIL, player, sails for Europe.

SIDNEY R. KENT, Fox president, will leave New York for the Coast the latter part of this month, returning about January 1.

MORRIS SAFIER, now identified with Norma Talmadge and George Jessel, arrived in New York from Hollywood.

MRS. EDNA GOODMAN, of Motion Picture Accessory Corporation, leaves New York for the Coast.

Freuler Film Associates Has Nine Features in Work

Freuler Film Associates, of which John R. Freuler is president, has already released the first two of its scheduled 24 Monarch productions for the season, and has nine others in work currently. New York conferences were attended this week by representatives of the various exchanges distributing the product of the company.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



SIGNS OF THE TIMES!

WITH THE NATIONAL ELECTION behind us and a hopeful future before us we ought to be feeling a lot more cheerful than it has been our lot to feel during the past six months. A close study of box office grosses, as listed each week in MOTION PICTURE HERALD, indicated that the receipts all over the country were still in the "hot weather" class.

It is no longer a mystery why business remained off even after what we call show-weather made a turn for the better. Radio election speeches were the answer. As Mr. Terry Ramsaye pointed out in last week's issue the competition was a bit too keen when one stopped to consider the outstanding speakers who were nightly entertaining (and entertaining is the right word) millions of potential theatre patrons via the air.

The prolonged slump—having been definitely traced to the recent campaigning of candidates and others—may now be considered at an end, and with this thought in mind we must buckle down to business and start the trend back to the box offices.

Judicious booking of shows and particularly careful selection of the units comprising an evening's entertainment are prime factors in building up business. Once your coming shows are properly lined up your next thought must be the selling of those shows in your communities. This will not prove difficult to showmen deserving of that title. They will be able to sell good attractions for profitable returns through intelligent and convincing copy and in all probability will be able to do so without the blah-blah and exaggeration that has been the key-note for all too many campaigns.

▽ ▽ ▽

A SENSIBLE BIT of advertising psychology is to hammer your thought across until it has sunk in deep and left that kind of impression that should insure at least a fifty per cent sale.

But that same thought can be pounded until it becomes just the reverse. And if such is the case, then it behooves us to strike what we often hear called the happy medium. This is especially true where teaser campaigns are part of a general merchandising plan.

A teaser campaign can either create interest or make them lose that same interest. First, it must attract their attention. Then it must whet their appetites for the merchandise you are trying to sell them. But all of this should lead definitely up to a climax—your opening day.

Leave them wanting to know more. . . Plan your teaser campaign so that it will build up over a limited period. . . It ceases to be a teaser campaign if it runs too long. . . They will grow cold and stop looking for more. . . No successful teaser campaign was ever worked out haphazardly. . . It calls for careful planning and proper timing all the way through.

▽ ▽ ▽

THIS IS THE SEASON for atmosphere in large doses, but, like the poor patient who was overdosed, don't overdose your patrons or your theatre.

Thanksgiving offers great possibilities in the way of atmospheric effects ranging anywhere from Puritan displays to turkeys and pumpkins. Christmas can be counted on for the usual lighted and decorated tree and laurel and holly wreaths all around the marquee and lobby.

But, like in everything else, do not allow your feelings of the spirit of the season to make you overdo it. This is especially true of Christmas. Knowing, all too well, the effect holiday shopping and Christmas has on the box office, we should be in no great hurry to emphasize the fact to all who approach or attend our theatres.

If you were to ask our advice we should admonish you to do your Christmas front and lobby decorating not before December 18th. Such decorations are then appropriate for two weeks and should be removed immediately after New Year's Day. Tackling this job any sooner merely impresses on the minds of those who do come to your theatre the fact that Christmas will soon be with us. Its effect is bad enough without rushing them.

▽ ▽ ▽

PRACTICING THRIFT and economy is a gift, not a bugaboo. If you receive orders from up above to cut expense don't fly off the handle and start bellyaching about being held down. Just try to put yourself in the boss' place and go over every necessary expenditure with a sharp pencil.

A good showman must be a good business man and every good business man well knows the importance of keeping the overhead down to a minimum. Waste in those small petty cash items soon mounts to staggering figures; perhaps the difference between profit and loss.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



This one occurred to several dozen showmen at the same time, but Peterson was first, so he gets the credit. Just the same it does prove that many of the members are sending in their suggestions for the Lobby Laff series. Nice work boys, keep it up.

LASHLEY CASHED-IN AS RESULT OF USING STUNT ON THRILLER

The stunt of advertising for a woman to sit through the screening of one of those hair-raising mystery thrillers not only obtained a lot of word-of-mouth publicity and free space in the newspapers for Dick Lashley, manager of the Carolina Theatre, Greenville, S. C., but secured prominent mention of his theatre in a large display ad run by the newspaper that carried the classified item.

The ad read, $5 Reward for a woman who can sit in the Carolina Thursday night alone and witness a special screening of 'Doctor X.' Apply Manager Carolina Theatre." Over 1,500 appeared at the theatre within the next eight hours to apply for the job and out of this number Lashley selected the victim. The classified department of the paper was so pleased with results that it ran a house ad featuring the original ad. The woman's own version of her experience alone in the theatre also rated stories in the news section.

Apparently Dick and his newspaper boyfriends understand one another pretty well, for we also note that he tied up with them for a circulating building gag to boost "Bring 'Em Back Alive." A corking big three-column display ad announced—"Be the News-Piedmont's Guest to See This Picture!" Mats and copy on the picture dominated the entire ad, with a box at the bottom explaining how guest tickets could be obtained by sending in a six-months' subscription to the circulation department.

All of which is further proof that Dick Lashley and his crew are still carrying on at their usual place at the Carolina. We'll be telling you all more about them in a future issue.

Witson Wields the Axe

W. W. Witson, Los Angeles lumberman, realtor, former showman and newly elected head of Pacific National Theatres, Inc., succeeding W. E. Ellington, signalized his return to active participation in showbusiness by making a drastic cut in overhead.

Among those affected by the new policy is Dwight L. Hill, who will remain in the Los Angeles until his contract expires next spring, but whose district managership in San Diego is now taken by S. S. Blachy, former independent exhibitor.

Two managers, Jack Rosenberg, of the Plaza, San Diego, and James Work, of the Seville, Chulu Vista, are replaced by Harry Lundberg and Earl Ranson, respectively. James "Jimmie" Bacon, doorman at the Mission Theatre, San Diego, for the past four years, is now at the helm of the house.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.
—THANK YOU.

MANNY SHURE AND RCA MAN PUT OVER A GREAT "STOPPER"

A strictly up-to-the-minute stunt was recently worked out in cooperation with the Radio Corporation of America by Manny Shure, manager of the Palace Theatre, Cincinnati, advises Clem Pope, city manager for RKO in that city.

You've all heard of the much discussed marvel of science, the photoelectric cell, we take for granted. Well, when a patron enters the door of the Palace (when the stunt was on) a beam of light is broken, which, in turn, starts operation of the apparatus in a Thrift Book booth. A voice from within informs the patron that he can save 10 per cent on the RKO Thrift Books, and, consequently, the patron immediately stops to find out what all the monkey business is about.

The only objection to the stunt, states Clem, is the blockade it causes in the lobby. On the other hand, Round Tablers, it's a brand new gag and one which ought to rate a lot of interest and publicity. Manny Shure worked the idea out with the help of a local RCA representative, who goes in for this sort of stuff in a big way. Get in touch with your local RCA man, if the idea appeals to you. If he can't rig the necessary gadgets, he'll probably be able to tell you who can.

SAMS GAVE PATRONS REAL ATMOSPHERE ON "CABIN IN COTTON"

Where could anyone find sweeter material to work with on "Cabin in the Cotton" than right down in Dixieland? They got cabins and they got cotton—all you need is the man to bring the atmosphere to town, and he was none other than our old friend, A. F. Sams, Jr., manager of the Playhouse Theatre in Statesville, N. C.

The accompanying photo will show the interesting street bally he made for the picture. The cabin was built over the automobile for very small outlay of cash and the car was driven through the street during the entire engagement. Sams also had two three-sheets mounted on the front and back of the cabin. Real cotton was picked



and attached to the lower portion of the bally. A large banner advertising the film was placed on each slope of the roof.

For an inexpensive stunt the above greatly helped build business for the occasion and the word-of-mouth advertising it created was forcibly brought to Sams' attention. We are mighty glad to get a line on this Round Tabler's activities again and hope he'll see that his Club receives further news.

WEIL AND JOHNSTON PUT OVER A NOVEL STUNT ON "AIR MAIL"

For over two years the idea of shipping human freight via air mail from Hollywood to New York, or vice versa, has smouldered in the showman-like brain of Joe Weil, director of exploitation for Universal Pictures Corporation.

Recently, when his company released "Air Mail" his chance came, and with the 100 per cent cooperation of John Leroy John-



ston, publicity director at the Universal City studios, the plot was hatched to cover Gloria Stuart, Universal player, with stamps and ship her to Broadway, New York City, for personal appearance during run of the picture at the Mayfair Theatre. Suffice then to state that Joe Weil's dream came true; that Miss Stuart was duly loaded, shipped and unloaded at the Newark, N. J., airport, and at this writing is doing her bit at the theatre for good old U. It cost 24,500 one-cent stamps to transport the young lady.

One of the photos on this page shows Miss Stuart, after she had gone to her hotel for a change of clothing, shaking hands with Manager Cruize of the Mayfair just before



making her personal appearance there. The other photo shows a gathering of the famous "Quiet Birdmen" at the Mayfair front to witness a showing of the picture. Included in the group are: Clarence Chamberlain, Bernt Balchen and James Waugh.

Hammel to Frankfort

Alvin Hammel, winner of the $1,000 award offered by U. A. for best results on a company picture last season, after spending several weeks on the Coast with Sid Grauman, will resume his position as manager of the Capitol Theatre, Frankfort, Ky.

"The Showman's Calendar"

NOVEMBER

25th	British Evacuated New York—1783 Margaret Livingston's Birthday
26th	Frances Dee's Birthday
28th	Rubenstein (Composer) Born—1829
29th	Genevieve Tobin's Birthday Rod La Roque's Birthday
30th	Mark Twain Born—1835

DECEMBER

2nd	Monroe Doctrine—1823
3rd	Illinois Admitted to Union—1818 General McClellan Born—1826
6th	Elissa Landi's Birthday Virginia Lee Corbin's Birthday
7th	Decoration Day (Cuba)
8th	Immaculate Conception (Quebec) Eli Whitney (Inventor of Cotton Gin) Born—1765
9th	John Milton Born—1608 Eddie Dowling's Birthday Douglas Fairbanks, Jr.'s Birthday
10th	Peace with Spain Signed at Paris—1898 Una Merkel's Birthday Victor McLaglen's Birthday
11th	Alfred Nobel's Birthday—1833 (Founder Nobel Prize) Sally Eiler's Birthday Gilbert Roland's Birthday
12th	First Marconi Wireless Across Atlantic—1901
13th	Heinrich Heine (German Poet) Born 1797 Norman Foster's Birthday
14th	Alabama Admitted to Union—1819
16th	Boston Tea Party—1773 John Bole's Birthday
18th	Mary Nolan's Birthday

JOE KINSKY ON JOB WHEN PRESIDENTIAL CANDIDATE VISITED

Just to show Club members that Joseph Kinsky, manager of the Capitol Theatre, Sioux City, Iowa, was on the job when 40,000 politically-minded citizens gathered at the local ball park to hear presidential-nominee Franklin D. Roosevelt expound upon alleged shortcomings of the Republican administration, we're accompanying this little yarn with a photo showing a portion of the vast crowd, the speakers' platform, and, most important of all, the huge banner which advertised "Blondie of Follies'" appearance at the Capitol.

The banner measured 30 feet long by 9 feet high, was the only ad in evidence and in full view of everyone in the park. Permission to erect it was obtained from the Chamber of Commerce in return for the



good will established by inviting visiting 4-H club members to the theatre the week prior to Roosevelt's address. In addition to the banner, 5,000 heralds were distributed to automobiles parked around the grounds.

Forty-thousand circulation is pretty nice coverage, to our way of thinking, and Kinsky deserves a lot of praise for putting over his stunt. An interesting angle lies in the fact that it was accomplished as the result of good-will work.

"FIRST" ANGLE WAS STRESSED BY SMITH DURING A CAMPAIGN

In exploiting "The Dark Horse" when it played the Palace Theatre, Huntington, W. Va., manager LeRoy Smith stressed the "firsts" idea in his advertising and the political idea in his novelties.

Under the heading "Our Platform Is Hits," ad copy read to the effect that the Palace was the first theatre in the district to play the first sound picture, the first big musical hit, the first big gang picture, the first big air picture, the first newspaper picture and "Hollywood's First Political Expose," "The Dark Horse" captioned "The comedy carnival of the presidential year." The ad of "firsts" served the purpose of giving the Palace a great institutional build-up and strongly calling attention to the picture of the week.

To stress the political angle, Smith made an exact reproduction of the type of campaign card handed out by politicians, applying the idea to "The Dark Horse." It advised recipients to "Vote the Straight Laugh Ticket," featured a cut of Guy Kibbee, gave theatre and playdate and wound up with the statement that "The Dark Horse" would "put America back on the Laugh Standard."

KEEPING UP WITH THE TIMES!

By GUY JONES



In which an intelligent patron makes an important observation.

SUMMER STUNT USED BY PRITCHARD MIGHT BE USED FOR WINTER

While baseball may not be in season right now, there's no reason why the publicity gag used by Dick Pritchard, manager of the Alcazar Theatre, Bell, Calif., could not be used for a number of winter sports, such as basketball, football, hockey, la crosse, etc.

The sweat shirts worn by the boys of the baseball nine shown in the accompanying photo supplied by the theatre at a cost of eighty cents each and bore the name Fox-Alcazar in large letters across the front. Not only were the shirts in evidence during



the season, when the schedule called for three games per week, but the boys wore them on their way to High School. Every time their pictures appeared on the sports page of the local newspaper the name of the theatre again appeared in public print. The only extra consideration shown the boys, outside of giving them the shirts, was letting them see the weekly change of program.

We also note that Dick recently issued some novel heralds to exploit Laurel & Hardy in "Pack Up Your Troubles." These were of the "Reward" type and underneath that word appeared a photo of the two comedians. Below the photo, in large type, the same size as "Reward," appeared the numerals 1,000. Then, "laughs" and the following copy: "To any person or persons who attend the Fox-Alcazar Theatre the three days starting (dates) to see Laurel & Hardy in their new full length—full-strength—all laugh feature picture." Following this in heavy bold type, in order to round out the "reward" idea appeared, "Dead or Alive." Then, in smaller type, "You Should See It."

We understand that Dick organized that ball team all by himself and it certainly has proven its worth as a corking medium of publicity for his house. There are plenty of other sports to play around with during the winter season and maybe some of Pritchard's fellow Club members can successfully apply the same idea. His herald also presented a novel appearance and he advises us it received some real attention. 5,000 of them were pasted on barns, posts, fences and empty store windows. Thanks to him for making it possible to pass along both ideas and we'll be looking for more.

Wallach at Audubon

Edgar Wallach, formerly in charge of the Terminal Theatre, Newark, N. J., has been appointed manager of the Audubon Theatre, New York City, succeeding Zach Freedman, resigned. J. Michaelson, former assistant manager of the Terminal, succeeds to Wallach's old post.

ED HIEHLE GRABBED FRONT PAGE STORY ON FOOTBALL STUNT

The fine art of crashing the front page of a newspaper was recently demonstrated in an effective way by that redoubtable showman, Ed Hiehle, manager of the Midland Theatres, Newark, Ohio. Intense public interest in football prompted the move.

The headlines of the story on a front page tear sheet we have at hand really tells the story, so we won't go into details. It read: "What's Your Guess on Score of Newark-Mt. Vernon Tilt?" Now all of you are following the papers these days and know that readers are getting a lot of fun out of trying to figure out the scores of teams scheduled to play the following Saturday. It was announced in the paper that the theatre would give special tickets to the mathematicians who gave their time to figuring out the stunt.

As Hiehle observes, it was the novelty of the stunt rather than special tickets that enabled him to make the above tie-up with the paper, as he only handed out a few ducats for each show; in fact, he thinks interest might be spoiled by giving out a whole slew of passes when a few will more than answer the purpose. Use the stunt now—while it's in season—further comments, Ed, so we're passing it along pronto.

Another recent gag used by Hiehle which commanded a lot of attention was a street stunt on "Life Begins." He sent out a woman with a baby in a carriage and had her push the vehicle along the main thoroughfares. She was masked and bore a card on her back reading, "Life Begins At the Midland"—no more, no less. And did they look after she passed by? "You tell 'em," says Ed. In other words, there wasn't a great deal to look at in a front view except the mask, and curiosity, still lingering in the minds of the passers-by, prompted them to turn around for another look.

Like most of Ed Heihle's showmanship, this merely serves to further emphasize what can be done when a real showman starts out to do things. Adding that curious twist that makes an ordinary idea outstanding is one of the faculties of Ed, and having visited Newark, Ohio, on several occasions, we stand ready to state that such is a fact.

Thanks for the two gags, Ed, and we know you'll continue to keep up the good work. Just as soon as you get another "hot" one, be sure to pass it along for the rest of the fellows to take a shot at. See you at Cedar Point soon, we hope.

FINN'S HERALD!



The spooky looking herald pictured here was gotten out by Dan Finn, manager of the Palace Theatre, So. Norwalk, Conn., on occasion of "Crooked Circle," which played a three-day engagement. Attractive, yes?

CHAPLIN



FOUR WEEKS TO GO!

★ ★ ★

Come On, Advertising Men!

let's see who creates the best newspaper ads

$50.00 First Prize

★ ★ ★

Come On, Publicity Men!

what's the best publicity or exploitation stunt

$50.00 First Prize

★ ★ ★

Come On, Ballyhoo Men!

who can originate the best lobby display or front

$50.00 First Prize and a second prize of $20.00 in each class for the runner up.

CONTEST ENDS DECEMBER 17th



A Relic That Is Still A Classic.
Detroit News

Just the thing to make the-atre bills a little brighter.
Indianapolis Star

These comedies should be a cleanup. The faster they are released, the better.
Film Daily

Slapstick Comedy Leads Them All.
Washington Herald

Charlie Chaplin Film Steals The Show.
Washington Times



I saw it Monday night in preview and it is just as funny now as it was ten years ago.
Kansas City Journal-Post

"The Cure" "Easy Street" "The Floorwalker" "The Pawnshop" "The Rink" "The Vagabond"

RKO Radio Pictures

REISSUED WITH MUSIC AND SOUND BY
VAN BEUREN CORPORATION

RULES

(1) Prizes will be awarded by RKO Distributing Corp. (2) Any Exhibitor, Manager, Assistant Manager, Publicity or Exploitation Director, or any other person actively engaged in theatre operation, is eligible to enter the contest. (3) Prizes will be awarded in three classifications: *a . . . Best examples of Newspaper Advertising—b . . . Best exploitation, ballyhoo or publicity stunt—c . . Most effective display of lobby and/or theatre front.* $50.00 first prize and $20.00 second prize in each classification. (4) Proofs of clippings of newspaper ads, tear sheets of publicity, samples of printing, and photographs of exploitation stunts together with brief typewritten description of the campaign should be submitted together with name and address of contestant. (5) All entries must be delivered or postmarked not later than midnight, Saturday, December 17th, 1932. (6) The Judges will be Amedee J. Van Beuren, President, The Van Beuren Corporation; Charles E. Lewis; Chairman, Manager's Round Table Club of The Motion Picture Herald; Maurice Kann, Editor The Motion Picture Daily; and Robert F. Sisk, Director of Advertising and Publicity, Radio-Keith-Orpheum Corporation. Their decision will be final. (7) Campaigns based on RKO RADIO PICTURES advertising, press books or exploitation material or suggestions will be eligible. (8) In case of a tie, each contestant will receive the full amount of the prize tied for. (9) Address

STRANG SAYS CHANGE OF POLICY GAVE HIS BOX OFFICE A BOOST

While it is our mission to boost pictures, to broadcast all sorts of information on how to sell pictures, to literally think pictures during waking hours and even dream of 'em at night, it is also our duty as a purveyor of news in the amusement field to report that vaudeville in its second week at the RKO Palace Theatre, Columbus, Ohio, is solemnly declared a bread winner by A. R. Strang, director of advertising and publicity. "Not a landslide back to prosperity," says he, "but losing less than straight pictures."

It has been a long, long time since we've had occasion to glance over a number off ads wherein vaude acts are billed over feature pictures, since the practice for the past several years has been exactly the reverse. Lately, however, we have noted a trend toward experimentation with vaudeville in several sections of the country, presumably as a means of feeling the public pulse in this direction, and motivated by the thought that it may turn out to be a tonic for a drooping box office.

We will continue to report moves in this direction and will be pleased to hear further from Strang as to whether the upturn resulting from his move is due merely to a change of diet, or, on the other hand, a definite indication that public taste in entertainment is swinging away from films to vaude acts.

OLD-TIME STILL GAG USED BY BOUCHER TO EXPLOIT A PICTURE

As a gag to exploit "Man From Yesterday," Frank Boucher, manager of the Capitol Theatre, Winchester, Va., crashed his newspaper for a four-column layout of photos and caption of yesterday's screen stars, which was headed "Men From Yesterday! Can You Name These Screen Stars of Another Era?"

The caption explained that at the extreme left was a man known as "the grand old man of the screen; next to him a famous ex-western star who could ride a horse like nobody's business; at the right, an actor of English birth who starred in 'Light That Failed,'" etc. Readers were asked to write names of the six stars in a single sheet of paper and mail same to the Editor, Capitol, Theatre, in order to participate in the award of ducats for best answers.

Nice work on the free space for that one, Frank, and more power to you. Keep up the good work. This ought to make a corking gag for other Club members to use on this picture, or apply as a straight out-and-out bid for free space any time, if they're lucky enough to have some old stills in their libraries.

Orlove Nowy Manazer Teatru

Yes, that's right, believe it or not! It was so stated right in a Slavic newspaper, Milwaukee, that the well known Round Tabler, Louis Orlove, is "nowy manazer Teatru Modjeska." And so it goes for a whole column, to say nothing of a photo of the smiling Louis. The last line in the story stated: "Panu Orlove zyczmy powodzenia," which, we take it, means that he's a good guy and a great showman!

DISTINCTIVE ADVERTISING!



This is the type of modern newspaper advertising being turned out by E. V. (Dinney) Dinnerman, advertising manager for the RKO Theatres in Cincinnati under the personal supervision of Nat Holt, divisional manager.

There are only a few other divisional chiefs who watch and value their newspaper advertising as does Holt, and this type of group advertising is ample testimony that the material being used in their local papers must certainly be attracting the attention it deserves.

If you are at all interested in what good advertising looks like, we recommend this one.

WE HEAR FROM SID DANNENBERG ANENT NAT WOLF'S OFFICE

A few words from Sid Dannenberg, in charge of publicity and advertising for Warner theatres in the Cleveland zone, bring to our attention that we inadvertently referred to the well known Nat Wolf, the Warner Ohio zone manager as exploitation manager, a slip for which we humbly stand corrected.

To the best of our recollection the article in question was forwarded to us from Nat Wolf's office, hence the association, and it referred to the give-away of Bosco and other statuettes patterned after characters in "Looney Tune" cartoons, a move which resulted in a corking build-up for Saturday matinees.

However, Mr. Dannenberg did more than bring to light the frailties of composition and proof-reading by sending along the name of the manufacturer who gratuitously stood a major cost of the stunt in order to advertise his wares. Furthermore, he reiterates that the gag is one of the best business builders he and his crew have thus far handled. We thank him for sending this information and will be glad to forward the manufacturer's name to any Club member on request.

CALENDAR BETTER GAG THAN PROGRAM, THINKS GOLDSTEIN

Convinced that many people throw away regular programs, Samuel L. ("Goldie") Goldstein, manager of the Ideal Theatre, Roxbury, Mass., is a firm believer in the calendar he uses to list a month's attractions at his house.

A couple of samples at hand disclose that these calendars are not as large as the average brought to our attention, but, at the same time, plenty large enough to be perfectly legible. The measurements are 8 inches by 7 inches and the cards are printed in red and black—red for all emphasized words, dates and pictures and black (lightface) for names of stars in the different divisions of the calendar. When folded the card becomes a size practical for mailing purposes.

To our way of thinking this calendar of "Goldie's" is an improvement of the one of bulky proportions and offers a trial medium for those who are not quite sold on results being obtained from mailing out weekly programs. Of course the monthly card, for a theatre that changes four times a week, is a most inexpensive way of taking care of this end of advertising. Since it's working out well for "Goldie," it, perhaps, behooves others to seriously consider a try-out.

Old Gag Proves Its Worth!

The old gag of having an appropriately bannered ambulance standing in front of a theatre to cart away patrons adversely affected by an exciting mystery film hadn't been done in such a long time down her way, reports Anna Bell Ward, assistant general manager of the Phoenix Amusement Company, Lexington, Ky., that it again proved its worth as a means of garnering a lot of publicity. The banner read: "This Ambulance Is to Carry Patrons Home From the Ben Ali (theatre) Who Can't Stand the Excitement of Seeing Doctor X."

REVIVING THE BABY CONTEST TO INCREASE YOUR RECEIPTS!

Infants' Popularity Idea Can Be a Vital Factor in Building Good-Will and Business for Most Live-Wire Showmen!

THE many requests received by this department for information relative to the promotion of a Baby Contest prompts us to set forth, so far as consistent with available data, a detailed campaign on this popular and effective tonic for stimulating neighborhood good will for theatre and, consequently, the means of producing the desired effect at the box office.

Although all the Baby Contest campaigns we have been privileged to look over are more or less based upon a certain formula and close cooperation from a group of business men and community patrons, the recent efforts made in this direction by H. B. Ashton, manager of the Fox-Mayan Theatre, Denver, Colo., are so coherently set down and so up-to-date in every respect, that we'll follow his eminently successful plan.

Six Important Points!

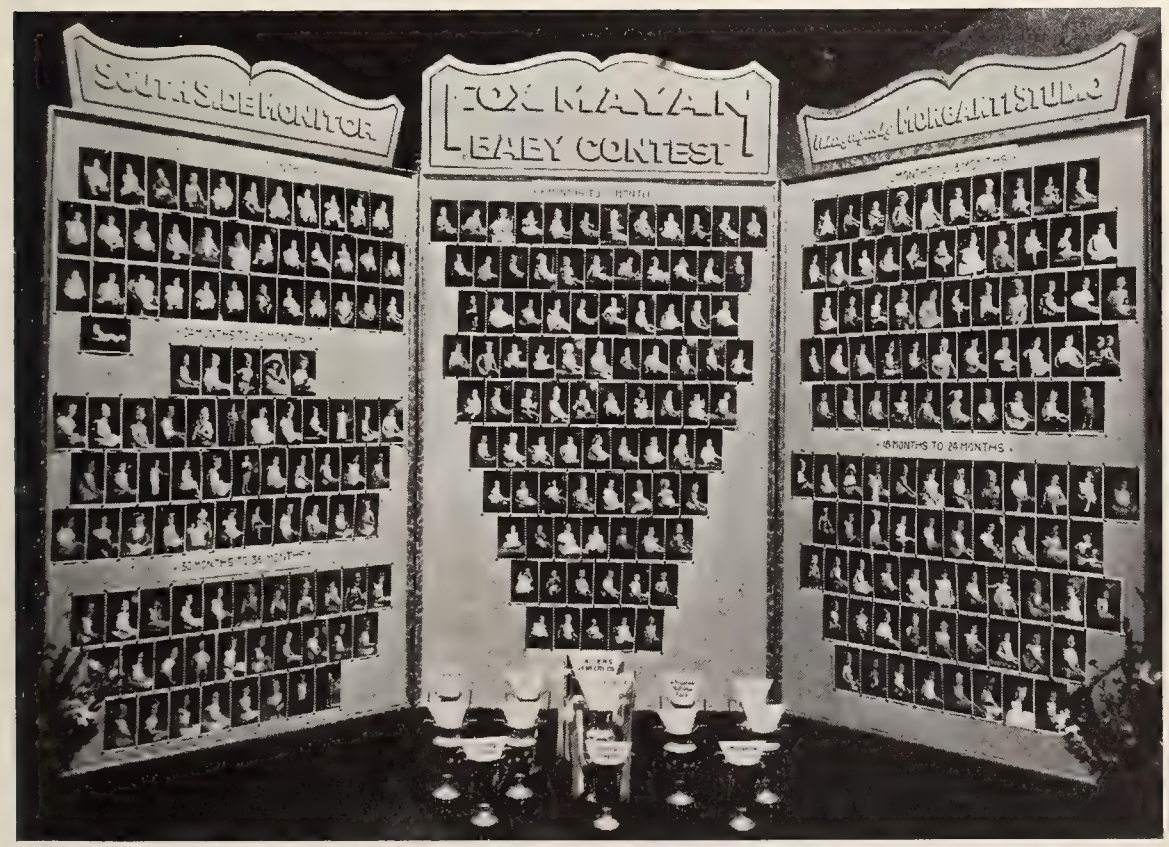
Exclusive of the theatre, six factors are indispensable to the proper working out of this stunt: a newspaper; a photographer; a baby specialist (doctor); a jeweler; a group of merchants, and, of course, a large number of doting parents who think their offspring just about the most perfect specimens of young manhood or womanhood in the whole world.

Let's start off with the newspaper, for as in all instances of promotion of cooperative ideas, we must have assurance of a certain amount of support from this powerful medium of expression. There will be announcements from time to time, photos of entries and the big smash when the winners are named. We sincerely believe most managers will find their editor-friends responsive to stunts of this sort on the mere ground that any news relating to neighborhood babies comes under the classification of circulation builders.

It hardly seems necessary to offer more than a suggestion for this particular stunt because it is so well known to seasoned showmen; but, H. B. Ashton, having sent us the details, can be thanked for our being able to tell you how he handled it from start to finish. Needless to say, we recommend it highly as a positive business builder for any theatre taking the trouble to get behind it right. The photo below will give you some idea of how successful it was for Ashton. Now the question is: Can YOU do it equally as well?

Now that the newspaper management has agreed to lend a helping hand, let's turn to the photographer, who is another very important factor in the group. Ashton believes it advisable to tie-up with a prominent, well established concern, rather than some obscure outfit which would undoubtedly jump at the chance to gain valuable publicity, in order to avoid any embarrassment resulting from poor work. It goes without saying that the photographer is bound to receive a great deal of benefit from a contest of this kind. It will enable him to secure re-orders and, at the same time, extend his reputation as a photographer of note.

The best size for the photographs is a 4 by 5 and it is well to have it clearly understood that these are to be the property of the theatre until close of the contest, when it becomes a graceful gesture to turn them over to the parents of the children.



The display and loving cup awards as set up in Ashton's lobby.

Many Avenues for Merchant and Newspaper Tie-Ups Are Available Thru Widespread Interest in This Fine Idea!

As illustrated in the accompanying photo of Ashton's frames, all photos are posted in the lobby as soon as completed, separated into the various age classifications of six months: namely, one to six months; six months to one year, and so on until the age limit of 35 months is reached.

The next logical move is to get in touch with a baby specialist who is not too darned set in the ethics of his profession to enter into the spirit of the occasion. By this we do not mean to contact another obscure personality who is out to build a practice; on the contrary, this man, too, should be well thought of in the community. What we are attempting to convey is that many doctors are averse to being tied-in with any move that bears the taint of advertising, so it will be well to plan the proper approach to the man you pick for this job. His services should be gratis if he is properly impressed with the idea, which means that if there is anything wrong with the baby as the result of his examination, the parents will naturally go to him for treatment. Ashton insists that there be no cost to the theatre or parents for this examination.

12 Merchants Tied In!

Now let's see what we can do with the group of merchants we've decided to let into the deal. With all the foregoing contacts and agreements made, it is, comparatively, a simple matter to sell a number of live-wire concerns on the idea of swinging in line. In Ashton's case, 12 were approached and each sold the idea of contributing a loving cup, which can be purchased wholesale for $7.50 apiece.

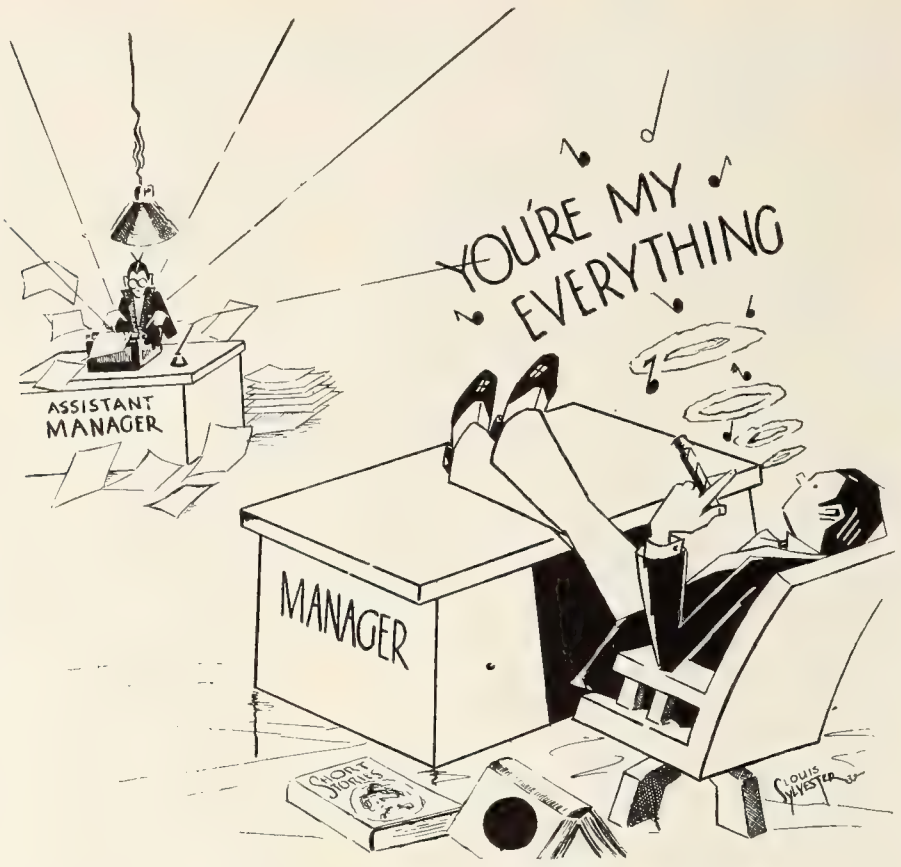
In return for donating the loving cups the merchants receive advertising. This is handled by placing all the cups on display in the lobby, with a credit card for each merchant in the cup. More cups can be promoted and awarded if so desired. If only 12 are used, two are generally awarded in each classification; one for the cutest baby, according to photograph, and one for the most perfect baby, as based on the doctor's examination.

Another gag suggested by Ashton, which can be used to intensify interest, is the promotion of an oil photograph for award to the most popular baby. This is also handled by voting conducted at both stores and theatre. The system of voting has been gone into so many times in connection with not only Baby Contests but many other stunts conducted along the same lines, that it's almost unnecessary to go into details. Merchants generally hand the votes out to customers and the cashier at the theatre does likewise.

Registration of the babies is the next matter up for consideration. At the time the infants are registered they are given their photograph card, which entitles them to a

(Continued on next page)

WE OFTEN WONDER! By LOU SYLVESTER

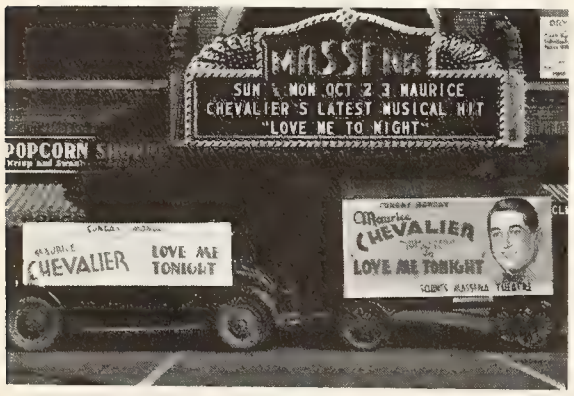


—if this is the theme song for managers still able to afford the services of a good assistant? We hope that Lou Sylvester's idea will be universally adopted by all theatres for the benefit of the overworked (?) manager.

ABE COHEN IS STILL HITTING THE BALL IN THE MASSENA THEATRE

Once again we are able to report that Abe Cohen, manager of Schine's Massena Theatre, Massena, N. Y., is on the job of showselling up in his northern neck of the Empire State.

This time we present for the inspection of his fellow Round Tablers a reproduction of a snap-shot taken of the auto and trailer he uses to ballyhoo coming attractions. Note that the trailer is a four-wheeled affair, permitting a large display of paper. The auto likewise carries its share of advertising. There is considerable adjacent terri-



tory to draw upon up Abe's way and we gather he not only covers entire city but many roads through the rural districts.

If one of those hard winters that hit Massena doesn't snow Abe and all the folk in up there during coming weeks, we think we can promise his fellow Club members some interesting slants on what it takes to put over shows in northern New York towns. He's been in Massena a long time, knows every business man there and has their confidence. When it comes to putting over a cooperative stunt he's there with both feet, so keep tuned in on Massena, Round Tablers, and we'll broadcast some more just as soon as Abe gets busy.

Northwest Managers Meet

Some fifty-five theatre managers and heads of divisions recently gathered at the Washington Athletic Club, Seattle, at a meeting called to order by Charles Skouras and Frank Newman, Fox-West Coast executives, to discuss new season policies.

Among those present were James Clemmer, Fox Fifth Avenue, Seattle; Frank Newman, Jr., Fox Paramount; Ted Gamble, Paramount, Portland; Mark Bowman, publicity, Carl Werner, publicity, Paramount, Portland; Manager Jack Gault, Rialto; Victor Keady, Fox Broadway, and Manager Harold Mann, United Artists, Portland.

SCHREIBER WORKED OUT NOVEL PLAN TO SELL THRIFT BOOKS

In line with the RKO Thrift Book campaign, now in force throughout the circuit, Harry Shreiber, manager of the RKO Capitol Theatre, Cincinnati, Ohio, worked out a stunt which proved a mighty effective selling aid.

He rigged a loudspeaker on the box office and ran a wire to a "mike" in his office. One of the girl employees, with a fine speaking voice, put over a sales talk which was interesting without being annoying and, consequently, added many sales to the campaign. This same loudspeaker also wishes the patrons a courteous good afternoon or good evening, schedule of shows and a few words concerning coming attractions.

On Election Night Schreiber arranged a unique stunt which allowed him to show returns without interfering with the screening of his regular program. It seems the Capitol has two winged stages (one on each far side of the main stage and screen, we judge) and on these the returns were projected.

He and Sign Artist Jones also rigged up a corking attention-getter recently for "Rain." Huge, cutout letters spelling the title, which when seen through "rain" provided from the sprinkler system and spotlighted on the side, made a marvelous display.

Clem Pope, RKO city manager out in Cincinnati, certainly has a lot of fast-stepping and ingenious showmen among his crew and it will not be our fault if we don't publish a whole lot more about what Schreiber and his gang are doing. Thanks to Clem for contributing the above.

Moss Now at Hillstreet

Richard L. Moss, former manager of the U. A. and RKO Orpheum Theatres, Los Angeles, and a well known member of the Round Table Club, recently was assigned managership of the RKO Hillstreet Theatre, another first run house in the film city. His

ASHTON'S BABY CONTEST!

(*Continued from preceding page*)

free sitting at the photographer's studio. After the photograph is taken it is given a number on the doctor's examination card by the proprietor of the studio and from that time on the baby is known only by number—not by name—which does away with any personal angle entering into the contest. The theatre manager receives the baby's number, which the photographer places on the registration card, thus giving the theatre a complete record both by name and number. In this way it is a simple matter to identify any baby numerically or alphabetically.

While not compulsory by any means, it is considered good business policy to have parents attend the theatre when registering their progeny, which, of course, will not harm the box office one iota. It is another good, old Spanish custom to possess a ticket when casting votes for one's own baby, or any of the babies exhibited on the lobby frames, even though these may be otherwise obtained.

When night of making award of the loving cups, photographs and doctor's examination cards arrives, it is necessary to have present the mother of the baby or some immediate member of the family. When allotting the awards, in case the first prize winner's parent is not in the theatre, it is best to make both first and second choice.

The above would appear to bring to a close the plans for putting over a Baby Contest, but Ashton tells us a sort of a by-product of the stunt—Baby In Person Night—is the smash gag of the whole performance. This is generally handled about a week after the main stunt has been pulled and the personal appearance of the winning babies and their parents never fails to register another advance at the box office.

Practically all of the foregoing will have a familiar ring to many members of our Club, but for those who have not as yet tried out the stunt both Ashton and we believe it will prove an admirable method of creating a feeling of additional good will among business men, theatre and patrons in most any neighborhood. Furthermore, if there exists a case where cooperative plans are yet to be suggested by theatre man to merchant, this stunt has proven its worth as an effective means of obtaining future cooperation.

personalities

WILLIAM HAAS
former manager of the Oxford Theatre, Plainfield, N. J., is now managing the Strand in Perth Amboy, N. J., we are informed by Ed Hart, who succeeded Haas at the Oxford. The Strand is a split-week now and we hear Haas is turning in some nice grosses.

▽

C. E. MORRIS
who used to manage the Gillioz Theatre, Springfield, Mo., is now doing exploitation work for M-G-M out of the Kansas City office, Jack Moore, present manager of the Gillioz, advises the Club.

▽

FRED WEHRENBERG
prominent St. Louis exhibitor and president of the M. P. T. O. of St. Louis. Eastern Mo. and So. Illinois, recently attended a meeting of the Allied M. P. T. O. of A. in Washington, D. C.

▽

STANLEY KREUGER
was recently appointed manager of the RKO Missouri Theatre, St. Louis, Mo.

▽

JOSEPH KLEIN
is the new manager of the St. Louis Theatre, St. Louis, according to a recent announcement by Emil Franke, RKO city manager.

▽

CARL F. NARATH
former manager of the Fox-Criterion Theatre, Santa Monica, Calif., is now at the helm of the Fox Theatre in Pasedena, we are advised by Charles Jones, present manager of the Criterion.

▽

C. P. FORBES
formerly manager of the Fox-Grand Theatre and in charge of Fox publicity in Topeka, Kas., has been appointed city manager for Fox in Atchison, switching posts with Harley Freyer.

▽

ARTHUR CAMPBELL, JR.
publicity director of RKO Capitol Theatre, Memphis, Tenn., recently married Miss Catherine Kaufman.

▽

JOHN HARRIS
former zone manager for Warners in Pittsburgh, recently purchased four independent theatres as the nucleus of a chain of small houses in the district.

▽

BERT STERN
manager of the Victoria and Ritz Theatres, Regal Circuit houses in Oklahoma City, has been appointed city manager for the company at Lincoln, Neb., with A. M. Avery, manager of the Lincoln, at Lincoln, replacing him in his former post.

▽

E. D. HARRIS
has been placed in charge of the Lincoln Theatre in Kenosha, Wis., a house dark for the past two years and recently reopened by Sam Levisohn and Harry Vogel.

▽

OLLIE STACY
well known in film circles in Albany, N. Y., was recently placed in charge of the State Theatre, according to an announcement by Nate Robbins.

▽

JULES BERINSTEIN
recently announced that Harry Stafford had been appointed manager of the Colonial Theatre, Albany, N. Y., succeeding Fred Hannay, who has returned to New York City.

WILLIAM G. SCHELL
formerly manager of the Rialto Theatre, of Westfield, N. J., recently assumed his duties as manager of the Orpheum Theatre at Titusville, Pa. At one time Schell was located in the Pittsburgh district.

▽

TAZWELL ANDERSON
formerly manager of the Tenth Street Theatre, Atlanta, Ga., is now in charge of the Lucas Theatre, Savannah, Ga., we are informed by M. M. Jett, present manager of the Tenth Street.

▽

LEVERE MONTGOMERY
booker for Publix down in New Orleans, recently became the father of an eight pound baby boy.

▽

ALVIN ASHER
formerly with RKO on the west coast and a free lance writer in Hollywood, has been named assistant to Lou Golden, manager of the Orpheum Theatre, Omaha. He replaces William Lau, transferred to an Illinois house.

▽

E. A. LAKE
with Keith and RKO at Rochester, N. Y., and Baltimore, Md., for several years, was recently appointed manager of the World Theatre, Publix house in Omaha, Neb. He replaces Art Abelson, transferred to the Publix booking department at Des Moines.

▽

LOU GOLDEN
manager of the Orpheum Theatre, Omaha, recently held what he styled a "Hooeywood Opening" when the Olson & Johnson unit came to town.

▽

HARRY McDONALD
is managing the State Theatre, a Publix house in Lexington, Ky., advises Waldo Bail, manager of the Palace Theatre, Hamilton, Ohio, where McDonald used to hold forth.

▽

SAM CHERNOW
is the new manager of the Academy Theatre, a Publix house recently reopened at Newburgh, N. Y.

AL O'CAMP
has succeeded Sid Zims as manager of the RKO Madison Theatre, New York City.

▽

LEWIS COHEN
is the new assistant manager at the College Theatre, New Haven, Conn., succeeding Carl Mortinson.

▽

WESLEY GRIFFITH
has taken the assistant manager's job at the Roger Sherman Theatre, New Haven, succeeding Fred Scoville.

▽

GRANT CHAMBERS
said to be the youngest theatre manager in Canada, was recently placed in charge of the Mayfair Theatre, St. John, New Brunswick.

▽

F. W. FITE
has taken over operation of the Strand Theatre, Cedar Rapids, Iowa, and will make a new sound installation.

▽

R. S. WALLACE
is in charge of the Morrison and Strand Theatres, Alliance, Ohio, recently relinquished by Warner Bros.

▽

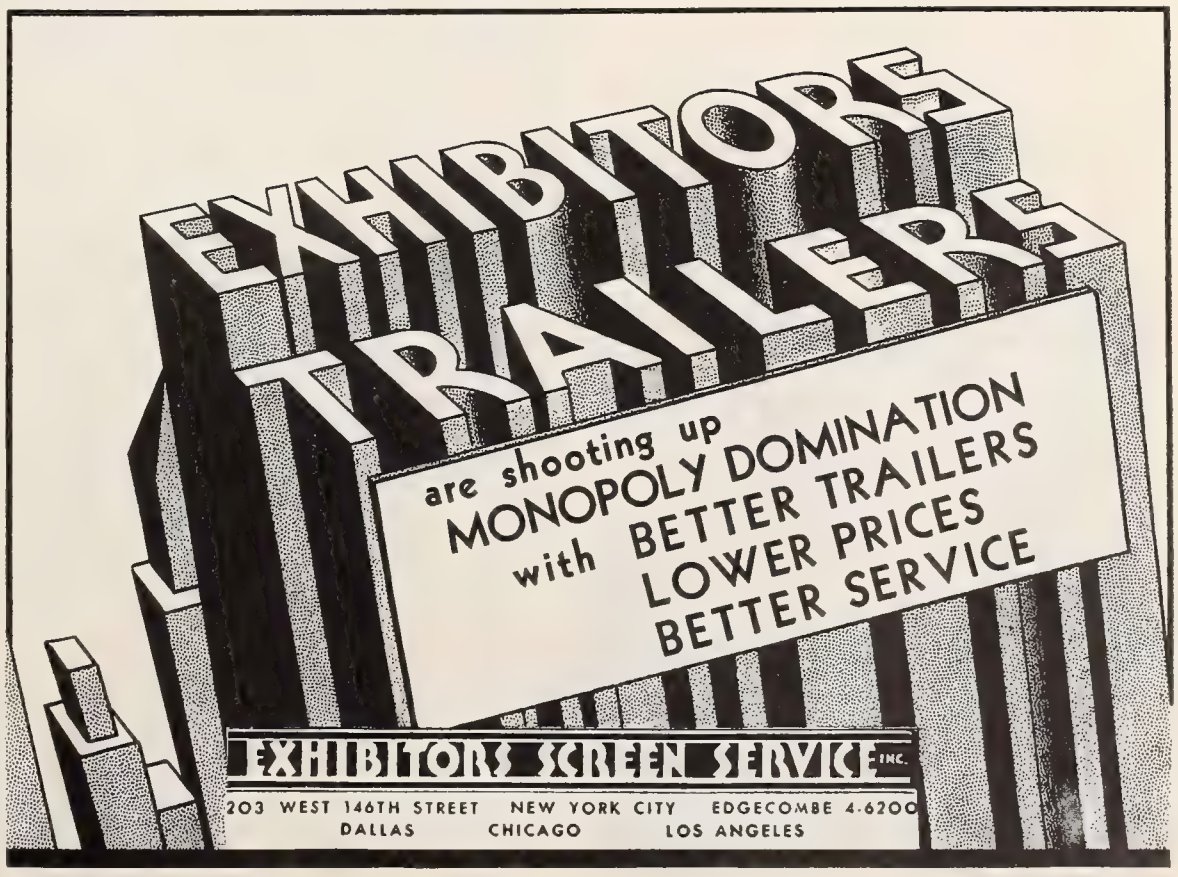
JOHN DOUGLAS
manager of the Strand Theatre, Birmingham, Ala., and P. A. Blankenship, manager of the Capitol Theatre there, recently switched jobs.

▽

FLOYD MORROW
has replaced Frank Roberts as manager of the Liberty and Ritz Theatres, Warner houses in New Kensington, Pa. Roberts has been transferred to the Enright Theatre, Pittsburgh.

▽

CARL MORTENSON
is the new assistant manager of the RKO Keith Theatre at Richmond Hill, L. I., N. Y., succeeding S. B. Giraitis, who was recently placed in charge of the Regent Theatre, Kearney, N. J.



ADDED SELLING SLANTS!

Garey Carr Is Completely Sold On the Idea That His Front and Lobby Are Show Windows!

IF your ideas coincide with those of Garey Carr, enterprising manager of the Fox Granada Theatre out in Ontario, Calif., then you may be doping out in your mind just how you can follow some of the art gags that he likes so well and has found really productive of box office returns for his theatre.



As the photos on this page clearly illustrate, his ideas are many and varied. He, different from many other showmen, did not strike one single good idea and then work it to death. No, indeed. He thought up a dozen different slants and used them from time to time so that the house would not get tired of the selfsame thing over and over again.

Outdoor Ad—Indoors!

For example, as the first of the photos show, he erected an actual 24-sheet stand right in his lobby. Now, on the face of that statement you might be inclined to turn up your nose kind of sudden like. Well, don't. It can be made so attractive that it will not only draw the attention of the passing patron, but actually leave a real impression on them. Which, in other words, means they may be sold on the picture and come to see it.

The twenty-four sheet, as you will note, is well lit up with ollivettes and flood. Frame is kept spic and span and all in all he has made this gag fit right into an attractive lobby. And so can you.

The second picture shows his swell looking front on "First Year." Just exactly what the foliage meant we are not in a position to say other than that the general appearance is darned good. The cut-out of the 24-sheet from the exchange fitted right in with the rest of the display and made the completed job look mighty sweet. Don't you think so, too?

Then get a load of that trellis harbor under the marquee showing Gaynor and Farrell coming through. Is that good? We'll say so. Something of a real springlike atmosphere about the whole display, maybe that's the answer to the foliage gag. Nice work, Garey.

Attention To Detail!

What the photo unfortunately does not show here in this prize display is, the bird cages with live birds and the box office fixed up to resemble a wishing well. Topping off all the other fine points is the rock garden effect achieved by Carr with the aid of earth and rocks.

Number three in the group shows one



of the finest displays we have ever had the pleasure of illustrating on these pages. And that's taking in a heck of a lot of territory because we've had some grand stuff to show in this section.

It's a display on Garbo and cleverly illuminated from behind the rising steps as well

Next in line for discussion is the "Rebecca of Sunnybrook Farm" display which Garey worked out for his lobby. The best bets of all were the use of a live goat and Carr's own little daughter Peggy. Incidentally, he modestly says that there was nothing outstanding about this display in general. Well, we don't agree with him. There is plenty outstanding and the whole display is really a master stroke of showmanship because it created interest and comment. That must mean business in the long run.

Real Atmosphere Here!

Passing on to the last one; take a good look at the "Congorilla" front display and as around the Garbo head, too. Close inspection will give you all the dope you want on how to build one of these. Those who have seen it, labeled it one of the prettiest displays ever seen inside of a theatre.

then keep in mind every careful little detail that was worked out in the construction of it. The cut-out figures of Mr. and Mrs. Johnson. the cut-out figures of the big gorillas, the bunch of bananas, etc., etc. Then the jungle foliage. The box office treatment and the other incidental items all



going a long ways towards making this display the kind that will pull 'em to the box office for a ticket.

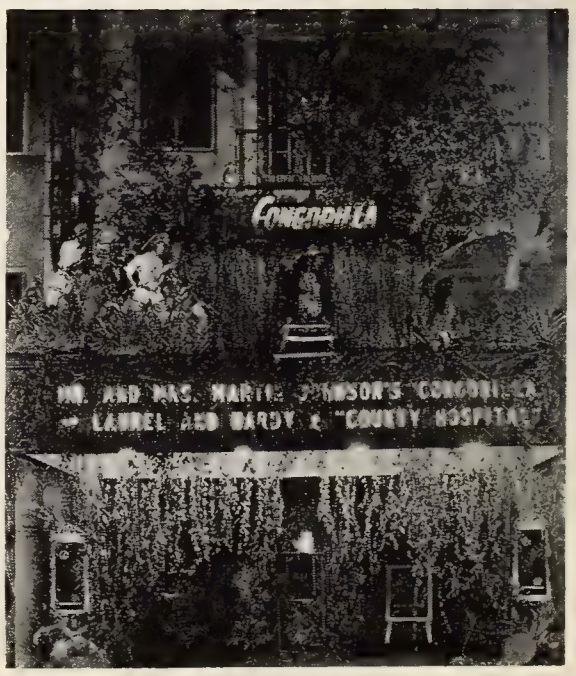
Altogether, Carr has proven his own contention that if your theatre is your show-window, use it as such. But make your show-window displays mean something by building them along showmanship lines.

Send Along Some More!

We are hoping that the near future will bring many more examples of this showman's fine ability to make use of an important adjunct to his show-selling activities. Others, too, may begin to better appreciate the value of their lobbies and fronts as a means if promoting the necessary interest that brings folk to the box office. Oft-times it is the little ex-Thisra touch in merchandising that turns the trick. This medium may be the answer.

Do as Carr is doing. Dope out inexpensive (yes his ideas are far from expensive), ideas for attractive, eye-arresting displays that will tie in definitely with some worth-while attraction.

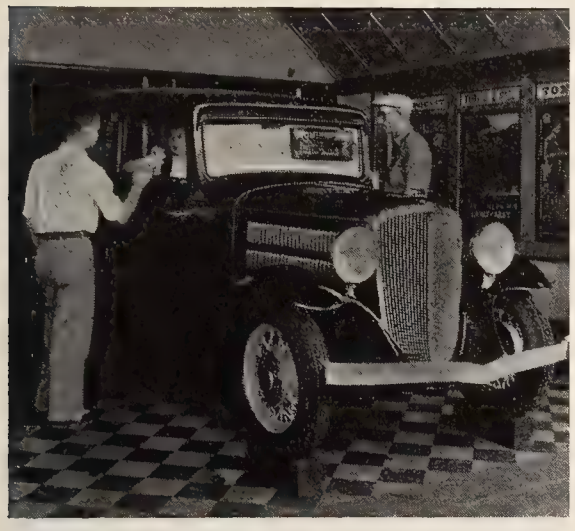




ALLEN USED A NOVEL SLANT OF GIVE-AWAY OF NEW AUTOMOBILE

Something interestingly new in lobby furnishings was invented a short time ago by R. H. Allen, manager of the Grand Theatre, Tracy, Calif., which resulted from a tie-up made with a local dealer in automobiles.

In this instance the car was promoted for a give-away and was moved to the lobby to serve in place of the regular box office. The car was wired for electrical connections and telephone and a 12-inch shelf and cash drawer was installed in front of



the instrument board. As you may see from the accompanying photo, a card carrying admission rates was hung on the windshield. The cashier sat on the front seat and handed out the tickets.

As Manager Allen observes, the stunt is particularly adaptable to theatres with small entrances and ought to prove a corking method of familiarizing every patron with the article of give-away. Thanks to him for passing along this original idea and we certainly hope he'll send along some more of the same calibre.

TURKEYS FOR THANKSGIVING!

Always a good box office bet, a turkey giveaway for Thanksgiving should be on your list of "things to be done." The more you can distribute the better it will be, so put on your promoting outfit and start making the round of the butchers, grocers and vegetable stores and get yourself set.

Although labeled a "turkey" giveaway, the more popular way is to make up, through cooperative tie-ups, baskets containing all the makings of a complete Thanksgiving Dinner for the average family. The usual trailer mention and card credit in the lobby is well worth the tie-up.

Exactly how you handle the actual distribution is up to yourself, the important thing is to get the stuff lined up and advertised because there remains but a short time to complete your selling of this idea so as to insure an SRO attendance.

SMITH CAUSED BIG FURORE WHEN WIVES READ HIS POSTCARD

When exploiting "Blondie of the Follies," Lynn Smith, manager of the Crystal Theatre, Gonzales, Texas, put over a hoax on some 200 citizens of his town which brought considerable publicity to picture and theatre.

We have one of the batch of postcards at hand that Smith had mailed in San Antonio. He engaged a girl to address the cards and write the following copy on side for message: "Dearest Mac: Darling, I will be in Gonzales Thursday evening at 7:45 P. M. and I'm dying to see you. Meet me at the Crystal Theatre sure. I have worlds to tell you. With all my love. Blondie."

We are indebted to an anonymous writer, who signs himself "A Club Booster," for contributing the above. He advises us he was there the day Smith pulled the stunt and that considerable excitement was stirred up as a consequence. The cards actually went to bona fide names and addresses and a lot of men and their wives, too, were wondering what it was all about. However, Smith has a reputation, this contributor tells us, for pulling something just a little different. It may take a little nerve to pull it and some may question the value of this sort of publicity. It's all in knowing your public, and Smith evidently knew his, as you can judge from the above description.

GENTES REMINDS US THAT THANKSGIVING IS ALMOST WITH US

As a reminder that Thanksgiving is just around the corner, E. E. Gentes, assistant manager of the Laurier Theatre, Woonsocket, R. I., advises us that he has arranged for a turkey give-away.

One hundred and fifty pounds of these popular birds, purchased at 50 per cent below wholesale price, are scheduled for give-away on the Tuesday (usually an off night at the Laurier) preceding Thanksgiving. The balance of the 50 per cent of the wholesale price is taken care of by the market. In return, the theatre has agreed to run a credit trailer. Another angle that made a big hit with the market is that the people who receive the turkeys will have to call at the market to get them, thus giving the market an opportunity to make some extra sales, as well as added publicity.

The above is a timely reminder of one of the most popular stunts of the late fall season and we're obliged to Gentes for passing it along. We think his method of handling it will interest his fellow Club members, particularly the good break he has given to the concern who made it possible for him to buy the birds at such a low figure.

Another stunt recently used by him that attracted a lot of attention was the use of loudspeakers behind heads of radio stars featured in "Big Broadcast" and placed in the lobby. The purpose was to broadcast during the day the song by which each star became identified to the public.

LINED UP FOR "DOC" LEE'S AMATEUR NIGHT!



Above is a shot of a portion of the crowd lined up in anticipation of the novel amateur nights made famous over at the Greenpoint Theatre, Brooklyn, N. Y., by the well known "Doctor" Lee, RKO supervisor in that section of New York City and called "Doctor" because he has the reputation of being able to effect cures for sick theatres. It's the way Doc treats these nights that makes 'em click! Bona fide local talent—not ringers—and with enough billing to please the boys and girls, is part of the answer.

REQUA GETTING GOOD RESULTS FROM USING A MONTHLY CALENDAR

It's been some time since we've commented on monthly calendars, but that doesn't mean that these gadgets are not still being turned out. Here's one at hand from C. E. Re Qua, manager of the Cozy Theatre out in Norton, Kan., which bears the distinguishing feature of displaying coming attractions for the whole months in legible type.

The reverse side, in addition to postal permit for mailing and ruled lines for name and address, bears a box for institutional copy on "A New Show Year."

ReQua is one of the Club's recently elected members and we hope to hear a lot more about what he's doing to keep his Cozy Theatre in the limelight. Calendars, such as he uses, have been found excellent show reminders by many of our members whose selling plans include this type of advertising. The only fault we've ever found with some calendars brought to our attention is that some are much too cluttered up with copy. Re Qua's has enough white space to make it pleasing to the eye.

McGEE TOPPED-OFF NEW FILM CAMPAIGN WITH A SPLENDID AD

Rounding out a campaign designed to sell new season product to patrons in his community, Pat McGee, manager of the Criterion Theatre, Oklahoma City, Okla., ran a full length, three-column newspaper ad which seems to us a corker. Owing to proportions of the ad we can't have a cut made, so will try to describe it.

A boxed-off portion at the top of the ad was headed "More-More-More-Big Hits." Followed: . . . "We're not boasting! . . . every week we'll present a knockout attraction! . . . the next ten weeks' bookings at the Criterion and Capitol Theatres are the finest we've ever presented! . . . and remember! for 11 years these theatres have been the ENTERTAINMENT LEADERS in Oklahoma City. Just glance over these new productions . . . we GUARANTEE them!" (Names of stars and pictures titles followed.)

A ruled off portion to the left of the ad, extending from the box clear down to the bottom of the page, was headed—"read what our leading citizens say:" About a dozen testimonials from well known bankers, merchants, doctors, etc., who had read the prospectus, were arranged stagger-fashion in this space. The balance of space was devoted to two good-sized display ads on attractions for the week.

As Pat points out, the testimonial gag has been worked many times before, but, it seems to us, not quite in the fashion described above. Breaking at the tail-end of considerable plugging on coming attractions, the ad caught the public eye at the right time and put over the necessary punch.

THE WINNING DEFINITION OF ADVERTISING

A contest conducted by *Advertising Age* for the purpose of finding a definition of advertising that would be suitable for placing in the dictionary was won by Mr. Louis Hausman of the American Safety Razor Company, Brooklyn. Here is Mr. Hausman's definition:

"Advertising—The dissemination of information concerning an idea, service or product to impel action in accordance with the intent of the advertisers."

Mr. Gilbert T. Hodges, one of the judges, pointed out that in a contest the judges must accept the definition as offered, but suggested that in adopting a definition for use by the profession and for publishing in the dictionary, it might be best to combine the best parts from several. Here is his suggestion: "Advertising—the printed, written, spoken or pictured representation of a person, product, service or movement, openly sponsored by the advertiser and at his expense for the purpose of influencing sales, use, votes or endorsement. *—B.M.T. Advertiser*

U. A. HOME OFFICE MADE TIE-UP WITH LARGE DEPT. STORE

A tie-up with one of the largest department stores in the city featured advance work done by the New York office of United Artists Corp. in connection with the opening of "Mr. Robinson Crusoe" at the Rivoli.

In addition to turning over a 107x30 foot display room for construction of a South Sea hut and a cage to house Gagi, Doug. Fairbanks' monkey pal, the department store ran large ads that mentioned the theatre, attraction and opening day. Several hundred stills were also displayed in the store.

Using the Dennison material mentioned in the press book and thatched huts of their own. Chicago and Detroit have also worked out stunts similar to the one described above. A branch of the same department store in Philadelphia has also made arrangements for a duplicate of the New York display. As far as "Gagis" are concerned, monks are available in most cities.

FEDERICO PAINTED STRIKING DISPLAY FOR NEW PICTURES

The snap-shot reproduction on this page of a lobby wall piece created and painted by Thomas Federico of Shea's Bellevue Theatre, Niagara Falls, N. Y., by no means does justice to the original, which measured 25 feet by 12 feet and occasioned a lot of complimentary remarks from those who viewed it.

For one thing, the snap was a small one and for another the color scheme did not lend well to reproduction, hence the attractive panels do not stand out as they should. Anyway, it was a big flash on pictures in line for Shea's Greater Show season. Federico did an excellent job.



Next time maybe Thomas will send us a larger and clearer photo. He tells us that he appreciates publication by this department of many examples of art work done by well known artists in this field and he wants to help the good work along by doing what he can in this line. We will look forward to hearing from him again.

GLENN CARROLL'S NOVEL BALLHOOS!

Ballyhoos and novel lobby displays are given considerable emphasis in campaigns made by Glenn Carroll, manager of the Fox-Midland Theatre, Coffeyville, Kansas.

According to the accompanying photo he used a man dressed in a devil costume to plug "Devil and the Deep"; a wagon outfitted like one of the old pioneermen's covered trucks for "Vanishing Frontier," and another fellow, dressed in cut-away, large, black felt hat and wearing a heavy black mustache, used the suit case gag for "Miss Pinkerton."

Recently he constructed a number of novel, motorized lobby displays with the aid of a cut-awl and the usual accessories. These included a large elephant that wagged his head in behalf of "Bring 'Em Back Alive"; a horse for "Horsefeathers" with a feather duster for a tail that was also animated, and still another of Will Rogers, sitting on a bucking horse that really bucked. All of which attracted an unusual amount of attention.

Carroll just completed a Fall Style Show which worked out very much to the advantage of all participants. Another stunt he put over a few weeks ago was a tie-up made with a local dancing teacher, who furnishes novelty acts from time to time for advertising. When Carroll gets time he intends to send along full details. In the meantime, our sincere wishes for continued success and thanks for the above contributions.



BABY BUGGY BALLY HELPED CARL NIESSE RING UP NICE GROSS

A street bally of baby buggies, pushed by fellows dressed as old men, proved a corking attention-getter for Carl Niesse, manager of the Indiana Theatre, Indianapolis, Ind., when plugging "Blessed Event."

The pushers sent their buggies (promoted, of course) over the principal streets, in front of opposition, through department stores, etc., and the stunt materially helped round out a nice business done on the picture. The "old-man" costume combined with the baby carriage certainly caught the public eye and one of the pushers even equipped his buggy with an auto horn.

While we are indebted to the Warner home office for the opportunity to report on the success of the above stunt, we also want to thank Carl Niesse for his part and we'll look forward to hearing from him direct the first time he gets a chance to knock off a few lines about what's going on.

MORE SEATS AROUND THE TABLE!

M. SPENCER LEVE

is another Fox-West Coast man to send in his application for membership in the Round Table Club, and he manages the Fox-Ritz Theatre in Los Angeles, Calif. Step up and meet the gang, Spencer, and let them know that you will contribute your full share of the work they are doing to keep this department full of live tips on the art of showmanship. Shoot along some of your ideas about what it takes to fill seats these days and we'll see that the dope is passed along to your fellow showmen. We'll be on the watch for your next communication.

▽

WALTER S. SMITH

hails from out in Denver, Colo., where he manages the Fox-Oriental Theatre. We're also taking this opportunity to officially recognize Walter as a full fledged member of this great army of Round Tablers and it's our sincere hope that he, too, will do his utmost to keep the ball rolling along at the fast pace set by his brother showmen. There's lots of live-wire showmen out in Denver and many of them have contributed lots of good show-selling tips to this department. We'll be on watch for Smith's share of the good work.

▽

HARRY E. JONES

has charge of the Logan Theatre in Logansport, Ind., and we're also recording that he has joined this great organization of showmen. Harry likes the idea behind this department and he proposes to do his share to keep the pages full of interesting slants on showmanship. Welcome to the gang, Jones, and we'll be mighty glad to hear from you at the first opportunity you find to shoot along some of your ideas on what it takes to boost trade these days.

▽

C. DON SHEEDY

hails from out in Walsenburg, Colo., where he manages the Fox-Valencia Theatre for Fox-West Coast. It is also a pleasure to extend this new member a cordial invitation to sit in around the Table and from now on we'll hope to hear a whole lot about what he's doing for showbusiness out his way. What was that last stunt you used, Don, to make the box office healthy and wealthy? Let's know, so we can pass the word along to the rest of the fellows.

▽

E. W. BAKER

is the manager of the Coliseum Theatre, one of the larger Fox houses in Seattle, Wash., and we are glad to acknowledge his application for membership in this great army of showmen. Baker is a well known theatre man out his way and we know his affiliations with the Club will work out to the benefit of all concerned. We hope he will regularly keep in touch with headquarters and keep us all informed about what he and his crew are doing to boost trade at the Coliseum.

▽

L. R. CARLTON

manages the Majestic Theatre, a Fox-West Coast house out in Yakima, Wash., and a most cordial welcome is also extended this new member of our Club. According to our records Club membership in his city must be just about 100 per cent and it won't be our fault if Yakima doesn't get full representation in these columns. Give our best regards to all the boys out your way when you meet, Carlton, and now let's see what you can do toward keeping this department chock full of good show-selling ideas.

K. E. WARD

tells us that he should have joined the Round Table Club when it first started and frankly admits that just plain, ordinary procrastination—nothing else—has kept his name from the Club roster. Okay, Ward, for now that you're one of the gang your explanation is accepted. Round Tabler Ward manages the Rex Theatre down south in Sumter, S. C., operating under the banner of the Palmetto Amusement Company. We're also going to count upon his support in the matter of keeping this department chock full of interesting information on showbusiness.

▽

EDMOND E. GENTES

is the energetic assistant manager of the Laurier Theatre in Woonsocket, R. I., and his recent application adds to the ever-increasing ranks of assistants who have joined this organization. Gentes has been with the Laurier for the past eight months and his boss, Charles H. Williams, informs us that in that time he has proved himself capable of managing the house. He was promoted to his present post from the job of doorman. In this or a forthcoming issue you'll read an account of how he promoted a flock of turkeys for a Thanksgiving stunt. Thanks for sending the information in, Ed, and keep up the good work.

▽

ROBERT R. DEITCH

holds down the job of advertising manager for the Stanley Theatre, the big Warner house over in Jersey City, N. J., which is Harry Kalmine's division. We also have his application for membership and want him to know that we're glad to record his name on the Club roster. That's a hard-hitting crew—that Warner bunch over in Jersey—and unless we're very much mistaken Deitch will send us accounts of a lot of live-wire advertising. Shoot some of your work along, Bob, and we'll see that it's passed along the line.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

JOSEPH W. SHUCK

was recently appointed manager of the Orpheum Theatre, a Warner Bros. house down in Fulton, Ky., and we are also in receipt of his application for membership in the Round Table Club. According to our records he replaced Club member Burgess Waltmon, who was transferred a short time ago to another Warner theatre at Owensboro, Ky. We're mighty glad to have Joe with us and hope he'll do his level best to keep this department the livest one of its kind in the world. Relative to his request for "full details" concerning membership, we're telling him right now that there's no other obligation other than sending along some ideas which will help his fellow members.

▽

JOHN WARD

is located over in the Ridgewood section of Brooklyn, N. Y., where he has the job of helping Joseph Herman manage the Glenwood Theatre. Prior to taking this post John was chief of service at the Ridgewood Theatre, where the well known Sam Fried holds forth. John's job with the Glenwood is a promotion and we're glad to know that he's getting along so nicely. In addition to acting as assistant to Herman he also is chief of the exchequer. By the way, Ward, we wish you'd inform your Boss Herman that his certificate of membership was mailed some time ago. If it failed to arrive, please advise. And let's know what's going on over your way.

▽

GEORGE R. SHEPP

is located over in our nation's capitol city of Washington, D. C., where he has the job of assisting William R. Fischer with the management of the Loew's Columbia Theatre. George started in at the house three years ago and was promoted to his present post from the job of chief of service. He came up from the ranks to the service job through hard work and his boss tells us he's ambitious and has the makings of a good showman. With Manager Fischer to coach him in all branches of the work we feel sure he'll make good and will watch his career with interest. We'd like to hear what you and the boss are doing to sell your shows, George, so see what you can do about shooting along some information.

▽

A. C. PORRITT

is another assistant manager to join the ranks of the many assistants in this organization. He has the job of helping A. S. Grasgrin manage the Butler Theatre down in Butler, Pa., and was promoted to his present post from the job of chief of service. Porritt has been associated with the Butler for the past year, is twenty-nine years old and well on the way up the showman's ladder. We'll be watching him climb and, in the meantime, would like him to pass a reminder along to Grasgrin that the Club hasn't heard from him in a long time. Tell him we'd like to know what's going on.

▽

JACK BRAGG

was once a projectionist but a short time ago his boss, J. A. MacEachron, manager of the Palace Theatre, West Helena, Ark., took him out of the booth and promoted him to the post of assistant manager. Jack has been with the Palace about six out of his twenty-two years and we'll say he has a darned good start up the ladder of success. He has become a member of this Club to not only improve his chances in the field but to contribute his share of helpful ideas. We don't have to remind readers that his boss does his bit for the Round Table, for his name will be familiar to most readers.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June	11 65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July	15 70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct.	15 63	Oct. 8
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy	May	15	
Intruder, The	Monte Blue-Lila Lee	Nov.	15	
Iron Master, The	Lila Lee-Reginald Denny	Nov.	1	
Parisian Romance, A	Lew Cody-Marion Shilling	Oct.	1 77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June	15 70	June 25
Unholy Love	H. B. Warner-Lila Lee	June	1 78	July 9

Coming Feature Attractions

A Shriek in the Night
Anna Karenina
Beyond the Law
Boots of Destiny — Hoot Gibson
Davy Jones' Locker
Eleventh Commandment
Midnight Alarm
Nesters, The — Monte Blue
Officer 13 — Monte Blue
Pullman Car
Red Kisses
Slightly Used
Three Castles
Valley of Adventure, The — Monte Blue
Without Children

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr.	4 65	
Night Rider, The	Harry Carey	June	63	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Across the Line — Harry Carey
Double Sixes — Harry Carey
Horsehoofs — Harry Carey
Hurricane Rider, The — Harry Carey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug.	15 76	July 9
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May	21 68	June 4
By Whose Hand?	Ben Lyon-Barbara Weeks	July	6 64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov.	4	
Hello Trouble	Buck Jones-Lina Basquette	July	15 67	
High Speed	Buck Jones-Loretta Sayers	Apr.	2 62	May 14
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June	25 69	Aug. 20
Last Man, The	Chas. Bickford-C. Cummings	Aug.	31 71	Sept. 24
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug.	26 66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug.	27 68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug.	19	
No Greater Love	Alexander Carr-Dickey Moore	June	4 60	May 21
Riding Tornado, The	Tim McCoy-Shirley Grey	May	4 68	
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept.	15 67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh	Oct.	6 71	
Two Fisted Law	Tim McCoy-Alice Day	June	8 57	
Vanity Street	C. Bickford-Helen Chandler	Oct.	15 67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct.	25 69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lita Lee	July	25 77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct.	15 78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept.	16	
White Eagle	Buck Jones-Barbara Weeks	Oct.	7 67	Oct. 1

Coming Feature Attractions

Acquitted — Alan Dinehart-Neil Hamilton-Mae Clarke
Air Hostess — Evalyn Knapp-James Murray
Bitter Tea of General Yen — B. Stanwyck-Nils Asther
Brief Moment — Barbara Stanwyck
Child of Manhattan — Walter Connolly-Nancy Carroll
Cornered — Tim McCoy
Destroyer, The
East of Fifth Avenue — Leo Carrillo-Lois Wilson-Dickie Moore
End of the Trail, The — Tim McCoy-Luana Walters
Fighting for Justice — Tim McCoy-Joyce Compton
Forbidden Trail — Buck Jones-Barbara Weeks — Nov. 18
Forgotten Man, The — Jack Holt
Man Against Woman — Jack Holt-Lillian Miles — Nov.
Mike
No More Orchids — Carole Lombard-Lyle Talbot
Reckless Romance — Buck Jones-Luana Walters
Speed Demon — Wm. Collier, Jr.-Jean Marsh — Nov. 7
Sundown Rider, The — Buck Jones-Barbara Weeks
That's Africa — Bert Wheeler-Robt. Woolsey-Raquel Torres
Trail Maker, The — Buck Jones
Wild Horse Stampede — Wm. Janney-Dorothy Appleby
Yankee Bandit, The — Buck Jones

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2	79	Apr. 16
Life Begins	Loretta Young, Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Dougas Fairbanks, Jr.	June 25	72	June 18
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28	74	May 14
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29		Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris			
Central Park	Joan Blondell	Dec. 10		
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Dec. 31		
Frisco Jenny	Ruth Chatterton			
Grand Central Airport				
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33		
Match King, The	Warren William-Lili Damita	Dec. 3		
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
20,000 Years In Sing Sing	Bette Davis-Spencer Tracy	Jan. 14,'33		Nov. 5
You Said a Mouthful	Joe E. Brown	Nov. 26		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkand	July 17	51	
Bachelor's Affairs	Adolphe Menjou-Minna Gombell			
Chandu, The Magician	Joan Marsh-I. Purcell	June 26	76	June 18
Congorilla	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Down to Earth	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Golden West, The	Will Rogers-Irene Rich	Sept. 4	78	July 23
First Year, The	Geo. O'Brien - Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Hat Check Girl	Gaynor-Farrell	July 31	80	July 23
Man About Town	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Mystery Ranch	Warner Baxter-Karen Morley	May 22	76	June 4
Painted Woman, The	Geo. O'Brien-C. Parker	June 12	55	June 25
Passport to Hell, A	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Rackety Rax	Elissa Landi - Paul Lukas-A. Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rebecca of Sunnybrook Farm	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 23	75	Oct. 29
Sherlock Holmes	Marian Nixon-R. Bellamy	July 3	80	July 16
Six Hours to Live	Clive Brook-Miriam Jordan	Nov. 6		
Society Girl	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Trial of Vivienne Ware, The	J. Dunn-P. Shannon-S. Tracy	May 29	74	June 18
Week Ends Only	J. Bennett-D. Cook-L. Bond	May 1	56	May 7
Woman in Room 13, The	Joan Bennett-Ben Lyon	June 19	70	June 11
While Paris Sleeps	Landi-Bellamy-Hamilton	May 15	69	May 28
Wild Girl	McLagen-Helen Mack	May 8	67	
	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Born to Fight — Onslow Stevens-Janet Chandler
Call Her Savage — Bow-Kirkland-Todd-Rowland — Nov. 27
Canyon Walls — George O'Brien-Nell O'Day
Cavalcade — Clive Brook-Diana Wynyard
Face in the Sky, The — Charles Farrell-Marian Nixon-Stuart Erwin
Handle With Care — Jas. Dunn-Boots Mallory — Dec. 25
Hot Pepper — Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel
Pier 13 — Joan Bennett-Spencer Tracy — Dec. 11
Pleasure Cruise — Genevieve Tobin-Norman Foster
Robbers' Roost — George O'Brien-Maureen O'Sullivan — Dec. 18
Second Hand Wife — Sally Eilers-Ralph Bellamy
State Fair — Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven
Tess of the Storm Country — Janet Gaynor-Chas. Farrell — Nov. 20
Too Busy To Work — Will Rogers-Marian Nixon — Nov. 13 — 70 — Nov. 12
Walking Down Broadway — James Dunn - Boots Mallory-Zasu Pitts-Minna Gombell — Dec. 4

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct.	28	
Gambling Sex	Ruth Hall-Grant Withers	Nov.	17	
Kiss of Araby				
Penal Code, The	Regis Toomey-Helen Cohan	Dec.	5	
Savage Girl, The	Rochelle Hudson-Walter Byron	Nov.	24	
When a Man Rides Alone	Tom Tyler			

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Comeback, The	Benny Rubin			
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1....72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept.	15....53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1....70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1....61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15....70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	

Coming Feature Attractions

Sing, You Sinner		Jan.	1,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Dec.	15
Via Pony Express	Jack Hoxie-Marceline Day	Dec.	15

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15	
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June	11....66	Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct.	15....64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1....67	Oct. 29
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15....64	Aug. 6
Love In High Gear	Alberta Vaughn-H. Ford	May	1....65	May 7
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	
Midnight Morals	Beryl Mercer - Chas. Delaney-Gwen Lee	Aug.	1....61	Aug. 13
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15....65	Sept. 17
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15	
Widow In Scarlet	D. Revier-Kenneth Harlan	July	1....58	July 23

Coming Feature Attractions

Midnight Warning	William Boyd-Claudia Dell	Nov.	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28....71	June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20....90	Sept. 10
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27....78	Aug. 20
Downstairs	John Gilbert	Aug.	6....72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct.	15....74	Oct. 15
Grand Hotel	Garbo-John Barrymore	Sept.	11....115	Apr. 16
Huddle	Ramon Navarro-M. Evans	May	14....104	June 25
Kongo	Walter Huston-Lupe Velez	Oct.	1	
Letty Lynton	Joan Crawford-Montgomery	May	7....86	May 7
Mask of Fu Manchu, The	Boris Karloff	Nov.	5	
New Morals for Old	Robert Young-M. Perry	June	4....76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June	4....95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept.	17....64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	8....76	Sept. 24
Red Dust	Clark Gable-Jean Harlow	Oct.	22....73	Oct. 22
Red Headed Woman	Harlow-Chester Morris	June	25....75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July	16....80	July 16
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	24....100	Oct. 22
Speak Easily	Buster Keaton	Aug.	13....82	Aug. 27
Strange Interlude	Shearer-Gable		112	Sept. 3
Unashamed	Helen Twelvetrees	July	2....77	July 23
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9....74	July 2
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Apr.	16....122	Apr. 30
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30....76	May 21

Coming Feature Attractions

China Seas	Clark Gable			
Fast Life	William Haines-Madge Evans	Nov.	19	
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Nov.	26	
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro	Nov.	5	
Pig Boats	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston			
Prosperity	Dressler-Moran	Nov.	18....76	Nov. 12
Rasputin	Ethel, John and Lionel Barrymore			
Reunion in Vienna	John and Lionel Barrymore			
Son Daughter	Helen Hayes-Ramon Novarro			
Tugboat Annie	Marie Dressler-Wallace Beery			
Turn To the Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20....68	
Flames	Johnny Mack Brown	May	30....70	June 18
From Broadway to Cheyenne	Rex Bell	Sept.	10	
Girl from Calgary	Fifi D'Orsay	Sept.	24	
Hidden Valley	Bob Steele	Oct.	10....6 reels	
Honor of the Mounted	Tom Tyler	June	20....60	
Klondike	Thelma Todd-Frank Hawks	Aug.	30....68	Sept. 24
Law of the North	Bill Cody-Andy Shuford	May	30....55	
Man from Arizona, The	Rex Bell	Oct.	21....6 reels	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15....58	
Thirteenth Guest	Ginger Rogers	Sept.	3....68	Aug. 13
Vanishing Men	Tom Tyler	Apr.	15....62	
Western Limited, The	Estelle Taylor	Aug.	5	
Young Blood	Bob Steele	Nov.	5	

Coming Features

Black Beauty		Dec.	20	
Blind Justice	Lois Wilson-T. Von Eltz	Dec.	15	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15....7 reels	
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1	
Rangers Ride Again	Rex Bell	Dec.	15	
Strange Adventure	Regis Toomey-June Clyde	Nov.	20....7 reels	
West of Singapore		Dec.	31	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Lelia Hyams - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	60	Oct. 8
Blonde Venus	Marlene Dietrich	Sept.	16....85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12....70	Aug. 6
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11....65	Nov. 5
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27....65	June 11
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5....80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30....59	
Horse Feathers	Four Marx Bros.	Aug.	19....68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28....73	Oct. 22
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15....80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26....104	Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July	22....72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7....74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July	1....68	June 18
Man from Yesterday	C. Colbert-C. Brook	June	25....70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June	10....78	June 18
Million Dollar Legs	Jack Oakie	July	8....64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23....96	Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct.	14....70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23....72	Sept. 17
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct.	7....78	Sept. 24
Reserved for Ladies	Leslie Howard-Benita Hume	May	20....71	May 28
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2....72	Aug. 20
Sinners In the Sun	Carole Lombard-C. Morris	May	13....70	May 21
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6....78	May 14
Thunder Below	T. Bankhead - C. Bickford-P. Lukas	June	17....69	June 25
Trouble In Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21....73	Oct. 29
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29....70	July 23

Coming Features

Billion Dollar Scandal	Carole Lombard-Rbt. Armstrong			
Cheerful	Kate Smith			
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	
Eleven Lives	Frances Dee- Randolph Scott			
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	28	
Fly On!	Jack Oakie-George Raft-Gary Cooper			
Good Company	Alison Skipworth-Roland Young			
If I Had a Million	Frederic March-Sylvia Sidney-Gary Cooper-Wynne Gibson-Geo. Raft	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Bela Lugosi	Dec.		
King of the Jungle	Frances Dee			
Lives of a Bengal Lancer, The	Fredric March - Gary Cooper-Richard Arlen			
Luxury Liner	Evelyn Brent-Sari Maritza-Zita Johann-Irving Pichel			
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30	
Murder at the Zoo				
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	74	Oct. 8
Pick Up	Sylvia Sidney-George Raft			
Ruby Red	Mae West-Owen Moore			
Sign of the Cross	Fredric March - Elissa Landi-Claudette Colbert			
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	
Way to Love, The	Maurice Chevalier			
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	15....70	Jan. 16
Gables Mystery, The	Lester Matthews-Anne Grey	June	15....71	May 7
Her Strange Desire	Laurence Olivier	July	1....60	Aug. 13
Limping Man, The	Franklin Dyall	Aug.	1....55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept.	1....69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept.	15....70	
Skin Game	Edmund Gwenn - Phyllis Konstam	June	1....70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug.	15....68	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8	
Ghost Valley	Tom Keene-Myrna Kennedy	May	13....54	
Westward Passage	Ann Harding	May	27....73	June 11
What Price Hollywood	Constance Bennett	June	24....88	June 18
Young Bride	Helen Twelvetrees (Reviewed under the title "Love Starved")	Apr.	8....76	Apr. 23

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	5....80	July 30
Bill of Divorcement	John Barrymore-Billie Burke	Sept.	30....76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12....80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19....70	June 4
Come on Danger	Tom Keene	Sept.	23	
Hell's Highway	Richard Dix	Sept.	23....80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler-Woolsey-Roscoe Ates	Sept.	2....74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17....66	June 11
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4....70	Oct. 29
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept.	9....78	July 30
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct.	14....77	Oct. 22
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6....73	May 7
Roar of the Dragon	Richard Dix-Gwili Andre	July	8....76	July 9
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29....79	May 14
Strange Justice	Marian Marsh-R. Denny	Oct.	7....74	Aug. 27
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept.	16....73	Sept. 3

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace, The	Richard Dix			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding			
Conquerors, The	Ann Harding-Richard Dix	Nov. 18		
End of the World				
Goldie Gets Along	Lily Damita-Chas. Morton			
Goose Woman, The				
Hell Bent for Election	Edna May Oliver			
Just a Woman	Irene Dunne-Chas. Bickford			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Lucky Devils	Bill Boyd-Eric Linden-D. Wilson	Nov. 18		
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Nov. 25	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov. 15	52	Oct. 1
Penguin Pool Murder	Edna May Oliver	Dec. 9	75	Nov. 12
Phantom Fame	Lee Tracy-Lupe Velez			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene	Nov. 25		
Rockabye	Constance Bennett-Joel McCrea	Nov. 25		
Secrets of the French Police	Gwili Andre-Frank Morgan	Nov. 11		
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11		
Sun Also Rises, The				
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)		92	Apr. 9
Three Came Unarmed	Joel McCrea-K. Hepburn			
Topaze	John Barrymore			
White Moth, The	Ann Harding			

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Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume		Oct. 15	74	Nov. 5
Condemned to Death	Arthur Wontner	First Division	Sept. 15	65	July 23
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Goona Goona		First Division	Oct.	66	Aug. 27
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Love's Command	Dolly Haas	Tobis	Apr. 26	90	May 7
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15	66	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Ringer, The	Franklyn Dyall	First Division	Sept. 15	65	June 11
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13	82	Apr. 23
Scarlet Brand, The	Bob Custer		May 7		
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Trapeze	Anna Sten	Protex	May 2	80	May 14
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Water Gypsies	Sari Maritza	Stanley		79	May 21

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	74	July 30
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28	67	May 28
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15	70	June 11
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	68	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Scarface	Paul Muni	Mar. 26	95	May 28
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Cynara	Ronald Colman-Kay Francis		80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson			
I Cover the Waterfront				
Jade	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Masquerader, The	Ronald Colman-Elissa Landi			
Perfect Understanding	Gloria Swanson			
Yes, John	Mary Pickford			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Ralph Graves	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Destry Rides Again	Tom Mix	Apr. 24	55	
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Night World	Lew Ayres-Mae Clarke	May 5	58	June 4
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once In a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2	68	July 23
Rider of Death Valley	Tom Mix-Lois Wilson	May 26	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10	75	Apr. 16
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Destination Unknown	Pat O'Brien-Ralph Bellamy			
Flaming Guns	Tom Mix-Ruth Hall			
Laughing Boy	Zita Johann			
Laughter In Hell	Pat O'Brien-Gloria Stuart	Dec. 1		
Mummy, The	Boris Karloff-Zita Johann	Dec. 22		
Nagana	Tala Birell-Melvyn Douglas			
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
S. O. S. Iceberg				
They Just Had to Get Married	Summerville-Pitts	Dec. 8		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Adopted Father, The	George Arliss			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent			
Grand Slam	Paul Lukas-Loretta Young			
Hard to Handle	James Cagney	Jan. 21,'33		
Haunted Gold	John Wayne	Dec. 17		
Illegal	Ivor Barnard			
Ladies They Talk About	Barbara Stanwyck	Jan. 14,'33		
Parachute Jumper	Douglas Fairbanks, Jr.			
Radio Girl	Bebe Daniels			
Telegraph Trail, The	John Wayne			
Wax Museum	Lionell Atwill-Fay Wray	Jan. 28,'33		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	69	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	76	Aug. 20
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lila Lee-Lowell Sherman	Oct. 13	83	
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 5	78	
Riders of the Desert	Bob Steele	Apr. 25	59	May 28
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Trailing the Killer	(Special)	Nov. 27	63	Oct. 15

Coming Feature Attractions

Death Kiss, The	David Manners-Adrienne Ames-John Wray	Dec. 25		
Drum Taps	Ken Maynard	Jan. 29,'33		
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack			
Tarnished Youth	Jetta Goudal	Dec. 18		
Tombstone Canyon	Ken Maynard	Dec. 25		
Uptown New York	Jack Oakie-Shirley Grey	Nov. 27		

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Runing Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l.		72	Oct. 15
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Impassive Footman, The	Owen Nares	Asso. Radio-British		69	Aug. 13
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l.		71	Sept. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Love, Honor and He Pays	Jan. 14	9	Apr. 23
Wolf in Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars			
Soldier Old Man	Apr. 2		
What a Knight	Mar. 14		
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30		
Tonight's the Night			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2	10	Apr. 30
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 16	7	May 21
Mad Dog, The	Mar. 5	7	May 21
Mickey in Arabia	July 20		
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
Famous Bird Case, The			
Pet Shop, The	Apr. 28		
Railroad Wretch	Mar. 23		
Stepping Stones	May 17		
SUNRISE COMEDIES			
His Vacation	Sept. 8		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27		
Boy, Oh Boy!	Dec. 25		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
Boudoir Butler, The	May 29	22	
His Royal Shyness	Aug. 28	21	July 23
Speed in the Gay Nineties	Apr. 3	18	Mar. 26
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kiddin' Hollywood			
Kid's Last Fight, The			
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	
Our Noble Ancestors	Dec. 4		
CAMEO COMEDIES			
Mother's Holiday Fern Emmett	Mar. 20	11	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Man Eating Sharks	Apr. 10	8½	June 11
Sea Going Birds	July 3	7	
COLUMNIST NEWSREEL			
Broadway Gossip		11	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27		
Old New York	Sept. 11	10	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11		
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
HODGE-PODGE			
Bubble Blowers	Sept. 11	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20		
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30

Title	Rel. Date	Running Time Minutes	Reviewed
MACK SENNETT COMEDIES			
Alaska Love Andy Clyde	July 17	20	
Candid Camera, The Granger-Pangborn	June 19	19	Aug. 13
Divorce A La Mode Raymond Hatton	May 22	22	May 21
Listening In Arthur Stone-D. Granger	Apr. 24	19	
Neighbor Trouble Stone-Granger	Aug. 14	19	
Young Onions Harvey-Granger	Sept. 18	19	Sept. 10
MACK SENNETT FEATURETTES			
Hatta Marri Harry Gribbon	July 10	20	July 2
Spot on the Rug, The Billy Bevan	May 15	19	May 21
MERMAID COMEDIES			
Big Flash, The Harry Langdon	Nov. 6	22	Oct. 15
Tired Feet Harry Langdon			
OPERALOGUES			
Brahmin's Daughter, The			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
ROMANTIC JOURNEYS			
Mediterranean Blues	Apr. 17		
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18		
Michigan	Dec. 4		
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	
Forty Thieves, The	Nov. 13		
Hollywood Diet	Dec. 11		
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25		
Mad King, The	June 26	6	July 23
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27		
Woodland	May 1	6	
TOM HOWARD COMEDIES			
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
The Vest with a Tale	Dec. 4		
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy Rolls His Own	Nov. 20		
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
He's a Honey Harry Barris	Apr. 17	21	Apr. 9
Hollywood Runaround Monty Collins	Dec. 18		
Honeymoon Beach Billy Bevan-Glenn Tryon	Oct. 23	21	
Now's the Time Harry Barris	June 12	20	June 4
Ship A-Hooey Glenn Tryon	Aug. 7	22	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	9	
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4		
56 Sicilian Sunshine			
57 Boardwalks of New York			
58 When In Rome			
59 Gorges of the Giants			
60 Railroad Rhapsody			
61 Mississippi Showboats			
62 Berlin Medley			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
You're Telling Me	Apr. 16	19	
Wild Babies	June 18	17	

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Young Ironsides	Sept. 3		
FISHERMAN'S PARADISE			
Color Scales	Apr. 23	9	May 14
Trout Fishing	Apr. 2	9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Office Boy, The	July 16		
Puppy Love	Apr. 30	7	
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10	21	Oct. 15
ODDITIES			
Chili and Chills	Sept. 10		
Sea Spiders	Aug. 13	9	Oct. 29
OUR GANG			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	
SPORT CHAMPIONS			
Blocks and Tackles			
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Football and Footwork			
Old Spanish Custom	Oct. 15	10	
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	
Timber Toppers	May 7	9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18		
No. 5	Dec. 16		
ONE REEL ACTS			
Beyond the Blue Horizon Vincent Lopez	Apr. 1		
Breaking Even Tom Howard	Sept. 30		
Bridge It Is The Musketeers	May 13		
Bun Voyage Lester Allen	June 3		
Coffee and Aspirin Solly Ward	Apr. 8		
Hollywood Beauty Hints	July 15		
Ireno Ethel Merman	July 1		
Knowmore College Rudy Vallee	Apr. 15		
Meet the Winner Tom Howard	May 6		
Musical Doctor Rudy Vallee	Oct. 28	10	Oct. 1
Patents Pending Burns and Allen	Aug. 5		
Pro and Con Tom Howard-Alan Brooks	July 8		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2		
Rookie, The Tom Howard	Dec. 23	1 reel	
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June 24	7	Aug. 13
Singapore Sue Anna Chang	June 10	10	Aug. 13
Switzerland Lester Allen	Apr. 29		
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July 22		
Those Blues Vincent Lopez	May 27		
Your Hat Burns & Allen	Nov. 25		
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 2—Just Mentioning the Unmentionables — New England Sunsets—Famous Radio Personalities	Sept.	9 I reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7 I reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4 I reel	
No. 5	Dec.	4 I reel	

SCREEN SONGS

I Ain't Got Nobody (Mills Bros.)	June	17	
Down Among the Sugar Cane (Lillian Roth)	Aug.	26	
Just a Gigolo (Irene Bordoni)	Sept.	9	
Just One More Chance	Apr.	1	
Let Me Call You Sweetheart (Ethel Merman)	May	20 I reel	
Oh, How I Hate to Get Up in the Morning	Apr.	22 7	May 7
Romantic Melodies (The Street Singer)	Oct.	21 I reel	
Rudy Vallee Melodies (Rudy Vallee)	Aug.	5 I reel	
School Days (Gus Edwards)	Sept.	30	
Shine On Harvest Moon (Alice Joy)	May	6 I reel	
Sing a Song (James Melton)	Dec.	2	
Time On My Hands (Ethel Merman)	Dec.	23	
When It's Sleepy Time Down South (Boswell Sisters)	Nov.	11 I reel	
You Try Somebody Else (Ethel Merman)	July	29 10	June 25

SCREEN SOUVENIRS

No. 10—Old Time Novelty	Apr.	22 I reel	
No. 11—Old Time Novelty	May	20 I reel	
No. 12—Old Time Novelty	June	17 I reel	

SCREEN SOUVENIRS—NEW SERIES

No. 1	Aug.	5 I reel	
No. 2	Sept.	2 I reel	
No. 3	Sept.	30 10	Oct. 15
No. 4	Oct.	28 I reel	
No. 5	Nov.	25 I reel	
No. 6	Dec.	23	

PARAMOUNT SOUND NEWS

Two Editions Weekly			

SPORTS EYE VIEW

Building Winners	Aug.	19 I reel	
Catch 'Em Young	Dec.	9	
Fighting Fins	Sept.	16 10	Oct. 15
Over the Jumps		I reel	
Stuff on the Ball	Oct.	11	
Water Jamboree	Nov.	14 I reel	

TALKARTOONS

Admission Free	June	10	
A Hunting We Did Go	Apr.	29 I reel	
Betty Boop's Bamboo Isle	Sept.	23	
Betty Boop's Bizzy Bee	Aug.	19 I reel	
Betty Boop for President	Nov.	14 7	Oct. 1
Betty Boop's Ker-Choo		I reel	
Betty Boop Limited	July	1	
Betty Boop, M.D.	Sept.	2	
Betty Boop's Museum	Dec.	16 I reel	
Betty Boop's Ups & Downs	Oct.	14 I reel	
Bum Bandit, The	Apr.	4 I reel	
Chess Nuts	May	13	
Dancing Fool	Apr.	8 I reel	
Hide and Seek	May	27 7	Apr. 16
Kidnapping (Tent.)	July	1 I reel	
Minding the Baby	Sept.	26 I reel	
Stopping the Show	Aug.	12	

TWO REEL COMEDIES

Blue of the Night (Bing Crosby)			Sept. 16
Bridge It Is (The Musketeers)	May	13	
Courting Trouble (Sennett Star)	Oct.	28 2 reels	
Deer Knocker, The	May	27	
Dunker, The (Billy House)	Apr.	1 19	May 7
Harem Scarem (Al St. John)	June	10	
Hawkins and Watkins, Inc.	July	8 22	Sept. 3
His Week End (Johnny Burke)	May	13	
Jimmy's New Yacht	June	3	
Light House Love	May	6	
Ma's Pride and Joy (Donald Novis)	Oct.	14 18	Aug. 27
Meet the Senator	May	20	
Prosperity Pays (Tent.) (Tom Howard)	Nov.	4	
Singing Plumber (Donald Novis)	Sept.	23	
Summer Daze (Dane & Arthur)	Apr.	15 20	May 14
Twenty Horses (Ford Sterling)	Apr.	29	
Up Popped The Ghost	July	22	
What Price Air (Tom Howard)	June	24 20	June 18

POWERS PICTURES, INC.

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept.	15 9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept.	1 12	
It All Depends on You	Nov.	1 8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 9
Light of Love	Oct.	15 9	
Me and the Boy Friend	Oct.	1 8	
Mystery of Marriage, The		18	Apr. 9
Special Messengers		9	Mar. 26

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30 5½	Sept. 3
Bring 'Em Back Half Shot	Sept.	9 6	
Catfish Romance	Oct.	7 6	
Chinese Jinks	July	23 7	
Circus Romance	June	25 7	
Down in Dixie	Sept.	23 6½	
Farmerette	June	11 6	
Feathered Follies	Oct.	21 7	
Happy Pole	May	14	
Hokum Hotel	Nov.	18	
Magic Art	Apr.	25 7	
Nursery Scandal	Aug.	26 7	
Spring Antics	May	21 7	May 21
Stone Age Error	July	9 7½	
Venice Vamp	Nov.	4	
Wild Goose Chase, The	Aug.	12 7	Aug. 6
FRANK McHUGH COMEDIES			
Extra, Extra	Apr.	4 20	May 7
Pete Burke, Reporter	June	13 20	
Promoter, The	May	30 17	June 4
GAY GIRL COMEDIES			
Gigolettes	May	23 18	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov.	28	
Iron Minnie	July	4	
Rule 'Em and Weep	May	2 19	May 21
Two Lips and Juleps	Sept.	9 20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June	28 20	May 21
Golf Chump, The	Aug.	5 20	Aug. 13
Mother-In-Law's Day	Apr.	25 20	
Parlor, Bedroom and Wrath	Oct.	14 20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11 17	July 2
Perfect 36	June	20 17	
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June	18 9	
Empire of the Sun	Apr.	25	
Malaysia	Nov.	15	
Paris	Sept.	30 10	
Shanghai	May	23	
Singapore	Aug.	5 9	
Wild New Guinea	July	23 9	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug.	19 20	
Easy Street	Sept.	30 19½	
The Rink	Nov.	11	
CHARLES "CHIC" SALE SERIES			
Slip at the Switch, A	Apr.	16 18	May 7
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug.	12 20	Aug. 13
Millionaire Cat, The	Oct.	21 21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28 18	
Just a Pain in a Parlor	Aug.	26 20	
HEADLINER SERIES			
Jitters, the Butler (Clark and McCullough)		22	Aug. 20
Shampoo, the Magician (Rosco Ates-Hugh Herbert)	Nov.	25	
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16 11	Apr. 30
Secretary Preferred	Mar.	26 11	May 14

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21	
Mickey's Busy Day	Sept.	2 18	Aug. 6
Mickey's Golden Rule	June	4 19	
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16 6	
Joint Wipers	Apr.	23	
Jolly Fish	Aug.	19 6	
Piano Tuners	Nov.	11	
Plane Dumb	June	25 7	
Pets and Pans	May	14 8	
Redskin Blues	July	23 7	
Spanish Twist, A	Oct.	14 6	
Tuba Tooter, The	June	4 7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAPITAL			
Japanese Rome		10	Mar. 5
Isle of Isolation		10	July 30
CENTRAL FILM			
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night In the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19
MARY WARNER			
The Mozelle		9	Oct. 15
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Killing the Killer		11	July 30
Mexico		43	June 11
Isle of Peril		32	July 16
STANLEY			
An Old City Speaks		15	
I Love a Parade			
Pep, Vim and Vigor		7	
Sponge Divers of Tarpon	Nov.	2	
UFA			
Cod Liver Oil Preferred		22	June 11
German Students on a Ramble Through Greece		11	Mar. 26
Last Pelicans In Europe		10	May 7
Secrets of an Eggshell		13	Mar. 26
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	5 7½	Oct. 8
2. Trader Mickey	Aug.	26 7	
3. The Whoopee Party	Sept.	16 7	Nov. 12
4. Touchdown Mickey	Oct.	7 6½	
5. The Wayward Canary	Oct.	28 7¼	
6. The Klondike Kid	Nov.	18	
SILLY SYMPHONIES			
1. Bears and Bees	July	15 6½	
2. Just Dogs	Aug.	12 7	
3. Flowers and Trees	Sept.	9 8	Oct. 15
4. Bugs in Love	Sept.	21 7	
5. King Neptune	Oct.	7 7	Oct. 29

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept.	12 I reel	
Carnival Capers	Oct.	10 I reel	
Catnipped	May	23 7	June 25
Day Nurse	Aug.	1 I reel	
Foiled	Apr.	25	
Jungle Jumble, A	July	4 I reel	
Let's Eat	Apr.	25 7	Apr. 30
Making Good	Apr.	11 7	July 23
Teacher's Pet	Dec.	19	
To The Rescue	May	23	
Wet Knight, A	June	20 I reel	
Wild and Wooly	Nov.	21 I reel	
Winged Horse	May	9 I reel	
POOCH CARTOONS			
Athlete, The	Aug.	29 8	Sept. 10
Butcher Boy, The	Sept.	26 7	Sept. 17
Cat and Dogs	Dec.	5 I reel	
Crowd Snores, The	Oct.	24 I reel	
Underdog, The	Nov.	7 I reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
SPORT REELS			
Running with Paddock..... Chas. Paddock	Apr. 11	10	Apr. 23
Victory Plays ..... Tilden Tennis Reel	May 2	9	May 7
STRANGE AS IT SEEMS SERIES			
No. 18—Novelty	Apr.	18	9 May 14
No. 19—Novelty	May	16	1 reel
No. 20—Novelty	July	18	1 reel
No. 21—Novelty	Aug.	22	1 reel
No. 22—Novelty	Sept.	19	1 reel
No. 23—Novelty	Oct.	17	1 reel
No. 24—Novelty	Nov.	14	1 reel
No. 25—Novelty	Dec.	12	1 reel
UNIVERSAL BREVITIES			
Dr. Jeykil's Hide	Sept.	26	9 Oct. 1
Good Old Days, The.....	Nov.	21	1 reel
Greeks Had No Words for Them, The	Oct.	24	1 reel
Runt Page, The.....	Apr.	11	1 reel
Unshod Maiden, The.....	Apr.	18	1 reel
UNIVERSAL COMEDIES			
(1931-32 SEASON)			
Around the Equator on Roller Skates	July	28	2 reels
Around the World in 18 Minutes	June	15	18
Dancing Daddies ..... E. Lambert			17 May 21
Doctor's Orders	June	29	2 reels
Hollywood Kids	July	13	2 reels
Foiled Again	June	1	2 reels
Hollywood Handicap, A.....	Aug.	10	2 reels
In the Bag	Apr.	5	21 Mar. 26
Marriage Wow, The..... Bert Roach	Apr.	20	16 Mar. 26
Meet the Princess ..... Slim Summerville	May	4	17 Apr. 16
(1932-33 SEASON)			
Boys Will Be Boys..... Frank Albertson	Nov.	30	2 reels
Finishing Touch ..... Skeets Gallagher-June Clyde	Oct.	19	2 reels
Hesitating Love ..... L. Fazenda-M. Prevost	Nov.	16	
Kid Glove Kisses ..... Slim Summerville	Sept.	21	
Lights Out ..... James Gleason	Dec.	14	
My Operation ..... Vince Barnett-June Clyde	Dec.	28	
Officer, Save My Child..... Slim Summerville	Nov.	2	2 reels
Union Wages ..... Louise Fazenda	Aug.	31	20 Sept. 17
Who, Me ..... Frank Albertson	Sept.	7	2 reels
Yoo Hoo! ..... James Gleason	Oct.	5	21 Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA.....		2 reels	
BELIEVE IT OR NOT— ..... ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg..... Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor..... Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong..... Richy Craig, Jr.		18	May 28
No. 9—The Toreador ..... Joe Penner		17	May 7
No. 10—On Edge ..... Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest..... Thelma White and Fanny Watson		2 reels	
No. 12—In the Family..... Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home..... Jack Haley			
No. 2—Here, Prince..... Joe Penner			
No. 3—You Call It Madness..... Richy Craig, Jr.			
No. 4—Hey, Pop ..... Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn..... Jack Haley			
No. 6—The Run Around..... William Demarest			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive..... Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up ..... Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed... Billy Hayes-Dave Gorcey		9	
No. 4—Detectives ..... Billy Hayes-Dave Gorcey		9	Mar. 5
No. 6—His Honor, Penrod..... Billy Hayes-Dave Gorcey		9	Mar. 19
No. 7—Hot Dog.....		1 reel	
No. 8—Penrod's Bull Pen..... Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 6—Subway Symphony		18	Mar. 26
No. 7—Sea Legs.....		19	Apr. 23
No. 8—Absentminded Abner ..... Jack Haley		2 reels	
No. 9—A Regular Trouper..... Ruth Etting		19	July 23
No. 10—A Mail Bride..... Ruth Etting		18	June 4
No. 11—Artistic Temper..... Ruth Etting			
No. 12—What an Idea..... Harriet Hilliard		18	June 25

Title	Rel. Date	Running Time Minutes	Reviewed
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck.....		2 reels	
No. 2—Tip, Tap, Toe.....			
No. 3—A Modern Cinderella.....			
No. 4—The Red Shadow.....			
No. 5—Moonbeams			
No. 6—Poor Little Rich Boy.....			
HOW TO PLAY GOLF— BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno.....		7	
No. 10—Bosko's Dog Race.....		8	July 9
No. 11—Bosco at the Beach.....		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko.....			
No. 2—Bosko the Drawback.....			
No. 3—Bosko's Dizzy Date.....			
MELODY MASTERS			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic..... Benny Meroff and His Band		8	
No. 6—Up on the Farm..... Henry Santrey and His Band		1 reel	
No. 7—Pie, Pie, Blackbird..... Eubie Blake and Band-Nina Mae McKinney		9	Apr. 23
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears..... Jack Denny and Band			
No. 2—Municipal Band Wagon.....			
No. 3—Smash Your Baggage..... Small's Paradise Band			
No. 4—The Lease Breakers..... Aunt Jemima			
No. 5—The Yacht Party ..... Roger Wolfe Kahn's Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses.....			
No. 2—I Wish I Had Wings.....			
No. 3—A Great Big Bunch of You.....			
No. 4—Three's a Crowd.....			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby.....		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 9
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again.....		6	June 11
No. 11—Moonlight for Two.....		7	July 2
No. 12—The Queen Was In the Parlor		7	July 23
No. 13—I Love a Parade.....		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary.....		1 reel	
The Naggers at the Opera.....		1 reel	
The Naggers Go Ritzy.....		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes..		10	July 30
NOVELTIES			
Bigger They Are, The.... Prime Camera		2 reels	
Gypsy Caravan ..... Martinelli		1 reel	
Handy Guy, The ..... Earl Sande		2 reels	
Rhythms of a Big City....		1 reel	
Season's Greetings, The..... Christmas Special		5	
Trip to Tibet, A.....		1 reel	
Washington, The Man and the Capital ..... Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face ..... Victor More			
Military Post, The ..... Roberto Guzman			
No-Account, The ..... Hardie-Hutchison			
No Questions Asked..... Little Billy			
Strong Arm, The ..... Harrington-O'Neill			
ORGAN SONG-NATAS			
For You ..... Organ-Vocal		1 reel	
Say a Little Prayer for Me ..... Organ-Vocal		1 reel	
When Your Lover Has Gone ..... Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A.....		1 reel	
Where Men Are Men.....		2 reels	
PEPPER POT SERIES			
No. 11—Napoleon's Bust.. Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album.....			
No. 13—Movie Album Thrills.....		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1.....			
No. 2—Nickelette			
No. 3—Contact			

Title	Rel. Date	Running Time Minutes	Reviewed
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2.....			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3.....			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4.....			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5.....			
No. 20—You're Killing Me			
No. 21—Old Time News Reel.....			
No. 22—Rambling Round Radio Row No. 6.....			
No. 23—Around the World in 8 Minutes...		8	Aug. 20
SPORTSLANT SERIES— TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING		1 reel	
No. 1			
No. 2			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery.....			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery.....			
No. 5—Studio Murder Mystery.....			
No. 6—Skull Murder Mystery, The.....		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman.....		20	June 4
No. 9—The Side Show Mystery.....		20	June 11
No. 10—Campus Mystery, The.....			
No. 11—Crane Poison Case, The.....			
No. 12—Transatlantic Mystery, The.....		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two.....		16	Nov. 12
No. 3—Hey! Hey! Westerner.....		16	Oct. 15
No. 4—Northern Exposure.....			
No. 5—Pickin' a Winner.....		16	Sept. 17
No. 6—Pleasure Island.....			
TWO-REEL COMEDIES			
Dandy and the Belle, The..... Frank McGlynn, Jr.-Mary Murray			
Freshman Love ..... Ruth Etting			
Old Lace ..... Ruth Etting			
Regular Trouper, A..... Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay.....		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys.....		9	
No. 6—Northern India.....		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London.....		1 reel	
No. 12—When In Rome.....		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World.....		1 reel	
No. 2—Transportations of the World.....		1 reel	
No. 3—An Oriental Cocktail.....		10	Oct. 8
No. 4—Curious Customs of the World....		1 reel	
No. 5—From Bethlehem to Jerusalem.....		1 reel	
No. 6—High Spots of the Far East.....		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World.....		1 reel	

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier ..... Creighton Chaney	Sept. 2		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery ..... Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 16
Detective Lloyd ..... Jack Lloyd	Jan. 4		Jan. 16
Heroes of the West..... Noah Berry, Jr.	June 20	18 (each)	June 18
Jungle Mystery ..... Tom Tyler	Sept. 12		
Lost Special ..... Frank Albertson	Dec. 5		
Men of the Mounted..... Tom Tyler-Jacqueline Wells	Feb. 27,'33		

STAGE ATTRACTIONS
FOR PICTURE THEATRES

INSTRUMENTAL

The Red Dominoes (19)
New York Academy of Music

This new band act, composed of 16 girl musicians, is capably directed by the beauteous Miriam Hoffman, and comprises every conceivable method of entertaining an audience. The band is arranged in a special full-stage setting which tends to set off each member of the organization to best advantage. The opening number, a scrim setting in which each face is lighted by an invisible flashlight as the girls sing, is most outstanding and starts the turn off to a fast pace. At the finish of this, Miss Hoffman, conductress and mistress of ceremonies, announces that all will introduce themselves individually in song. A young lady next offers a good rendition of "Couldn't Say Goodby," with the band playing a special arrangement with interpolations. Solo numbers by members, intepretative and acrobatic dancing and comedy by Leon and Dawn, together with some well played instrumental numbers by the band, comprise the remainder of this entertaining act. Running time is 60 minutes.—E. D.

Abe Lyman and Orchestra
New York Capitol

Rebooked here after a sensational record-breaking stay several weeks ago, Abe Lyman opens the music with a hot introduction, followed by "Dinah," to which one of the band offers an eccentric dance. The orchestra then shows its versatility by playing a medley of operatic airs including "Miserere," "Tales of Hoffman," the 'Quartette' from "Rigoletto," "Celeste Aida" and "Faust," the audience sounding marked enthusiasm. A vocalist with a pleasing baritone sings "That's Why Darkies Were Born," and Lyman finales with "Tiger Rag" to a fine response.—H. P.

SINGERS

Mme. Ernestine Schumann-Heink
New York Roxy

Celebrating her Golden Anniversary, Mme. Schumann-Heink sings a special program to an enthusiastic audience. She is assisted in a special "Armistice" number by the Roxy Male Chorus and closes with the inevitable but beloved "Heilige Nacht."—E. D.

Tito Coral
Buffalo Buffalo

Coral received generous applause from this traditionally cold audience. Perhaps his judicious admixture of semi-classics and popular numbers, a welcome relief from the high-hat attitude often affected by opera stars, had something to do with it.

Rudy Kaye
Philadelphia Fox

This tenor sang the beautiful "sob solo" from "Pagliacci," with orchestra accompaniment. In the fortissimo passages he forced his tones, sacrificing some of the dramatic tone quality to gain volume, but his number was well received.

N. Y. Hippodrome Reopens Nov. 19

The Hippodrome, New York house dark since last summer, is being renovated and will open November 19, under the management of C. & C. Amusement Corporation, formed by A. J. Cooper and William A. Carroll, operators of a circuit of theatres in the Middlewest, with headquarters at Youngstown, Ohio.

Plans call for a stage band, probably the pit orchestra now at the RKO Palace, and a vaudeville-film combination policy. Admission will range from 10 to 25 cents.

NOVELTY

Miss Diana and Her Haunted Violin
Brooklyn Prospect

This is one of the most mystifying of novelty acts. Miss Diana, an accomplished violinist, opens with a good rendition of a classical number, at the close of which she announces that the violin will play of its own accord any number asked for by the audience. The patrons were not reluctant to call out numbers, and, surprisingly, bits of each of these numbers seemed to come from the violin without the aid of Diana, who held it. Those who were skeptical had even more to think about when Miss Diana walked through the audience and the instrument apparently played their requests as different persons held it in their hands. This is an act that is sure to draw crowds and entertain them. It was great here.—E. D.

Stuart and Lash (3)
New York Palace

Harry Lash is a laugh-getting M. C., and when joined by his partner, the pair offer a round of hokum which ties up the show. Lash scores with a novelty song embodying titles of popular songs and the pair continue the hearty laughs with their Scotch bit. A clever imitation of the Mills Brothers is followed by a fast finish with Lash offering guitar accompaniment to Stuart's acrobatics. It's an ace-high novelty.—H. P.

Georgia Crackers
Buffalo Buffalo

Annie, Judy and Zeke, two girls and a boy, offer hillbilly songs, arousing interest at once by their back country costumes. Zeke does animal and bird imitations, while Annie (or is it Judy) proves surprisingly adept on piano and xylophone. Decidedly a novelty.

Three Cossacks
Buffalo Hippodrome

This sensational roller skating act builds to an exciting finish with the understander swinging his two partners.

DANCERS

The DeRues and Howe (3)
Detroit Fox

To start this act, the DeRues and Howe have the assistance of the chorus who, dressed as big-lipped Ubangi women, add the necessary "jungle atmosphere." To the accompaniment of weird voodoo music, the DeRues and Howe, dressed as savage medicine men, cavort upon the stage and go through a series of double-jointed, contortionistic feats that would shame the most sinuous serpent.

Vivian Fay
New York Roxy

Miss Fay, who is here for her third return engagement in two months, appears in two separate dances, one in the first scene and one in the finale. Her first dance gives her little opportunity to prove her versatility, but her last, an interpretative oriental number, did, though that too was short. An appreciative audience applauded her efforts.—E. D.

Patricia Bowman Ballet (24)
Philadelphia Mastbaum

Patricia Bowman and her ballet of 24 give a beautifully-staged gold and silver ballet. At the conclusion of this dance the curtains at the rear of the stage are lifted and Patricia Bowman, in white tulle and rhinestones, dances a solo of such fairylike grace and delicacy of motion that she seems to float among the girls like thistledtown.

Harold and Lola
New York Roxy

A newly imported dancing act that will meet with the instant approval of most audiences, as they did here. The act is entitled "The Cobra and the Snake Charmer," and for a distinctive novelty it cannot be beaten.—E. D.

COMEDY

Ken Murray (4)
New York Capitol

Ken opens with several timely gags on politics and then clicks strongly with his "Advice to the Lovelorn" bit. Milton Charleston lends a hand in keeping the audience in laugter, proving an able comedian in his own right. All Ricker, lanky dead-pan, then offers an amusing eccentric dance. Throughout the act, Murray is a constant factor, timing the routine for a succession of laughs.—H. P.

Al Trahan and Miss Cameron
Omaha Orpheum

Al Trahan goes over in a large way with his piano fooleries, ably assisted by a blonde associate. Interspersed with a lot of nonsense, he manages to cause his house to feel that he really can play and that Miss Cameron can sing. Her songs are "Kiss Me Again," "If I Were the Only Girl in the World" and the "Livery Stable Blues."

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STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

SINGERS

Baby Rose Marie
Baltimore Hippodrome

In her usual attractive fashion Baby Rose Marie offers a cycle of songs and puts them over effectively. Included were a smile song, "I Wouldn't Trade The Silver In My Mother's Hair For All the Gold In this World," "How Am I Doin'," and "Shanty in Shanty Town." Good applause and encored.

Mata Cora
New York Roxy

Miss Cora, coloratura soprano, whose appearance this week marks her fourth return engagement here, appears in the first and last scenes of the current Frank Cambria production. "Rhapsody in Color." Her voice is beautiful. She is featured in two numbers, but the audience would have liked to hear her sing more.—E. D.

Little Jack Little
Cincinnati Albee

This pianist, who has entertained over numerous radio stations, again demonstrates his ability. He also offers a series of vocal numbers, using a microphone and loud speaker system. His imitation of a barroom piano, given as an encore, is really the high spot.

ORGAN SOLOS

JESSE CRAWFORD (New York Paramount) offered for his solo selections from Mascagni's "Rustic Chivalry," with explanatory remarks flashed on an Italian street scene drop. In order Crawford played "Siciliana," "The Valse," "Alfio's Song," a difficult key-changing passage, and finally "The Intermezzo," which is the best known of the opera. This cosmopolitan audience was not enthusiastic, however, due no doubt to unfamiliarity with the theme.

MRS. HERBIE KOCH (Buffalo Buffalo), wife of Herbie, eschewed her duet role to blossom forth as featured soloist. At the console on the stage, with an attractive back drape suggesting the foyer, Mrs. Koch opened with "Moonlight and Roses." She then swung into "Shanty in Old Shantytown" and "Love Me Tonight," which were sung into the microphone by Lester Cole, musical comedy tenor. "Nightfall" followed the vocal interludes, with four ballet girls, who hitherto had appeared to be statues in the theatre, dancing the accompaniment.

FLOYD WRIGHT (Berkeley United Artists) finds that his audiences have a leaning for the semi-classics, or the best of the popular music of the day. A late offering was made up of Romberg selections, including "Stout-hearted Men" and "Lover Come Back," from "The New Moon"; "One Alone" and "The Desert Song," from "The Desert Song," and "The Drinking Song" from "The Student Prince." He finds that his auditors like to read the names of selections played, so these are dimly flashed on the curtain.

MILTON CHARLES (Philadelphia Mastbaum), this city's most popular singing organist, delighted his admirers with two songs, "Say It Isn't So" and the original humorous ditty, "No More Company."

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Thousands and thousands of vaudeville performers throughout the world will shed a tear today for the passing of vaudeville from their throne-room, the **Palace** theatre, New York City. . . . Starting today, the two-a-day picture policy is inaugurated with the **Eddie Cantor** picture, "The Kid From Spain," which goes in for a run. . . .

▽

Frank Cambria, managing director of the **Roxy,** introduced an interesting innovation in the condensed version of the opera "Carmen," which is currently playing the "Cathedral." . . . The musical gems of this exquisite opera by Bizet, are being given by an all-star cast which includes **Dreda Aves** in the title role; **Nicholas Vassilieff** as Don Jose; **Herbert Gould** as Escamillo, and **Greta Alden** as Micaela. . . . In addition, the complete **Roxy Singing Ensemble** and corps de ballet is being utilized, with **David Ross** directing the orchestra. . . .

▽

Paul Ash and **Johnny Perkins,** who headlined at the Brooklyn **Metropolitan** last week, were out for a stroll between shows the other day. . . . In passing by the old Bijou (which has been closed for a number of years) Johnny remarked to Paul: "That old shooting gallery is grossing more right now than some other houses I could name. . . . Paul remarked: "It wouldn't be hard to name the house either."

▽

Harold Ramsay, who has made a big name for himself on this side of the world as an organist, is back at the **Granada Cinema,** Tooting, London, where he again will take up his duties as organist. . . . Ramsay was featured at this house for 18 weeks last year and returned to America only to take his wife, **Mary Ramsay,** who has been appearing in pictures in Hollywood, back with him. . . . In addition to being organist at the Granada, he will also be the general music director for the entire **Bernstein Circuit,** while his wife undoubtedly will be cast in British motion pictures (for which she has had offers). . . .

ED. DAWSON

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COMEDY

Si Wills and Joan Davis
Buffalo Hippodrome

"A Youthful Fit of Wit" is the title of this nut offering, which got more laughs than applause, and the latter was generous. Miss Davis' unusual voice and delivery, plus her contortions and dance reminiscent of Will Mahoney, won honors. Wills' crystal gazing answers were familiar to those who had heard Ed Wynn on the air, but still funny.

Charlie Foy
Buffalo Buffalo

Acting as master of ceremonies for his own "Bughouse" revue, one of the late Eddy Foy's numerous sons illustrates the family shrewdness in welding a show together, although his attempt at an imitation of his noted parent falls short. Foy's dancing and mad clowning aided by a stageful of stooges, drew warm applause.

Nina Olivette
Buffalo Buffalo

Co-featured in the "Rookies" unit, the musical comedy madcap mixed singing, dancing and knockabout comedy in generous doses, the highlight of her act being the burlesque on an adagio dance with two male partners.

Eddie Bruce
Detroit Fox

Bruce m. c.'s the "Radio" Idea. With a battered hat, a smoky cigar and a battery of telephones, he handles the job to perfection.

OVERTURES

FONTANA (New Orleans Saenger), scores a hit with an overture of Italian airs, opening with the swaggering "General," and going into "Mari, Mari" without which no program of Italian airs seems possible. Other popular melodies follow: "Santa Lucia" and "O Sole Mio," this featuring the string section and getting the most applause. The closing was "Finiculi finicula." The orchestra is working much better together than it did the first week.

GIUSEPPE CREATORE (Philadelphia Mastbaum), guest conductor, demonstrated to what artistic heights the Mastbaum orchestra can attain under his leadership, for the overture from "Thanhauser," with its beautiful chorus, was a veritable musical gem under his direction. The tonal balances and contrasting instrumentation and shadings made this a notable performance of the orchestra and the audience was generous in its applause.

WALT ROESNER (Oakland Fox) and an augmented orchestra offer a spectacular "Armistice" overture in which wartime music is mingled with the airs of many nations. The University of California Glee Club of thirty voices, with special effects on the stage, make the offering especially attractive. This director returns to Oakland after more than three years as director of the Fox theatre orchestra in San Francisco.

FRED SCHMITT (Buffalo Buffalo) introduced a decided novelty with his musical interpretation of "A Day at Coney Island," a skillfully blended medley of numerous tunes, which found a ready response.

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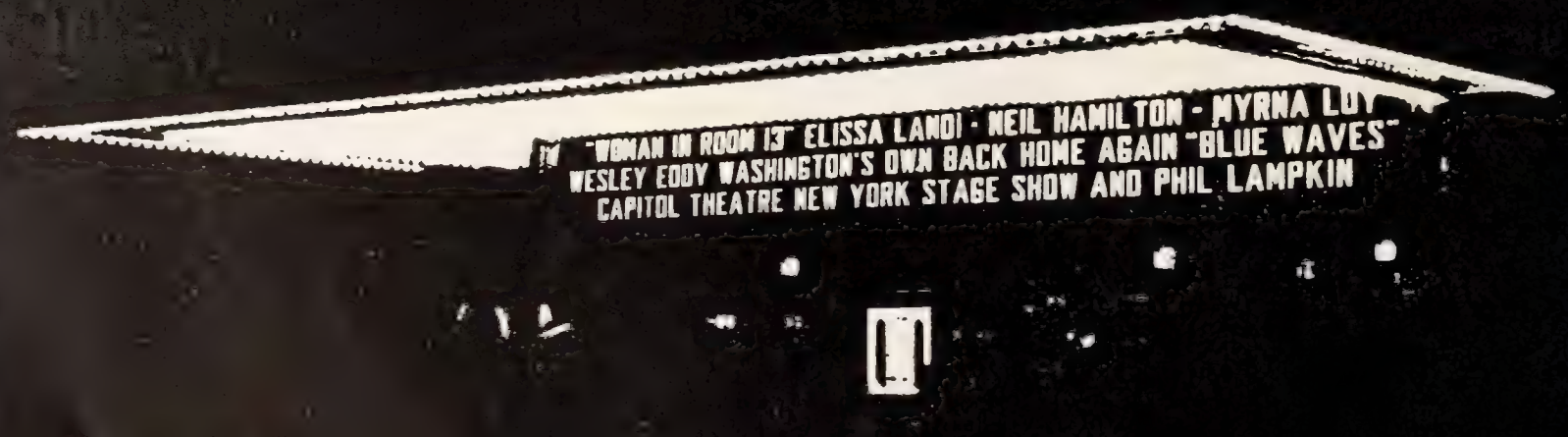
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HEYWOOD-WAKEFIELD

NOV 18 1932

Better Theatres

November 19, 1932
Vol. 109, No. 8

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor
C. B. O'NEILL, Advertising Manager
RAY GALLO, Eastern Advertising Manager

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RE-EVALUATIONS THAT SPELL OBSOLESCENCE

an editorial

¶ Further exploitation of the motion picture confronts the industry. In the very early days of the art, the theatre building served as a mere physical enclosure to guard against the elements. Then as the film show developed into a widely accepted form of public entertainment, architectural splendor, tremendous seating capacities and large orchestras surrounded the motion picture, expressing a new importance in the theatre that exploited it. Even the small town theatre and the local neighborhood later imitated these "palaces," regardless of the overhead it caused. A great number of theatres were built according to this formula.

¶ The combined effect of the new technical developments of the motion picture, and the economic depression have served to minimize any further advantage to be derived from architectural exhibition halls as an advertising medium for the motion picture. But a large number of theatres cannot be termed as being immediately obsolete just because they don't function as they might. Too much private property is involved to permit the discarding of the old and the building up of the new in a short time. Still, the motion picture is no longer a novelty. It is sufficient unto itself as entertainment without the aid of entirely extraneous trappings. If a new type of theatre structure can bring screen entertainment more effectively to the public, we should pursue it actively.

¶ The present finds numerous definite indications pointing to the building of theatres seating about 600 persons. Unfortunately, these theatres may be built by speculative builders anxious to close a deal for a lease. Under such circumstances, lack of knowledge of the special requirements of the motion picture theatre could in a large measure hold up real progress. It can be said now that there can be no better exploitation of the motion picture than the proper exhibition of the picture itself. The theatre is no longer merely a building finished off with stylistic ornamentation. It is, rather, an instrument, to be built with precision just like the projector that creates the picture, having an optical and auditory system.

¶ It must be fully appreciated that the smaller number of seats in a theatre, or the rigid economies that must be effected in its erection, in no way need necessarily limit the perfection with which the technical correctness of the theatre may be achieved. The greatest saving in the cost of the new theatre is accomplished by the elimination of the sheer architectural decoration, which is today superfluous and no longer the novelty with exploitation value. Sheer architecture is therefore to be subordinated to the technical correctness, which will insure proper vision, hearing, comfort and healthful ventilation. The aesthetic effect of sheer architecture is at best short-lived. Technical adaptability to the mechanisms of the motion picture needs only simple forms of decoration.

¶ The powers of the motion picture to entertain cannot be fully realized until the medium of exhibition—the theatre—is at its best. The obsolescence that may be forced in many instances will be more than balanced by new, fitting and economical structures. No doubt many theatres could be remodeled to be fit for use for a period long enough to amortize their original cost. Ultimately, all those theatres designed principally for exploitation through the instruments of sheer architecture, must pass away. As financial stringency relaxes we may expect the beginning of that end.

LOOKING TOWARD A BETTER THEATRE

By BEN SCHLANGER

An inquiry into what technical progress and changed exhibition conditions are demanding of motion picture theatre design

IN THE FEBRUARY, 1931, issue of BETTER THEATRES, appeared an article by me entitled "The Theatre of Tomorrow." In this article I asked many questions and ventured to make a few predictions about the future of theatre structures. The questions I asked then are today no longer mere speculative questions, but rather have they become some of the outstanding problems to be dealt with.

In this article, as well as in previous writings, I stated that theatres could and should be designed for the sole purpose of exhibiting the motion picture. I also said that theatres as they were being built, were fashioned after the stage theatre form, even though in many cases the motion picture alone would be the source of entertainment. I tried to show that not only was considerable money being wasted in new structures to provide for stage performances wherein a stage performance would probably never take place, but also that the motion picture itself would be exhibited under undesirable physical conditions in these structures.

In reaction to this, the average comment was, "You cannot build a theatre for the movie alone—the stage performance must be taken care of."

This attitude is now changed. Despite the fact that the motion picture has not developed technically and aesthetically to the heights it is yet to attain, yet it has already brought about the last days of vaudeville. It is needless to point out the number of theatres in which the policy today is that of motion picture entertainment only, and whose former policy included vaudeville. An outstanding example of this is the Palace theatre in New York City, the former shrine of vaudeville.

Three years ago I asserted in an article that the new technical developments of the motion picture would present an entirely different problem in determining suitable locations and the proper seating capacity for motion picture theatres. I suggested that smaller theatres in close proximity to the communities they serve (walking distance being preferable), built extremely economically, would be popular. I made this contention without cognizance of the new social and economic conditions which are now presenting themselves. I considered the large, deluxe theatre, over-ornamented and costly, a misfit for motion picture entertainment, even in prosperous times. The present economic conditions amplify the need of extremely economically built and maintained theatres—scientifically designed and constructed, in spite of limited expenditures. Lavish planning and ornamentation in no way helps the proper functioning of motion picture exhibition.

ASSERTIONS made a few years ago are no longer premature considerations. We now have a definite set of facts to work with, and a goal to look to. That goal is to have a sufficiency of good film product to be exhibited most effectively in convenient locations, in theatres built to function purely and effectively for the motion picture, and above all, to maintain admission prices that will draw a greater percentage of the populace regularly to motion picture entertainment.

Certainly the conditions under which theatres have been built to date have not in any way helped to minimize admission prices. The cost of theatre property, of theatre construction, and the resultant costs of maintenance and management and taxes of most existing theatres prove to be a great handicap by causing admission prices too high to permit both large attendance and profit.

Although there has been in the last five years a siege of theatre building which has supposedly caused a condition of over-seating, actually, it can be shown that there is really a potential demand for a great many new theatres.

This view is based on the fact that the present surplus of seating is most inefficiently distributed in relation to the people they serve, while the theatres themselves are actually unsuitable for favorable screen exhibition. The theatres built during the prosperity hysteria *should not be allowed to stagnate progress* in motion picture exhibition. The success of the motion picture as entertainment is far more important than any one loss in theatre real estate due to hasty obsolescence of poorly conceived structures.

It is interesting to note that the existing theatres which have unfavorable conditions in them for motion picture exhibition have cost, to build and equip, as much as $130 to $160 per seat. Compare this with the possibility today of building and equipping a theatre highly suitable for motion picture exhibition at a cost of $60 per seat. This difference in cost is only partially due to the present lower building costs. A good part of this difference in cost is due purely to more efficient planning of the theatre to accommodate the motion picture only.

The accompanying table presents a comparison of the elements of the obsolete, oversized theatre (A), with those of the modern, efficient, moderately sized theatre (B). [*See following page*]

THE PUBLIC is sure to look for its entertainment where it can be found with the least amount of effort and expenditure. At the present time it is not easy enough to "go around the corner to see a movie." It costs too much, or else it is too far to the nearest attractive theatre. "Going to a movie" should not ordinarily imitate the formality of attending a concert or similar affair. It should not require more than a moment's decision, sometimes quite casual. The motion picture used to be just that not so long ago, and it prospered. As a matter of fact, this was the very foundation of the industry.

To put it most simply, we now have a flimsy construction on a solid and substantial foundation. The overdressed deluxe theatre is a symbol only of the days of the prosperity hysteria, when the demand for things "bigger and better" was the vogue. We are left with bigger theatres, but certainly not *better* theatres.

In the beginning, the production and exhibition phases of the motion picture industry were separate. Gradually, they merged more and more, and now the cycle finds that exhibition is becoming a separate institution again. This is a healthy sign, but it does not entirely exempt the producer from assisting in solving certain problems of the exhibitor. Co-operation by exchange of helpful data between the exhibitor and the producer must be carried on more strongly than ever. By being cognizant of the problems encountered in obtaining effective and efficient exhibition, the producer in turn can modify and improve the technique of the picture.

Effective screen entertainment offered to the patron in sensibly styled and highly comfortable surroundings, for a minimum admission price, paves the way for a very successful period of motion picture exhibition. The length of this period is limited only by the comparative amount of comfort for the patron, and the screen *effectiveness* that the theatre will offer in competition with the promised living-room television. Small screens used in the home, depicting unnatural sizes of images and forms, besides having an unbalanced proportion of the volume of sound in relation to the image sizes, can never be as effective as the large screen placed before a public assembly.

CHANGES IN THEATRE PLANNING FACTORS

(A) THE OLD	(B) THE NEW
1. Expensive land.	1. Less expensive land.
2. Excessive costly and useless cubic contents of structure.	2. Minimum useful cubic contents of structure, also reducing amount of mechanical heat and ventilation.
3. Costly special structural framing due to excessive spans and large balcony overhangs.	3. Simplified and economical structural framing, using standard structural shapes.
4. Costly overornamentation, affording poor aesthetic environment, besides being disturbing to restful screen exhibition.	4. Simplicity in decoration, accented by effective lighting complementing the screen performance.
5. Poor vision of screen due to seating arrangement inherited from the stage theatre form. (Seats placed too much to one side of or too high above screen and full view of screen prevented by preceding heads.)	5. Full vision of screen highly improved by placing seats within physical areas best adapted for screen vision. (The valuable area charts and the Parabolic Reversed
6. Lack of bodily and ocular comfort due to seating positions in poor relation to position of screen and inadequate study of physical comfort in chair design.	6. Scientifically fixed angles and placing of seats, as provided for in Parabolic Reverse Floor design, as well as scientifically designed chair.
7. Different admission prices for different portions of theatre (necessary only because of inferior seat locations common in most existing theatres).	7. Single admission price possible, all seats having practically the same degree of desirability in well designed structural form.
8. High admission prices.	8. Reduced admission prices.
9. Excessive walking and stair climbing to seats.	9. Minimum of effort expended in reaching seats.
10. Costly stage construction and rigging (in most cases never made use of).	10. Complete elimination of all traces and influences of a stage.
11. Elaborate equipment, costly draperies and other furnishings.	11. Simplified equipment and elimination of dust-collecting draperies.
12. Ornamental proscenium frame, hangover from stage theatre. (Poor transition from audience to screen.)	12. Elimination of obvious proscenium frame. Side walls of auditorium made to blend towards screen.
13. Faulty screen masking and poor screen lighting.	13. Recessed screen masking, eliminating fuzzy and moving edges of picture. More scientific study of screen lighting.
14. Poor shape and size of present screen.	14. Much study is yet needed along these lines. (This is the producer's problem.)
15. Excessive projection angles, causing distorted images on screen. This is due to poor locations of booth caused by unadaptable form of stage theatre.	15. Diminished projection angles, made possible by scientific study of motion picture theatre form.
16. Poor acoustical quality due to makeshift acoustical correction and unscientific study of theatre form.	16. Exacting acoustical quality. Obtaining proper response to broad range of frequencies.
17. Costly film booking.	17. Greater film buying power for small exhibitor.
18. Theatre construction by speculative builder insufficiently interested in functioning of theatre.	18. Low construction costs, enabling exhibitor to build for himself, assuring proper function of theatre.
19. Maximum expenditure for advertising exploitation and house staff.	19. Minimum advertising for neighborhood house and minimum staff required.

CONTRACTS: AN ANALYSIS FOR EXHIBITORS

By LEO T. PARKER

A special discussion of contract law, its theory and as represented by recent cases, addressed to theatre operators

IT IS ADMITTED THAT A majority of theatre legal controversies involve contract law. For this reason theatre owners, operators and managers may well afford to devote a little time in reviewing the important principles of contract law.

It is well known by all that litigations involving theatres are expensive and always unprofitable. Obviously, dependable and authentic information based upon higher court cases may be advantageously utilized by theatre owners and employes for the purpose of conducting the theatre in a manner adapted to eliminate legal controversy. Moreover, when litigation is unavoidable accurate legal knowledge may assist the counsel to win a favorable decision.

Therefore, the object of this article is to discuss the most recent higher court cases involving unusually interesting and important phases of contract law involving the operation of theatres. So that the value of the article will be enhanced the general law of various treated subjects will be explained, together with the cause and outcome of each litigation. Also, parts of the courts' opinions will be cited so that readers may readily comprehend the authenticness and the reason of each decision.

What Is Legal Contract?

FIRST, it is important to know that a legal contract is an agreement between two or more parties by which each party is *expressly or impliedly* obligated to do something, not prohibited by law, within a specified period. It is not necessary that a valid contract be in writing. An expressed contract is one where the terms of the agreement are stated in so many words, and an implied contract is where the law *presumes* a promise on the part of one party to perform a service for the other party.

An invalid contract may not be enforced by either party, and therefore litigation of it always is unprofitable. Consequently, considerable trouble and expense can be eliminated by those who are able, by reference to a definite legal rule, to distinguish an invalid from a valid contract.

Various courts have held that a contract is valid and enforceable if (a) one party submitted an offer which the other party *unconditionally* accepted in detail; (b) neither party deceived, misrepresented, or exerted unlawful influence with respect to the other party to obtain the contract; (c) both parties agreed absolutely to perform a definite act; (d) both parties were of legal age and of sound mind when the contract was made; (e) both parties had proper authority to make the contract; and (f) the objects of the contract were lawful and not against public policy.

The law is well settled that either party may legally cancel any contract obtained by the other as a result of direct or indirect fraud, misrepresentation, coercion, undue influence, duress, threats, or where the contract is made without proper authority of the employer's employe, or while the latter is mentally deficient, intoxicated, under influence of drugs, or under legal age.

Moreover, there are certain kinds of contracts which are void, such as those that are against public policy, prohibited by a statute, tending to effect immorality and having an illegal object. The distinction between void and voidable contracts is that in the former neither party may compel the other to fulfill his obligations, whereas in the latter class the complaining party may use his pleasure in either declaring the contract void or he may require the other party to fulfill his obligations.

Written and Oral Contracts

A VALID contract may be in writing or by verbal agreement. The conceded distinction between a written and a verbal contract is that in court the obligations of a written contract are proved by the contents of the written instrument, whereas competent testimony of witnesses may be required to prove the intended meaning of a verbal agreement, if one party to the contract denies obligations.

The principle of the law is firmly established that all parties to a valid contract are bound to fulfill the *precise* terms of the agreement. The instant one party fails in this respect he performs a legal breach, and the other party has choice of doing either of these three things: (1) He may refuse to continue on with the contract and sue the other party for damages and profits equal to his financial loss resulting from the breach; or (2) he may file suit and compel the other party to fulfill the exact terms of the agreement; or (3) the parties may enter into negotiations and make a supplementary contract.

Since it is well established that a written contract cannot be varied or contradicted by verbal or side agreements, it is interesting to review cases involving this point of the law.

In a leading case, Horner v. Esserman (157 S. E. 237), a written contract was before the court in which an agent agreed to furnish a theatrical performance for one evening at a named theatre. The date of the performance was inserted in the margin of the contract, and later discussion arose over whether it was permissible to introduce verbal evidence to show that the date notation as written on the margin of the contract was intended to indicate the night on which the performance was to be given.

Since the date written on the margin of the contract was not merely a verbal statement, the court held that the jury was entitled to consider it in rendering its decision.

Obviously, however, if the date had been written in the proper location in the contract, testimony could not be used to prove that another date had been verbally agreed on between agent and theatre owner.

On the other hand, a theatre owner always is permitted to introduce testimony relating to verbal statements made by the other contracting party or his employe expressly for the purpose of proving fraud or deceit. This is true because such verbal statements do not in any manner contradict the written contract, but tend to prove bad faith.

For example, in the case of Artists v. Grand Rapids (210 N. W. 243), it was shown that the owner of a motion picture theatre signed a written contract with a salesman of a film distributor to exhibit a picture at the rental price of $3,500. Later the owner of the theatre refused to exhibit the picture and also refused to pay any part of the contract price on the grounds that the film salesman had induced him to make the contract because the film salesman had stated that a competitor was willing to pay $3,000 for the picture. Since testimony indicated that this statement made by the salesman was untrue the court held the theatre owner not liable on the contract.

This case is important because it established law that where a theatre owner is induced to sign a contract by misrepresentation on the part of a salesman, the former is relieved of liability for failure to fulfill the contract. In other words, a theatre owner may rescind a contract where he has proof that either the other party or his employe practiced fraud *before or at the time* the contract was signed.

(*Continued on page* 74)

C I N E M A

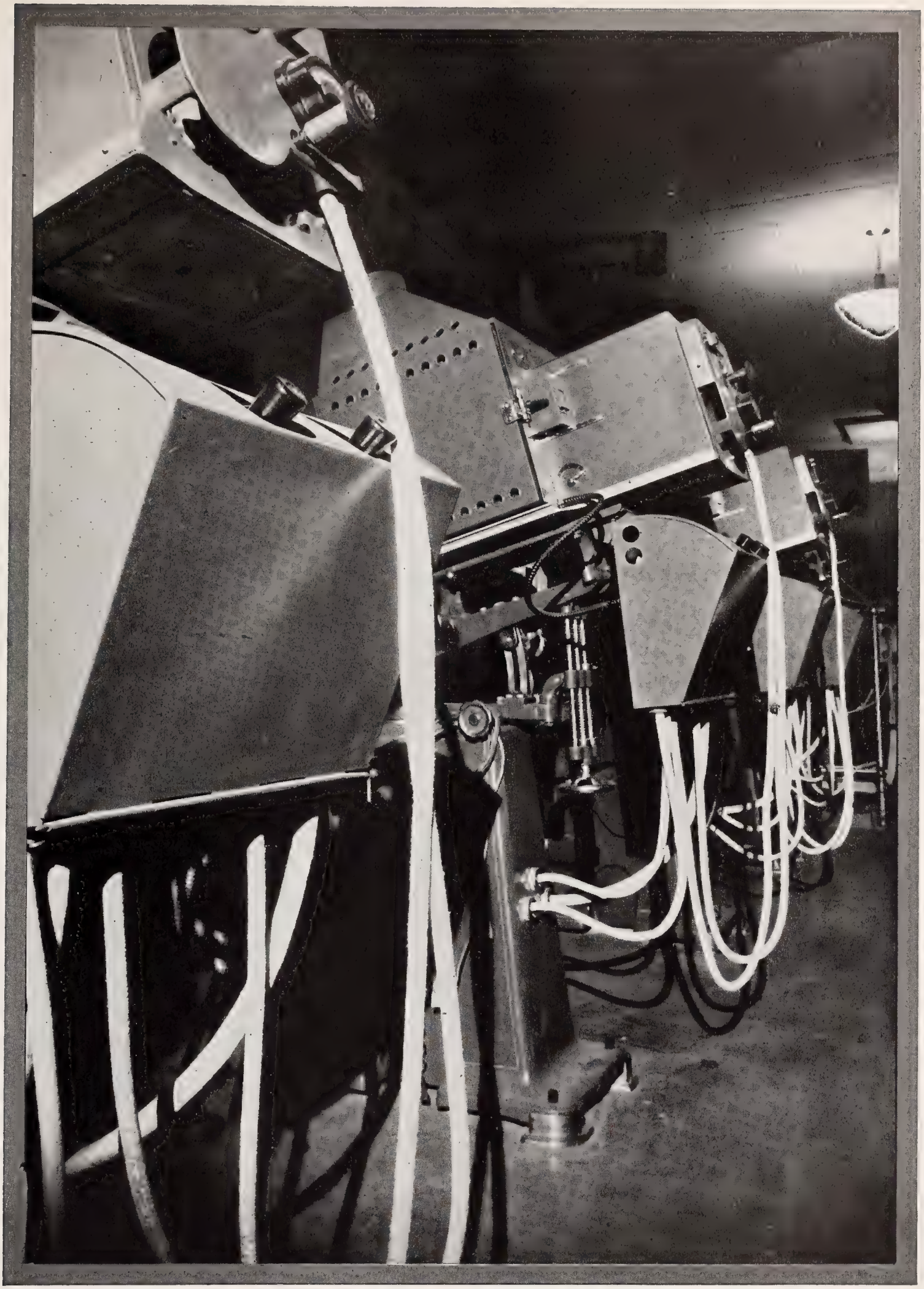


PHOTOGRAPHY BY IRVING BROWNING, N. Y.

PRESENTING a group of studies by the camera—itself a mechanistic art medium—expressing the organic nature of the motion picture theatre. The subjects are major constituents of motion picture theatre equipment, the machines through which the cinema functions, the essential mechanisms by which the arts of the theatre are given, according to the genius of this age, a new, a broader and a more accessible form. A chemical pattern becomes action, voice, emotion, life, beheld in an environment of shrewdly prepared comfort and healthfulness—this is Cinema, creation of the Machine. . . . Pictured on this page are the exposed reproducing mechanisms of the projector.



Lens and shutter (front type).



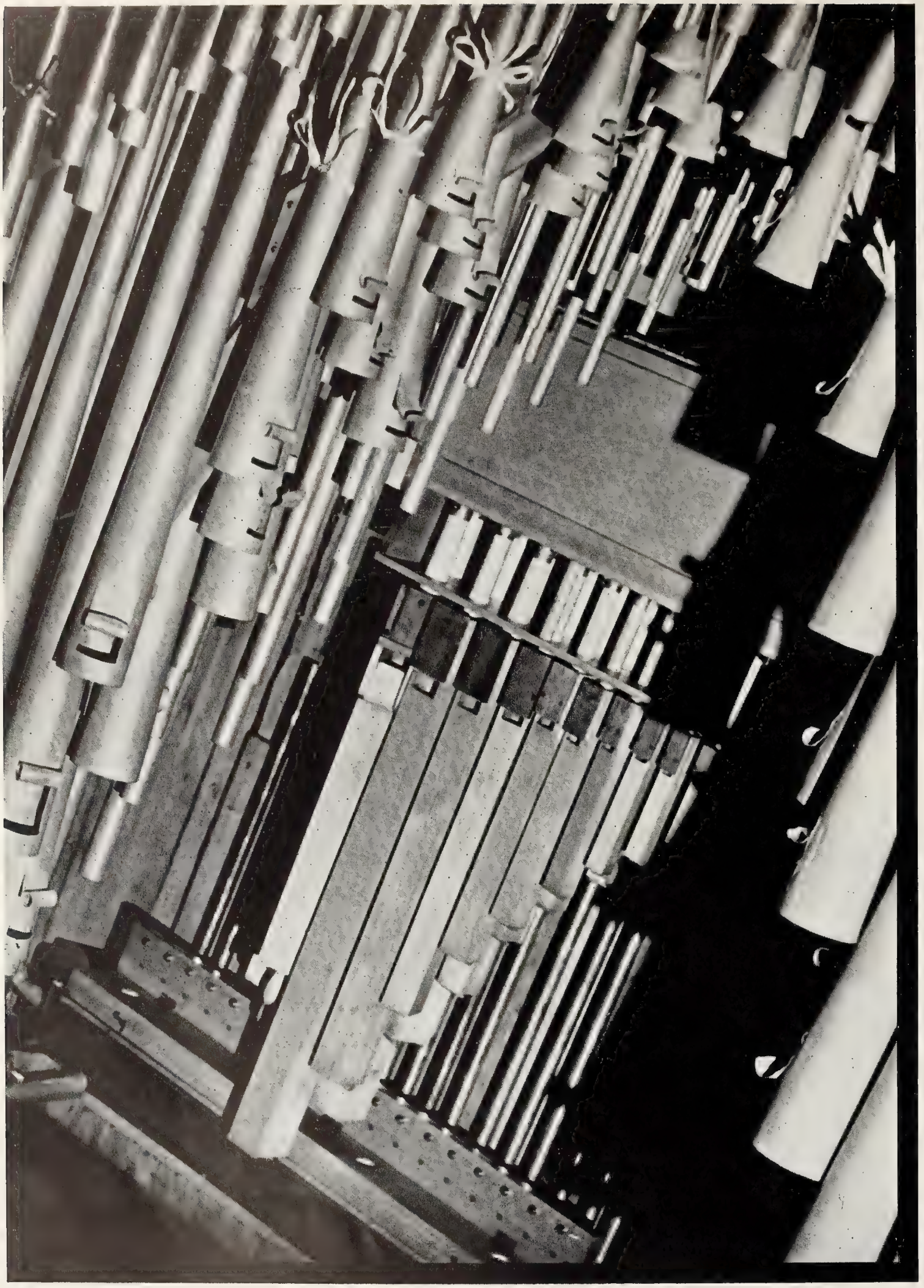
Housings of high intensity arc lamps. (Courtesy Radio City.)

Projectionist, his machine and his story—the film.





Loudspeaker horns.



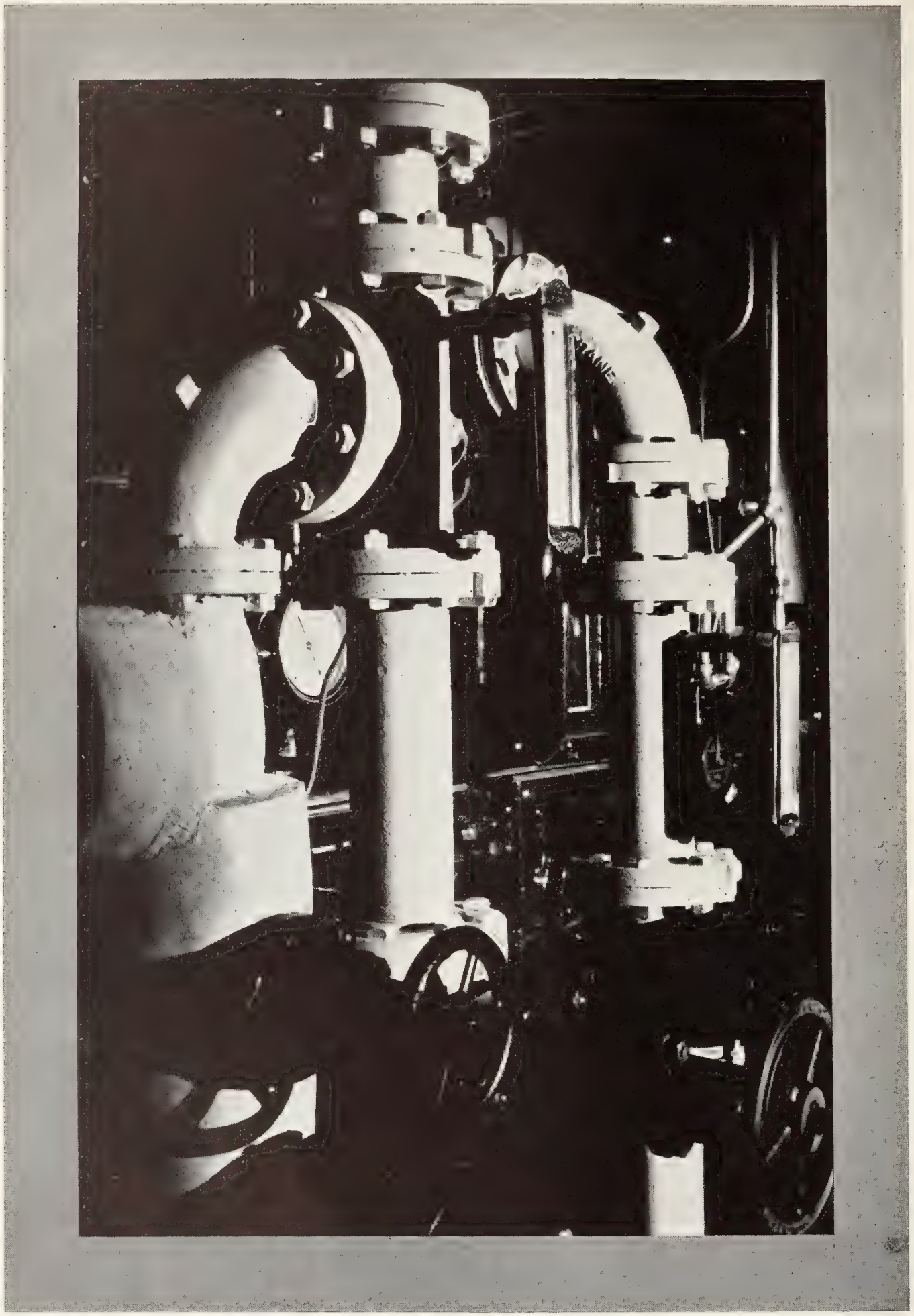
Pipes of an organ.

CHORUS



Chairs with ventilators. (Courtesy Radio City.)

COMFORT



Compressor, part of air refrigeration apparatus. (Courtesy Radio City.)

AIR CONDITIONS

LIGHTING EFFECTS THAT REFLECT THE CHRISTMAS SPIRIT

Offering a variety of ideas for illuminated devices that can be easily and economically made in the theatre workshop out of materials that are readily accessible

By FRANCIS M. FALGE





THE ART of decoration is not a new one to the theatre. Each new picture calls for the exercise of new display ideas to attract the people. The Christmas season, however, adds additional interest and presents an unusual number of significant motifs, while its colorful illumination adds life and gayety.

The possibilities for illuminated displays inside and outside the theatre are limited only by the imagination. Even a limited budget need be no bar, because with a little thoughtful planning and by pressing into service materials which are usually in the storeroom, simple yet novel displays may be produced.

This year, more than in previous years, ready-made materials for decorating purposes are available at reduced cost. New materials of this kind will be found handy for other displays, and the manager can be assured they will be in constant use once they are on hand. Provisions on the building for mounting displays and for convenient electrical outlets will make it easier to install future displays with less bother and less expense. This should be borne in mind when any exterior revamping is being done.

The theatre, by virtue of its position in the display field and the theatrical equipment usually available, can easily be made the centerpiece of any community Christmas decoration.

From the standpoint of sparkle and life and interest, Christmas decorations perhaps excel all others, with the possible exception of those for the Fourth of July. Traditional Christmas colors are red and green. Modern effects are obtained with silver and gold tinsel and black. Besides the usual cutouts, appropriately painted, there are many new electrical devices and tricks available to appropriately lighted displays, giving them sparkle and contributing to the gayety of the occasion. Included on the list of ready-made materials are wreaths of all kinds, with or without candles and lamps; bells, candle-sticks, stars, and decorative shapes made with heavy wire and equipped with lamp sockets.

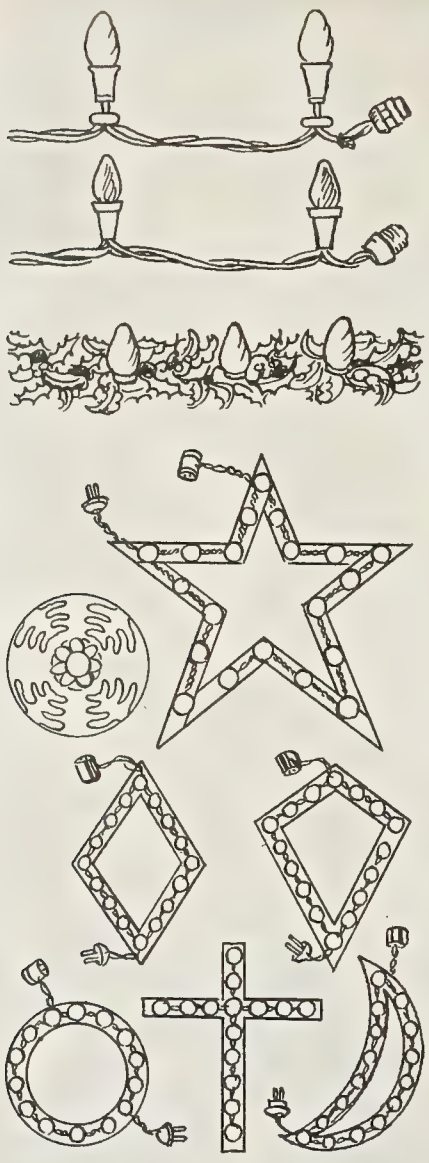
Unusual and attractive conventional tree designs may be made by draping lamp strings with green lamps in the shape of a tree.

Marquee Decoration

TO CHANGE the appearance of the marquee in keeping with the occasion, the opal-glass attraction letters may be removed from the marquee face. Over this may then be placed cardboard with cutout letters and Christmas symbols, covered with a lacquered muslin or other appropriate diffusing material to form an attractive translucency.

A different effect is created by covering the box entirely with lacquered muslin appropriately decorated. Translucencies of this same character may be applied equally well to smaller shadow boxes inside the theatre and in the lobby.

The design at the top of the page is a poinsettia, devised in two planes. The 18-inch circle is lighted with a 15-watt inside-frosted lamp, while the red and black petals (set 4 inches in front) is lighted with a 40-watt red lamp. The middle design shows one of many conventionalized designs which may be easily made by draping festoons or projecting the lamps through holes in a composition board background. The other design is for a three-plane conventionalized tree. Lamps of a Christmas tree string project through holes in each plane. Scraping the coating here and there helps the effect.



The sketches at left and right show some of the available aids to Christmas decorating with light. Small handy floodlights are useful in employing these designs. Ready-made festoons with various types of sockets and almost any desired spacing simplify the problem of illumination considerably.

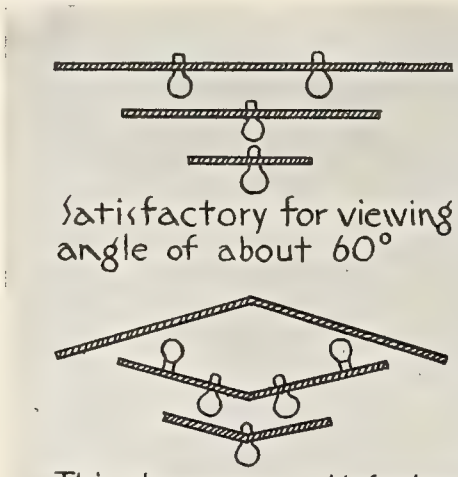
Inside and outside the theatre new asmosphere and mood can be obtained simply by relamping with a different color or tint in the lamp.

Christmas Scenes

SCENES APPROPRIATE to Christmas may be simply and inexpensively created. They are always interesting. If a few "effect" machines are added, the display is sure to cause much comment. Snow, clouds, an aurora borealis, moonlight rippling on the water, and flying angels are a few of the many effects available, and which may be accomplished with an ordinary spotlight plus lenses and effect head.

A new idea makes use of two or more surfaces offset in layers in contrasting color and brightness values and this opens up a vast range of new effects for theatre decoration. Variations of the texture and color of the surfaces intensify the contrasts produced by the concealed lamps so that the impression of great depth or of translucency may be readily created. Although white surfaces or those of neutral tone provide complete flexibility of light coloration, pigment may be applied in poster fashion.

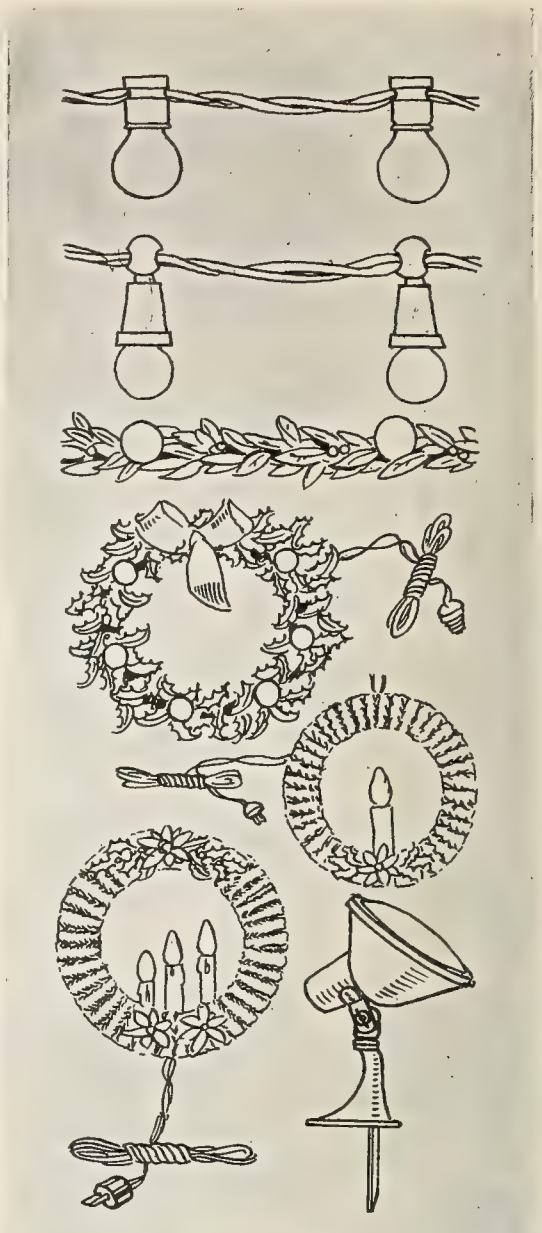
Accompanying illustrations show decorations using this principle. In the case of the tree, lamps project through holes in the flat surface. Scratching the colored coating on the bulb results in interesting star-like streaks. The poinsettia has only two planes, the red flower standing out vividly from the white background. Other possibilities are suggested by the sketches.

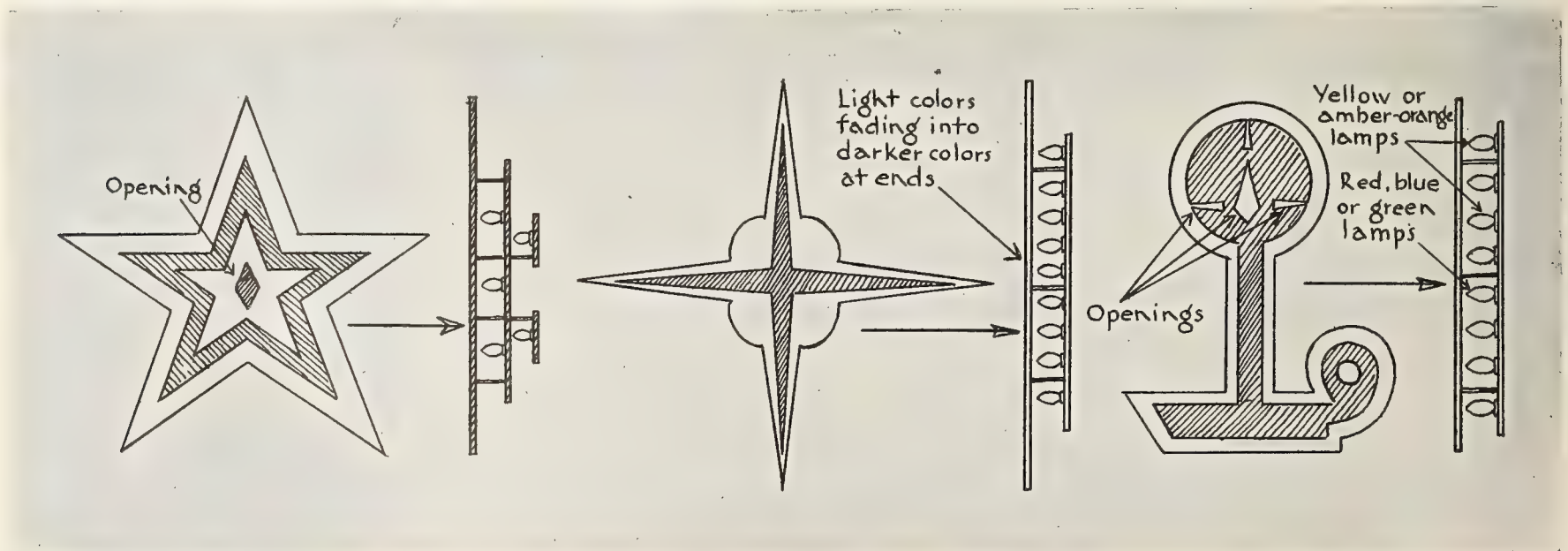


Above and below are shown suggestions for multi-plane decorations. Unusual contrasts and interesting color variations produce the effect of great depth or of attractive translucency.

Small floodlights, theatre bunchlights or spotlights will find many uses at Christmas time. Covered with a light green gelatin and directed on the decorated trees they add much charm and beauty to the trees. With such colored floodlighting, cutout and painted displays of all kinds take on a new life to attract the eyes of passersby and patrons.

Interesting effects from "fleurettes" are created by using a colored lamp behind a metal stencil covering a small polished reflector. The pattern may be changed at will by changing the stencil.





SMALL THEATRES OF VARIED LOCATION

TWO RECENT examples of small motion picture theatre design are the Texas in Sherman, Tex.; and the Melrose in Dallas. They are coupled in this description because both are the creations of W. Scott Dunne, Dallas architect who has designed many theatres in the Southwest

The Melrose, which is a neighborhood house, seats 1,080. It is owned by C. E. Kennemer of Dallas, and is operated by P. G. Cameron of the same city. The building, in which the theatre space is augmented by several stores, has overall dimensions of 60 x 140 feet. It is of semi-fireproof construction, built of brick with stone facing. The investment, exclusive of land and equipment, amounts to $60,000, while the equipment cost $25,000. It was erected under a general contract.

Seating is on a two-floor plan, with 27 rows on the main floor, containing 780 chairs; and 13 rows in a balcony, having 300 chairs. The chairs, which are by Heywood-Wakefield, have upholstered seats with veneer backs.

The projection room measures 12 x 18 feet, and the auxiliary rooms adjoin it. The walls are painted green. Equipment consists in two Simplex projectors, one spot and one effect machine. The sound system is RCA Photophone. The distance of the screen from the first row of seats is 22 feet, and the angle of projection is 12°.

Air conditioning is by a plenum system, with refrigerated spray chambers for cooling. Heating is by this ventilation system, with gas as the fuel. This system of air conditioning is carried outside the auditorium to the toilet rooms, lounges and foyers.



Section of the lobby of the Melrose. The base, surrounding a full-carpeted floor, is of marble, and the walls above, as well as the ceiling, are finished in tinted plaster.

Special illumination facilities provide color effects on a dimmer system in the auditorium, and floodlighting of the exterior.

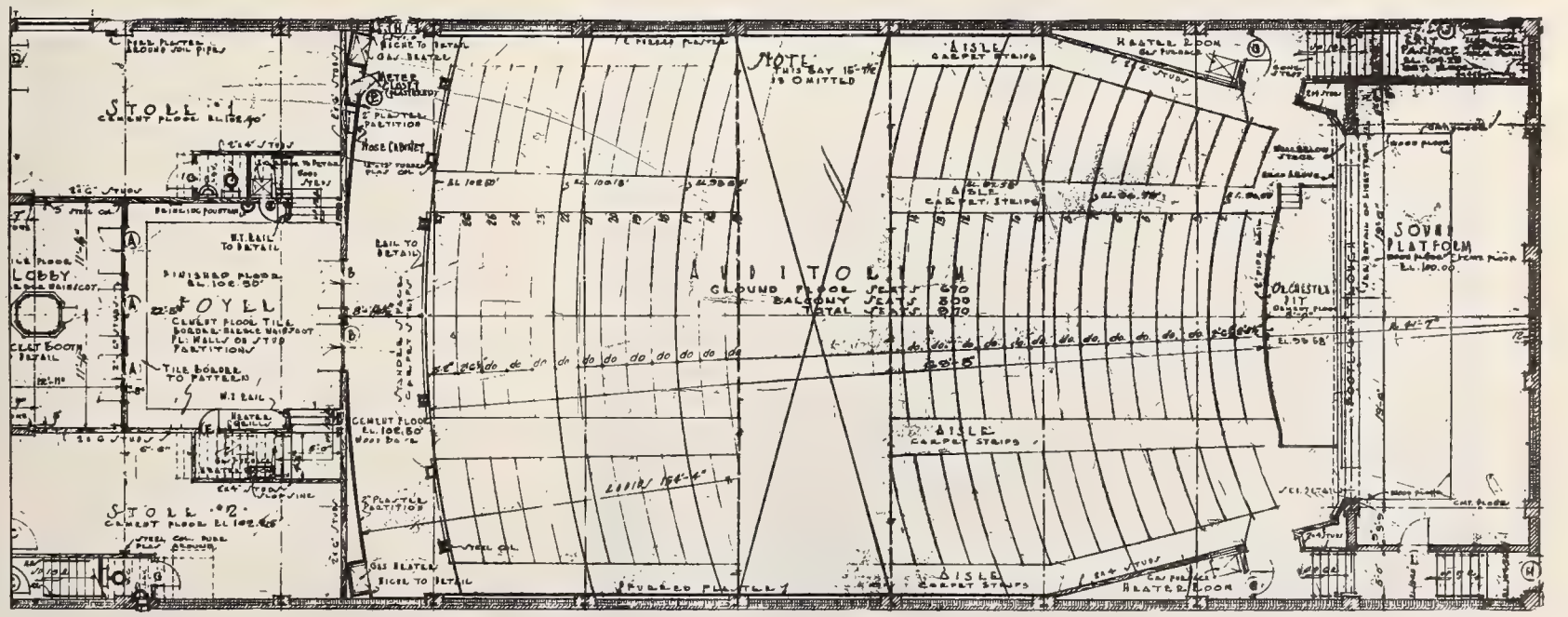
The design in general is of modern rather than period style, with semi-atmospheric treatment of the auditorium. The facade is faced in stone and has steel casements, ornamental iron grilles, an attraction board marquee and a flasher electric sign. Entrance is through a vestibule, which has a marble floor and wainscot, stucco walls and ceiling and ornamental poster frames and lighting fixtures. The box office is located here, fronting on the sidewalk.

The lobby is full-carpeted, around which runs a marble base. The walls, and also the ceiling, which has a step formation, are finished in plaster. These surfaces are metalized, sponged and stenciled. Lighting units are of ornamental glass.

Entrance to the upper level is through a mezzanine reached by two staircases from the lobby. The mezzanine has full-carpeted floors, pulled plaster walls and stenciled plaster ceilings. Toilet rooms have tile floors and wainscots and steel partitions. These rooms are associated with lounging area treated in the same manner.

The auditorium is encircled at the rear by a promenade or standee area. The walls are done in plaster, incorporating acoustical treatment in "Kaylite," and decorative features consisting in florally decorated recesses between pilasters. Floors and base are of cement, with carpeted aisles. At the base of the pilasters are pockets holding special flood fixtures, and further sources of illumination—all functioning under dimmer control and equipped for color effects —are concealed in coves above the pilasters. Only a screen and speaker platform is provided, there being, however a conventional proscenium arch, which measures 37 x 24 feet.

THE TEXAS theatre in Sherman was built and is operated by the R & R circuit. Incorporating several stores, the building has overall dimensions of 50 x 129 feet. It is of mill brick construction, with facing in stone. Exclusive of land and equipment, the Texas represents an investment of $45,000. Equipment and furnishings cost $22,000. It is located in the main business section of Sherman, which is an industrial city with a population of 35,000.



MAIN FLOOR PLAN, MELROSE THEATRE, DALLAS, TEX. W. SCOTT DUNNE, Architect





The two views on this page are of the Melrose. The auditorium is treated semi-atmospherically, with the walls carrying a series of stepped motifs in relief and worked out in plaster, with which is incorporated acoustical treatment. The facade, shown at left, is of brick and stone construction. The marquee extends entirely across the frontage.

The Texas has 900 seats, 600 being on the main level, arranged in 29 rows; and 300 being in a balcony, which has 14 rows. Chairs are of full-upholstered type by the American Seating Company.

The projection room is 12 x 25 feet, accommodating two projectors (Simplex), one effect machine and one spot. Walls and ceiling are painted green. The sound system is Western Electric. Auxiliary rooms are located on the same level. The first row of seats is 15 feet from the screen, and the angle of projection is 8°.

Ventilation equipment consists in blowers and air washers. Heating is by gas.

The architecture of the Texas is of an Italian pattern, and the auditorium is treated atmospherically. The facade is faced in stone and trimmed in ornamental tile. It has steel casements, ornamental iron grilles, an attraction board marquee and a flasher sign.

The vestibule is finished in tile flooring and wainscoting, tinted plaster walls and ceiling, ornamental iron poster frames and





The reproductions above and at right show the interior of the Texas. This theatre, although seating but 900, is quite elaborately styled in Italian patterns, and the auditorium, pictured above, is fully atmospheric. The relief work is in ornamental plaster. The lobby, a corner of which is shown at right, has a tile floor and glazed tile wainscot.

lighting fixtures. The lobby also has a tile floor and wainscot, but the walls are of travertine. The ceiling is of tinted plaster and has a domed ceiling. Rails and lighting fixtures are of wrought iron. Illumination fixtures are set in coves at various locations along the ceiling.

Two staircases lead from the lobby to a mezzanine floor. This level is full-carpeted and has plain tinted plaster walls and ceiling. Retiring rooms have tile floors and high tile wainscots.

The auditorium is treated quite elaborately in Italian motifs executed in ornamental plaster and travertine. Dados are of travertine, and the walls, with a sequence of relief effects, are done in plaster. The ceiling is vaulted and serves as a sky-like background for star and cloud effects. Acoustical treatment is incorporated in the decorative materials, consisting in a mixed lime plaster (Crowe process). Like the Melrose, the Texas has but a screen and speaker platform, behind a proscenium arch measuring 30 x 22 feet.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

MEASURING THE QUALITY OF YOUR SOUND

By S. K. WOLF

A restatement of acoustic values as determinable today, in terms the exhibitor can apply to his own theatre

THERE WILL always be considerable controversy between showmen of different countries as to which offer the most finished entertainment to their fellow citizens. The writer has recently completed a tour of several European countries and is in a position to comment on one aspect of this age-old rivalry. That aspect concerns the architecture and also the acoustics of European theatres.

Generally speaking, theatres in Europe vary in nature to the same extent as do their American counterparts. In large cities like London, Berlin, Vienna and Budapest there exist large motion picture palaces such as we find in our own metropolises. But these are in the way of exceptions to the general rule.

During my trip, especially in Central Europe, I was impressed by the almost universal prevalence of small, intimate houses equivalent to our neighborhood theatres. Again, occasionally one would find such oddities as centuries-old convention halls made over into theatres for projecting sound motion pictures. In Venice, Italy, for example, a medieval legitimate theatre frequented by Lucrezia Borgia, was remodeled and adapted to *motion pictures!*

In one respect the European exhibitors seem to have the advantage over their American confreres: Either by chance or by design, the acoustics of their theatres are generally more satisfactory. The result is that while Europeans may not have the variety of entertainment that is available on this side of the water, they are able to present with full mechanical fidelity the material that is at their disposal.

One reason why I am led to such a conclusion is the prevalence of small, intimate theatres. Even without elaborate treatment, these are more nearly inherently good in their acoustics. Small theatres are free from "wide open spaces," since they possess a low volume per auditor. As a general rule, the larger the theatre the greater its relative volume. We all know that seating capacity does not increase in proportion to volume, so that our large palatial theatres pay a price for the privilege of being magnificent: they are handicapped by excessive volume.

In small theatres the sound is subject to many quick reflections causing rapid dissipation of sound energy. In this way reverberation is reduced. Furthermore, the distances involved are so small that there is less possibility for echoes to interfere with their performance. Large theatres must be designed properly so as to overcome these natural disadvantages.

IN EUROPE the small theatre exhibitor, however, is not usually content to rest upon the laurels of the advantages inherent in this type of house. So anxious is he to achieve the utmost in mechanical perfection that one finds the widespread use of velour drapes and other methods of securing good acoustics. They are not satisfied with seeking the best types of sound reproducing equipment, but are willing to take the next step: insuring that the theatre will be an effective acoustic receptor for its entertainment.

At the risk of it being considered moralizing, I am adding to these few comments on the situation in Europe a brief discussion on sound and acoustics. They are old subjects, but are worth repeating until all of us know how to evaluate the quality of a sound picture performance.

There are three elements involved in the phenomenon of sound: *a source of vibrations;* a *medium,* like air to transmit the vibrations to listeners; and *our ears* to respond to them and register them on the brain. The elasticity of the air enables it to transmit sound waves, which are a train of alternate compressions and expansions, actual to and fro vibration of the air particles. The number of vibrations per second fixes the pitch; the intensity of vibration fixes the loudness. The type of motion of the air particles determines the character of the sound.

In general, sounds may be classified as speech, music and noise. Sounds are recognized as musical when they are composed of tones that have a harmonic relation among themselves. Speech consists of sounds with meaning attached to them. Noise is sound lacking definite musical quality—in fact, usually characterized by disagreeable quality.

Sound is a comprehensive term; it applies to anything that is audible. Since in the theatre we strive for something more than mere audibility, we must differentiate between good and bad sound.

Speech and music differ in aim as well as in character. Speech is a means of communication, while music satisfies a less obvious need; one is practical, the other an art. Accordingly one must be examined on the basis of efficiency, the other for its pleasing quality. The primary consideration with speech is understandability, with tonal quality important though secondary. With music, tonal quality is paramount: it is the reason for different types of instruments—it constitutes what is known as *tone color.*

It is small wonder that sound reproducing equipment must be designed and manufactured with more care than most musical instruments. The equipment must be capable of giving faithful transcriptions of all types of music, from the bass tones of the cello to the high notes of the flute. In one sense, the equipment is *all* musical instruments. Furthermore, it must act not as a source of all type of music, but of speech and other sounds as well. It must be a faithful, impersonal transcriber, one that does not impose its own idiosyncrasies upon the music it yields. And as a good artist cannot produce the best results with an instrument incapable of matching his art, so do sound pictures depend on the reproducing apparatus.

The broadest criterion of good music is that it be easy to listen to.

BAD SOUND may be said to be that which fatigues the listener. In the case of speech, if a listener must even slightly strain his nerves to understand, or

is made uncomfortable by excessive loudness, or reverberation, the sound is obviously bad. In the case of music, if the listener is constantly hearing a certain group of tones accentuated more than the rest, the reproduction is not a true one.

The theatre itself must be considered in relation to sound: its acoustics are the last link in the chain. The same music may be heard very differently in two theatres with differing acoustic properties.

The acoustic factors in sound projection are noise, echo, reverberation and distribution. All are factors to be considered if sound that is good at the horns is to remain good in the auditorium. Noise, whether from inside or outside sources, reduces the intelligibility of reproduced sound in addition to being distracting. Care should be exercised to keep down noise intensity in every way. Its effect on sound is similar to the effect on pictures of excess: one doesn't attempt to project motion pictures in well illuminated surroundings.

Echoes are a rarer source of disturbance. With echoes the sound appears not only to be delayed, but to issue from some point behind the auditor while the action accompanying it appears on the stage. They annoy and confuse in the theatre. They usually consist of reflections from hard curved surfaces in the ceiling, or back wall which may be treated with sound absorbing material.

Reverberation is the name given the sound heard in a room after the source which produced it has stopped. It is due to random reflection of sound between the room walls as it gradually decays. It differs from echo in that it appears as a continuation of the original sound rather than a repetition after an interval. Sounds do not disappear instantaneously but have to be absorbed in some manner. Now some reverberation is desirable to impart a "live" quality to music, so that it is troublesome when in excess of a certain known *optimum* amount. The remedy is to make the auditorium walls more absorbing by applying materials designed for this purpose according to the result of an analysis.

The last item is distribution, the business of having sufficient intensity at every seat. There is a range of intensities which are most suitable for audition. Sound must not be too loud for comfort at one point and too weak to be intelligible at some other. The matter should not be left to chance when everything else has been scientifically designed. Proper arrangement of the sound sources is essential. Directional sources are a great help. Balcony and orchestra slopes may be designed so as to simplify the problem.

Broadly speaking, the acoustic quality of a theatre is determined by the naturalness with which sound is conveyed from the sound source to the listeners. It must not be jumbled by excessive reverberation or by echoes; it must not be masked by the noise of ventilators and projection room machinery; and it must not be too loud or too soft for comfortable hearing. These factors need constitute atention.

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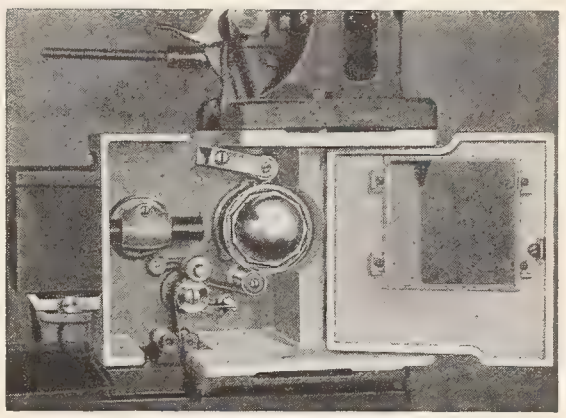
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A PROJECTIONIST SPEAKS

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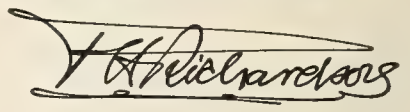
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





AN INVESTIGATION OF FILM MUTILATION

THE ACADEMY of Motion Picture Arts and Sciences announces that through one of its committees it will proceed to "investigate exchange and theatre projection practices to eliminate the present mutilation of release prints." In the first place, so far as appears on the surface, the Academy committee is composed wholly of Hollywood studio technicians. So far as one can observe it contains not one representative of either the exchanges or of theatre projectionists. Surely, if there is to be an investigation, those investigated have every right to expect representation.

The matter of unnecessary film mutilation has long been very thoroughly understood; also, the one method by means of which it may be stopped. Many years before the Academy was organized, I investigated the matter and I have told many times how the trouble can be stopped. The thing is simple, insofar as has to do with procedure, but it is dependent upon cooperation and the exercise of ordinary common sense on the part of exchanges.

Unnecessary film mutilation has its basis in two things; namely, failure or refusal to keep projectors in a fit state of repair or adjustment, and the almost total failure of exchanges to discipline theatres in which such mutilation occurs.

When all exchanges agree to, and do, act in unison and honestly in the matter of compelling theatres to pay for unnecessary damage to film, such as ripped sprocket holes, for example, caused for the most part by worn sprocket teeth coupled with excessive aperture or take-up tension; film indented by sprocket teeth, caused usually by wrongly adjusted or badly worn sprocket idlers; scratched film, usually (though not always) due to carelessness on the part of the projectionist; changeover signal marks of various sorts, the reason for the affixing of which we all know—when the exchanges rise against these, such mutilations will cease. They will not cease until this is done.

The reason why damage for film outrage, save in an occasional instance, is not assessed against the theatre is twofold. First, the exchange seldom knows what theatre outraged the film, and when it does, it is in no position to prove it for the simple reason that in a large percentage of exchanges there is no real inspection of film, and only the most sketchy sort of report, as to its condition. An inspector is required to "chase through" something like three times the number of reels each day that could be thoroughly inspected and repaired, and on top of that the inspector makes no detailed, written report of damages found.

If when an exchange receives a new print it will, each time it is returned from a theatre, have it thoroughly inspected, and have a written report made of every item of apparently unnecessary damage inflicted on the film while at the theatre, and will send a copy of his report to the theatre, together with a bill for all unnecessary damage found, just as soon as the exhibitor discovers that he cannot get film from any other exchange until that damage has been settled for, or the matter has been otherwise cleared up, you may take it from me that unnecessary damage will cease.

The Academy of course has the right to do all the investigating it chooses to. It may even have studio technicians investigate projection practices. However, this is not a technical matter. It is one of practical work, and until some line of action along the lines I have laid down is adopted, neither the Academy nor any one else will get very far in stopping film abuses.

WANTS TO KNOW HIS LIGHT LOSS

J. L. BOWEN of Seattle, Wash., asks, "Can you tell me exactly what the light loss would be in a bi-convex lens three-fourths of an inch thick at its thickest point, assuming the surfaces to be well polished and kept perfectly clean? I will appreciate the information, which must be precise if it is to be of value. If you cannot supply it, will you be kind enough to cite me to some authority who can."

No one can, Friend Bowen, unless further information is forthcoming. Light losses in a lens depend (a) upon the thickness and quality of the glass, (b) upon the refractive indices, and (c) upon the angles at which the light meets its surfaces.

If you will examine Pages 141 to 146, together with Figures 35, 36, 36A and 36B, and Table 6A, in the Bluebook of Projection (which you probably can find in projection rooms of your city, if you do not yourself own it) you will find the answer to your question, so far as it can be answered without knowing the curvature and diameter of the lens, its refractive index and the quality (clearness) of its glass. Provided you are able to supply the above added information, or forward the lens for examination, the Bausch & Lomb Optical Company, Rochester, N. Y., can give you an exact statement of the losses that may be involved.

ELIMINATION OF STORAGE BATTERIES

FROM A. P. Sitton, Jr., proprietor of the Muse-u theatre in Tularosa, N. M., comes the following:

"Dear Mr. Richardson: It has been sometime since I told you of a few of the things I have done in the projection room of my theatre. Now I have a new one for you, though the idea itself may or may not be new. Anyhow it is new to me and is working just fine.

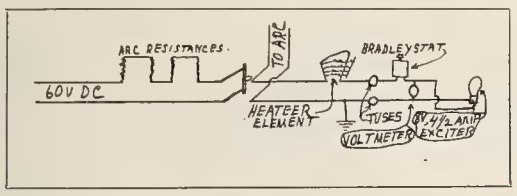
"Storage batteries are more or less a source of trouble and worry at the best. I therefore wanted to get them out of the way forever, but the feat could, in my case, only be accomplished at little or no expense. I, like many others, am forced to keep expenses in the back-ground, at least at present. Am using a 60-volt d.c. generator to supply current to the arcs. Other than possible brush disturbances, this should be fairly pure d.c. Anyhow, I figured it would be good enough to serve my purpose, and that the brush disturbances would have no effect on the exciter lamp filament. I also have an 800-watt electric heater, with screw type of heater element. There were Allen Bradley resistances on each of the exciter lamps, by means of which voltage was controlled.

"The 800-watt heater element was connected in series with the Bradley resistance.

and connected directly to the 60-volt direct current, and of course all battery connections to the exciter lamp were removed.

"By cutting down resistance of the heater element by taking off pieces of the coil, I was able to get exactly the right amperage and control, the same as with the resistance. And now for the good news: *It works!* And the results are just as good as when using storage batteries.

"I therefore fixed the other projector in like fashion, placing the heater element in



the rear part of the projector lamphouse, connecting it behind the projector main switch. In this fashion I get both the resistance of the heater element and the resistance of the arc itself; also, when the main switch is pulled, both the arc and the exciter lamp are cut out.

"Of course when the incoming projector arc is lighted the exciter lamp is lighted at the same time. I have been using this for some time and find it to be okay. However, I still must use the storage batteries with the pre-amplifiers, as they are using the 112-A tubes. I am going to make the necessary changes in the pre-amplifiers, use another heater element to cut down the 60 volts to about 7 or 8 volts, put the tubes in both pre-amplifiers on one circuit, with the Bradley resistance to control same, and replace the 112-A tubes with No. 37, such as they are using in auto radio sets. The 37-tube is nearly 100% non-michrophonic. It is of the heater type, hence should give no trouble from the brush disturbance of the generator. To date I have not been able to make this change, due to lack of time, business being so 'good' that I am working out to make both ends meet. However, I am sure it will cut out the storage battery completely."

I am publishing this with an emphatic warning to proceed carefully. So far as I can dope the matter out mentally, provided the generator be a good one and the commutator be kept in first class condition, with proper brush contact and brush pressure, it would work, though I would not care to say how well. Friend Sitton says it works well, but it seems to me there would have to be very close arc regulation, or there would be heavy and constant variation in the exciter lamp current, hence in its light producing power, with of course variation in the sound. Mark you well I'm not saying it will not work just as well as Sitton says it will, but I cannot help having doubts.

Anyhow, the thing certainly is worthy of serious examination and consideration, if for no other reason than that if such a stunt really can be pulled without injury to the sound, it would eliminate a lot of trouble and expense, and that is an important thing, at least for the smaller theatres.

Anyhow, it seems to me it is a thing which may be tried out with very little trouble and expense, and without risk, as the wiring may be so done that if the result is not satisfactory the batteries may be instantly cut in and the new device cut out.

I should appreciate an expression of opinion from readers as to their view of the possibilities of this method

A TREATISE ON PROJECTION CARBONS

THE NATIONAL Carbon Company has issued a new book dealing with projector carbons. A copy of this book may be had by addressing the National Carbon Company, Carbon Sales Department, Cleveland, Ohio, and I strongly advise every progressive projectionist to send for one immediately, because the book (92 pages) contains much matter which will be found helpful in enabling projectionists to secure better results. Just address the company as above and print your name and address, together with the name of the theatre you are with.

Some of the subjects dealt with are (a) carbon, in a discussion of the basic materials from which projection carbons are formed; (b) carbon manufacture; (c) the carbon arc; (d) different types of projection lamps and the carbons they use; (e) SRA projection carbons; (f) carbon arc flood and spot lamps and effect projectors; and (g) brushes.

The foregoing does not by any means exhaust the many interesting and helpful subjects treated of in this book.

AUDITORIUM LIGHTS CAUSING GLARE

FROM A projectionist, whose name and location it seems best not to publish, comes a letter, from which this excerpt is taken:

"Our auditorium is so brightly lighted at the front that the picture contrast is badly injured; also, on either side, well down front, are two ceiling lights under frosted porcelain globes. These lights form glare spots and I believe hurt the eyes of the audience, or such part of it as sits in position so that they meet their eyes more or less directly. I have spoken to the manager about these matters, only to be told to 'Attend to my own business.'

"Now, Brother Richardson, perhaps I am wrong, but it seems to me that since these errors in lighting have a direct and very bad effect upon the results of my work, it *is* my business, at least as much as it is the business of the manager, and I am going to ask you, if you will do me that favor to write our manager about the matter. Possibly I may get fired over it, but I would rather have even that happen than to have this go on.

"You see, I feel very real pride in, and love for, my work, and to have its finer points thus all ruined by such unnecessary foolishness is to me intolerable. I am very willing to leave it to you how to handle the matter. If you want to bawl him out when, or if, you write, all right. Just proceed as you think best."

There was much more to the letter, all of which gave me the impression that this man is a real projectionist. Moreover, he is an educated man, and unless I am in error, a man of brains and intelligence.

The manager who took such a position acted just about as unwisely as one well could act. The least he could have done would have been to listen carefully to what explanations his projectionist wished to make as to the damage being done, and to any suggestions as to the application of a remedy, or of remedial measures.

Beyond any possible question of doubt the projectionist is right, always assuming him to have set forth the condition correctly, as I have no doubt he has. Poorly judged lighting at the screen end of theatre auditoriums may and often does do exactly what this projectionist says is being done in his case; namely, injure or even pretty well kill the contrast values of the picture. A glare spot on either side, as described, is worse than bad. It is (pardon the candor) just plain stupid. It is hard on the eyes of the audience, highly injurious to the appearance of the picture as viewed by that portion of the audience seated where such light is more or less in their line of vision.

And here is the queer part. If these same persons were asked whether or no the lights (glare spots) were objectionable, many of them, or possibly even all of them would answer no. Why is this? The answer is simple. They have no knowledge of such matters and attribute the strain set up by the lights to the picture itself. But if, while the picture is being projected, these lights were extinguished they would, without exception, promptly declare: "There, that's better," though probably not one of them would be able to offer a lucid explanation as to just why it is better.

Managers should recognize that in the very nature of things, anything which affects the results in sound or picture is a direct concern of the projectionist. The theatre manager has many things to take up his time other than those affecting projection. He should therefore most heartily welcome any inclination on the part of the projectionist to make a real study of all things affecting sound and picture as viewed by the patrons of his theatre, including auditorium lighting and screen surroundings. Wise theatre managers will, so far as possible, give preference in employment to projectionists who can convince them that they have really studied all phases of their profession. I might add that unions would benefit both themselves and the motion picture industry vastly if they took steps to oblige their members, seniority or no seniority, to provide tangible evidence of their knowledge.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson,
No. 3 Tudor Lane,
Scarsdale, N. Y.

A LETTER ABOUT PROJECTION TODAY

FROM F. W. Hamilton, chief projectionist of the Fox-Kennedy theatre in Kirksville, Mo., comes the following very interesting letter:

"I have followed your writings very closely in the HERALD and BETTER THEATRES for a long time. You are one I like to write to. We projectionists are, as you know, usually stuck up near the roof and have very few visitors. People have the idea that the projection room is the least important place in the theatre.

"I have been throwing light rays at the screen for more than 16 years, but am still looking for new ideas, believing that one never gets too old or too experienced to improve his work by assimilating new ideas.

"We have a modern outfit of Simplex projectors, Western Electric sound equipment, and we have a record we are rather proud of. We have gone three years without the necessity of making a trouble call. That means 13,000 hours of operation. Our service man, Mr. H. M. Danner, located at Columbia, Mo. (Kansas City Division), makes a regular call every two weeks. I would like to impress upon projectionists the fact that co-operation between service men, projectionists and managers makes for good results on the screen and through the horns at all times.

"I keep a 'question and want sheet.' If anything comes up that I want to bring to the attention of the service man, I make a memo of it, and when he arrives we thrash it out together. If parts are needed, I inform the manager, and if possible we get the part. I have a manager who will get me replacement parts, even if he has to slight some other important element in the house to do so. He says the projection room must function properly since its proper functioning means a lot to the theatre of today.

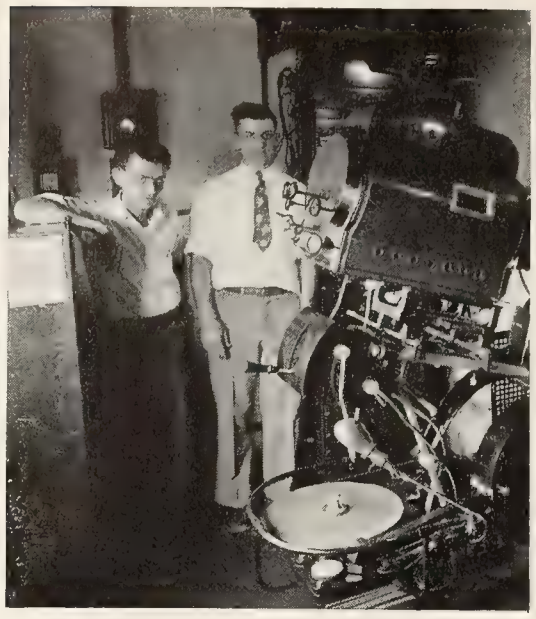
"Erpi service, plus co-operation of the projectionist and manager means splendid results at all times, if all three are on the job and do their duty.

"I do all the repair work it is possible for me to do, and have all necessary parts ready for use when needed. The projectors have been in use for seven years. They have never been sent out for repairs.

"The Standard Release Print is a long step forward. It amounts to just exactly what the projectionist and exhibitors make it amount to. Doubling up is the thing that makes it non-standard. We run single reels and like them. I know my tensions are set so that there is no excessive pull on any part of the print. [Some of you chaps read that last sentence over about twelve times. Correct tension makes a great big difference in economy, both in print life and projection mechanism.—F. H. R.]

"I get good, bad and new prints. If they are bad, I repair them as much as possible. If new, I take care of oil, tensions, bad rollers, etc., in order to preserve the newness as long as possible, as you have so many, many times suggested in your articles.

"I hand you herewith a photograph.



F. W. Hamilton (left) and his former associate, Kenneth Shipman, in the projection room of the Fox-Kennedy theatre in Kirksville, Mo. The projectors are Simplex, and the sound system Western Electric.

Thought it might be worth printing, though maybe not. That is up to you. Thought it worth a try, anyway. I have taken some of your time, but as I have said, I am away up here in the dark and do not get a chance to talk much. We are members of Local 573, Moberly, Mo. We like our work and try to beat our own record each day.

"The one idea I really wanted to put over with you is the advantage of the service engineer, projectionist and manager working together, which in this case has resulted in 13,000 hours of service without the necessity of yelling for help. The men at the Missouri theatre in St. Joseph, got quite a send-off because they made 11,000 hours, but they had a larger house and more men to take care of the equipment."

I like the way Brother Hamilton talks, particularly when he says that they try each day to beat their own record. That sounds mighty good. It is the frame of mind that produces real results. No man can possibly try continuously to improve his work without doing it and the man who has this viewpoint may almost invariably be depended upon to produce good results.

The 13,000 hours without trouble is, so far as I know, a record—and a mighty good one, too. I am not quite sure about Friend Shipman. Brother Hamilton mixed this matter up a little. I think, however, Shipman was the second projectionist, and the house now has been reduced to a one man job—a thing I most thoroughly do not believe in.

What Brother Hamilton says about co-operation betwen projectionist, service man and manager is absolutely true. It is the only way to get really good results.

The memo sheet Brother Hamilton speaks of is a mighty good stunt. It prevents forgetting of minor, and possibly some major, things when the service man arrives.

Kirksville, by the way is where my mother's sister came mighty near an accidental death. Illuminating gas then was an almost unknown quantity to country people. She was a school teacher, and went down to Kirksville to attend teachers' normal school. The first night she tried to blow out the gas, but fortunately without success, and being unable to sleep with all that waste going on, she dressed and went down to the office and discovered that blowing out the gas was regarded as bad form.

WASP-BUZZ AND THE S. R. P.

IN A Fairmont, W. Va., daily paper we learn that our old friend Frank Dudiak, long known to us all as an intermittent correspondent, has adopted a family—or has the family adopted him? In his mature years, however, Frank seems to have become hard-boiled, and maybe a bit cruel, for not one of his numerous adopted "children" will he permit to climb up and sit on his lap, as children are wont to do. As a matter of fact, we are advised that he slaps, or slaps vigorously, at any "child" that attempts the least bit of familiarity. Moreover, he keeps the whole kit and caboodle of them in the projection room both day and night, even compelling them to forage for their own food.

What is this all about, do you ask? Well, one day when Dudiak, or his sidekick, chanced to glance up, a small round object was observed near the projection room ventilator, on and around which several vigorous looking wasps were busily busy. Since that time the new wasp's domicile has grown in proportions and inhabitants until now there is danger that the buzz is heard out in the auditorium, possibly causing the audience to seek the exits with vigor.

Dudiak, who sent the clipping, says "Referring to the discussion of the Standard Release Print, while every self-respecting projectionist who has proper respect for his profession tries to commit no outrage, either upon the S.R.P. or his audiences, it is a fact that machine operators still insist upon 'engraving' their own individual trade mark in the film emulsion in the form of scratch marks, not infrequently obliterating one or more whole frames of the picture.

"Of course when the print reaches the next self-respecting projectionist, if the exchange has not cut out the shameful outrage, he (the projectionist) does, which process several times repeated finally entirely destroys the whole end of the reel, and of course entirely eliminates the S.R.P. markings. Such abuses are nothing less than impertinence on the part of the machine operator—I say "machine operator," because of the fact that no man worthy of the title of projectionist would commit such an abuse.

"Now that we have the S.R.P., the mutilation of film by affixing changeover signals, by scratching the emulsion or otherwise, should be only a memory, but it is not so. We have very often received prints in otherwise excellent condition, but with scratch marks over or near the S.R.P. marks. Conceiving that we are under certain obligations to our profession and to our audiences, we cut out the outrages and

replace the black circle S.R.P. marks, if necessary, with black lacquer, whereupon we can project the prints at least knowing that our audiences will not be bombarded with unsightly flashes of white light on the screen before each changeover. Surely it would seem to be the duty of the Powers-That-Be to put a stop to such outrages."

Dudiak is entirely right. It most emphatically is the duty of the exchange to do that little thing. I have times almost without number pointed out the simple fact that if the exchange, immediately upon inspecting a film and finding scratch or other changeover marks, will make vigorous protest to the theatre, advising its manager that any future outrages of that sort by their projectionist will be charged against the theatre, very soon Mr. Machine Operator will be advised by the manager, in plain language, that he must himself pay the damage, and one or two such payments will cause him to put an end to his film butchery. First, however, the exchange inspector must be given emphatic instructions to eliminate all such marks on all prints, and thereafter to keep a written record, after looking carefully at each inspection, as to there being no such abuses present. Then if the print comes back with a set of them, the exchange manager is in a position to speak emphatically and with certainty. It might be well to inclose with each print a card reading something like this:

This print carries the Standard Release Print changeover signal marks. If it is returned with other changeover marks of any sort affixed, the damage will be charged against the theatre.

It might also be well, upon the installation of such a policy, to write the theatre manager, setting forth the fact that the charge will be made, suggesting that if he receives a bill, it should be charged against the projectionist, he being the one who deliberately committed the outrage. The plan, however, implies that the exchange inspector will look carefully for marks in each reel of each production, making a written record of their presence or absence. Otherwise, bills may be sent to the wrong theatre, which would mean trouble and confusion.

PROJECTION MART

Equipment News and Comment

NEW RCA SYSTEM

● RCA Photophone has introduced to the market its equipment designed to reproduce a greater range of frequencies.

Four types of equipment have been designed, a Super-Size, for theatres having from 2,500 to 4,000 seats; a small size for theatres having from 1,400 to 2,500 seats; another small size, for theatres having from 600 to 1,400 seats; and the special size, for theatres having up to 600 seats. All types are a.c.-operated, with newly developed and designed voltage amplifiers that are identical for each type. The first major installations of this new equipment are now being made in the new Cinema and the Radio City Music Hall at Rockefeller Center.

Features of the new apparatus include a sound head of the drum type, quiet a.c. amplifiers, the extended frequency range, directional baffle and improved cone speaker.

The new sound head is to be standard with these equipments. The constant speed arrangement consists of a smooth drum pulled by the film, mounted on a shaft having a very light hollow case on the outer end of the shaft. The shaft runs in ball bearings. Inside the hollow cylindrical case is a fly wheel concentric with the shaft but running on a ball bearing so that it is entirely free to rotate about the shaft. The remaining space inside the case is filled with a suitable oil which acts to damp out oscillations which would occur in the motion of the drum, were the fly wheel connected to the shaft.

A ball bearing pressure and guide roller holds the film in contact with the drum at the point where it is fed on. Since the drum and guide roller turn freely, the film is quite slack between the drum and feed sprocket. The drum runs at a very uniform speed regardless of the accuracy of driving gears, eccentricity of the sprocket or other variables that on other designs have been troublesome. The drum runs with little friction. Ball bearings are used throughout. The motor is built into the sound head casting. A worm gear on the end of the armature shaft drives the gear train. The worm runs in an oil bath. D.c.-synchronous induction, or selsyn motors, can be provided.

An improved exciter lamp socket is used. The lamp base is clamped in a chuck exerting pressure evenly so as to prevent cracking lamp bulbs. A vertical adjustment is made by means of a knurled ring after the lamp is clamped in the socket.

The loud speakers are essentially the same as have been used on the existing equipment. The best results are obtained from a baffle 10 feet long. This large baffle reproduces low frequencies with about the same output as the higher frequencies and is much more directional than the shorter baffles for low frequencies. This results in the reproduction being less dependent on the acoustical characteristics of the auditorium. The 10-foot baffle should be installed wherever possible. A baffle of this size which can be quickly collapsed into a space about 36 inches deep for use in theatres having stage shows is being designed. The 50-inch baffle is satisfactory when the auditorium is slightly reverberant at low frequencies which usually is the case.

CHANGEOVER, FADER

● A new changeover and a new fader stop for Western Electric equipment have been developed by the E. W. Hulett Manufacturing Company of Chicago. The changeover is of the mechanical type and is installed on the wall in front of the port holes. It can be used with any make projector and is designed to sell at a price within reach of smaller houses.

The new fader serves the purpose of stopping the fader at the same place when a changeover is made as it was before the change. This, the manufacturer declares, assures the correct amount of volume instantly at changeover, thus eliminating any variation when changeovers are made.

EXCITER LAMPS

● Exciting lamps have been added to the line of sound accessories manufactured by The Sonolux Company of East Newark, N. J. The line includes a lamp for every type and make of sound equipment.

AUTOMATIC CHANGEOVER

● An automatic changeover device invented by a projectionist, Ben Garros of Los Angeles, has been brought out by the Apasco System of that city. The device is designed to fit all standard projectors. The principle of operation is based on gravity. Operation is said to be absolutely automatic, but projectionists are cautioned to be accurate as to the amount of tail or leader used.

LENSES AND PHOTOCELLS

● A line of projection lenses, and photo-electric cells marked under the name of Lumotron, have been added to the products of the General Scientific Corporation of Chicago. The lenses were developed by the Graf Lens Company, which recently became a division of the former concern.

THE EQUIPMENT INDEX

A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed to care for the operation of motion picture houses. These may be had either in loose leaf form or in solid book form covering an entire year's operation. These systems are designed to cover fully receipts and disbursements, film used, tickets sold, etc., and enable the exhibitor to check with promptness and accuracy his daily, weekly business or the business for the year. Prices range from $1.50 to $3.50.

Easy Method Ledger System, Seymour, Indiana.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. The introduction of sound films has necessitated the establishment of a more exact standard of acoustics than was necessary when motion picture theatres simply had the acoustical problem involved in orchestral and incidental music, because speech demands a more exact acoustical condition than music. In addition, the use of sound films made possible a range of volume never before possible, and made it necessary as well to reproduce carefully every shade and inflection of the human voice. New types of speakers, special sound screens, etc., add to the problem.

An auditorium that is faulty in acoustical properties is incapable of being used with any degree of satisfaction for sound films. Due also to the limitations of the recording and reproducing apparatus it is essential that the acoustical properties of the theatre in which sound films are reproduced shall aid in the quality of the reproduction rather than introduce added distortion and confusion. The problem of acoustics in auditoriums has been reduced to a science, and proper acoustics may be built into new theatres or provided in existing theatres through a proper study of theatre design and the use of interior finishes which have the qualities that control sound. Extensive research within the past few years has produced types of interior finish which combine the desirable acoustical characteristics with excellent decorative possibilities. These materials have an architectural flexibility of standard at least approximating that of interior finishes.

The problem of acoustics in theatres has resulted in special consideration of them by certain manufacturers who have established special departments, headed by experts, to cooperate with theatre owners and architects in the acoustical treatment of theatre buildings.

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Craftex Company, 37 Antwerp Street, Boston, Mass.
General Insulating & Manufacturing Company, Alexandria, Ind.
General Insulating Products Co., 8821 15th Avenue, Brooklyn, N. Y.
The Housing Company, 40 Central Street, Boston, Mass.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Macoustic Engineering Company, Ninth and Euclid Avenues, Cleveland, O.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Bank Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

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Act Announcers

THE prevalence of combination bills in both motion picture and vaudeville theatres gives added significance to the act announcer. Naturally, in new houses these should be installed during construction so that they will harmonize with the interior design. In remodeling, suitable designs may be obtained for the decorative scheme decided upon. Act announcers are either automatically or hand controlled, with the automatic ones controlled remotely or from the stage. The general principle of the act announcer may be successfully used in window display promotion for the announcing of current and forthcoming bills. Such mechanism must be automatically operated.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Davis Bulletin Company, Inc., Lock Street, Buffalo, N. Y.

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Adapters, Mazda

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and stereoptican slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Best Devices Company, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.

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Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addresses on metal plates. Exhibitors will find that addressing machines may be purchased on time, and will be given demonstrations without cost or obligation. Addressing machines may be purchased as low as $20.

The Addressograph Company, E. 40th Street and Kelley Avenue, Cleveland, O.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
J. A. Pekas, Lesterville, So. Dakota.
Rapid Addressing Machine Company, 117 Leonard St., New York City.

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Admission Signs

Refer to SIGNS, DIRECTIONAL

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Advertising Films

THEATRE publicity assumes many forms and the alert exhibitor utilizes each at some time or other to suit the occasion. One of the most effective forms is the publicity film, which may be presented as a local news reel, a trailer, a presentation, a leader, a playlet, etc. In some cases as many as ten such films are run, giving the exhibitor advertising for his own business or an income from the charge he makes for thus advertising other businesses.

Alexander Film Company, 3385 South Broadway, Denver, Colo.
Rothacker Film Corporation, 113 W. Austin Avenue, Chicago, Ill.
Theatre Service Corporation, 420 Lexington Avenue, New York City.

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Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing 100 toys ranging in value from 5c to 15c at a cost of $3.00.

American Badge Company, 141 W. Austin Avenue, Chicago, Ill.

American Book Cover Company, 225 West 34th Street, New York City.
Belle Art Mfg. Company, 30 West 32nd Street, New York City.
Brazel Novelty Manufacturing Company, 4005 Apple Street, Cincinnati, O.
Colgate-Palmolive-Peet Company. Theatre Premium Coupon Department, 105 Hudson Street, Jersey City, New Jersey.
Economy Novelty & Printing Company, 340 W. 39th Street, New York City.
Gemsco, 692 Broadway, New York City.
Henkel Edgelite Corporation, 900 No. Franklin Street, Chicago, Illinois.
The Hoo-Ray Game Company, 710 Cooper Bldg., Denver, Colorado.
Kamen-Blair, 729 Seventh Avenue, New York City.
The Leader Press, Oklahoma City, Okla.
Pioneer Rubber Company, Willard, O.
Edward I. Plottle Company, Scranton, Penna.
Pyroloid Sales Company, Athol, Mass.
Streimer Ad-Service, 352 W. 44th Street, New York City.
Toycraft Rubber Company, Ashland, O.
The Vitaprint Company, 729 S. Wabash Avenue, Chicago, Ill.

Advertising Projectors

Refer to PROJECTORS, ADVERTISING

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Advertising, Theatre

Refer to THEATRE PROMOTION

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Air Conditioning and Cooling Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve some measure of good air conditions with equipment costing as low as a few thousand dollars. Others require more elaborate apparatus.

Included in equipment designed to provide better air conditions in the auditorium than would be the case were there no artificial means whatever, are simple ventilating systems, by which air from the outside is drawn into the theatre and given circulation through the agency of fans. At the other extreme are systems costing a great deal more which give the theatre operator entire control of the air conditions in his theatre, regardless of the weather or the season of the year.

The cooling method in the more elaborate apparatus requires a refrigeration chamber, in which the air is drawn through water vapor, the water having been cooled by means of a gas compressor, the refrigeration agent being carbon dioxide or other chemical of similar action.

Adams Engineering Company, 119 W. 21st Street, New York City.
Air Conditioning & Equipment Company, Union City, Indiana.
Auditorium Conditioning Corporation, 17 E. 42nd Street, New York City.
Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
Carrier Engineering Corporation, Chrysler Building, New York City.
Clarage Fan Company, North and Porter Streets, Kalamazoo, Mich.
Cooling & Air Conditioning Corporation, 31 Union Square, New York City.
Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
Maryland Air Conditioning Corporation, Metal Building, Baltimore, Md.
National Carbonic Machinery Co., Wisconsin Rapids, Wis.
B. F. Reynolds & Company, 609 N. LaSalle Street, Chicago, Ill.
Tiltz Engineering Company, 480 Lexington Avenue, New York City.
The Typhoon Air Conditioning Co., 235 W. 42nd Street, New York City.
Wittennmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

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Air Dome Tents

THESE are tents suitable for housing of audiences for amusements and gatherings of various types, used in the motion picture industry mostly during the summer as open air shows, the top of the tent being removed.

D. M. Kerr Manufacturing Company, 1954 W. Grand Avenue, Chicago, Ill.
Martin, N. Y., Tent & Duck Company, 304 Canal Street, New York City.
North American Tent & Awning Company, 1462-64 Milwaukee Avenue, Chicago, Ill.
Tucker Duck & Rubber Company, 515 Garrison Avenue, Fort Smith, Ark.

RADIART AMPLIFIERS

Standard of Independent Quality Equipment

During the Past Year over 600 Theatres in the United States have been equipped with Independent Sound Equipment using RADIART AMPLIFIERS. Why GAMBLE your MONEY on Untried, Unproven, or Mediocre Amplifiers when RADIART may be had at NO HIGHER COST?

RADIART AMPLIFIERS are available in many types and sizes to suit every requirement and range in price from $150.00, for the popular GXF-2, up, including also the new High Powered Class B Amplifiers.

AN IMPORTANT MESSAGE:

Many Theatre Owners are finding it PROFITABLE to replace their old Amplifier Equipment with RADIART ALL Electric in order to bring their Sound Equipment up to date and to be able to receive the benefits of the new Noiseless Recording and Wide Range Films.

Reliable Distributors Are Invited to Send for Detailed Information

THE RADIART CORPORATION

13229 Shaw Ave. Cleveland, Ohio

Aisle Lights

AISLE lights should be installed on every sixth chair standard in zigzag fashion along aisle. Lights are placed at sufficient height from floor to properly illuminate same without disturbing reflection to screen or audience. 10-watt lamps are generally used. Practically all theatres today are installing aisle lights as a protection and convenience to patrons. In recent months a number of instances have been noted where aisle lights have been cast as part of the chair standard itself, the practice being carried out in the more elaborate theatres when the chairs are built to certain decorative specifications.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Brookins & Chapman, Inc., 3912 Carnegie Avenue, Cleveland, O.
Kausalite Manufacturing Company, 8129 Rhodes Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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Aisle Rope

A HEAVY rope that is covered with velour usually, in green or red is used in theatre lobbies, the rope being connected to stationary or portable brass posts for guiding and handling crowds.

Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Albert Pick-Barth Company, Inc., 1200 W. 35th Street, Chicago, Ill., and 34 Cooper Square, New York City.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Amplifiers

AMPLIFIERS are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

A-C Masterpack Company, Duncan, Okla.
Associated Engineering Laboratories, Buffalo, N. Y.
Coast to Coast Radio Corporation, 125 W. 17th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Gates Radio & Supply Company, Quincy, Ill.
General Amplifier Company, 27 Commercial Avenue, Cambridge, Mass.
Mellaphone Corporation, Rochester Theatre Building, Rochester, N. Y.
National Amplifying Systems, 2270 Jefferson Avenue, E. Detroit, Michigan.
Operadio Mfg. Company, St. Charles, Ill.
The Radiart Corporation, 13229 Shaw Avenue, Cleveland, Ohio.
Radio Industries of Canada, Ltd., 120 Fort Street, Winnipeg, Manitoba.
The Rauland Corporation, 3341 Belmont Avenue, Chicago, Illinois.
RCA Victor Company, Inc., Photophone Division, Camden, N. J.
Samson Electric Company, Canton, Mass.
Silver Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
The Webster Company, 850 Blackhawk Street, Chicago, Ill.
Van-Ashe Radio Company, Tenth and Walnut Streets, St. Louis, Mo.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
The Webster Company, 850 Blackhawk Street, Chicago, Ill.
Webster Electric Company, Racine, Wis.
Wireless Egert Engineering Company, 179 Varick Street, New York City.

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Anchors for Chairs

THESE ARE KNOWN as expansion bolts, theatre seating style. The new improved anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole ½-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. A setting tool, which is a hollow piece of rod, is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same time expands the lead sleeve into every crevice in the concrete. This feature makes this new bolt hold more, even though the hold in the concrete has been drilled oversize to make up for drill wear.

These bolts come packed 100 to the box, and are completely assembled with the exception of the nuts which are placed in a separate envelope inside the box. Assembling the bolts in this fashion, without the nuts, saves considerable time in installation by eliminating the necessity of removing the nut from each bolt. After the bolt is securely set in the concrete, the hole in the chair leg, is placed over the bolt and the nuts screwed down tight.

These bolts are made in ¼-inch diameter, in 1½-inch or longer lengths. These expansion bolts will hold chairs tight to the floor up to the breaking strength of the bolt, which is in excess of 2,000 pounds direct pull.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Ill.
American Expansion Bolt Company, 108-28 N. Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 S. Clinton Street, Chicago, Ill.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.
The Paine Company, 2949 Carroll Avenue, Chicago, Ill.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 75 Varick Street, New York City.

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Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner. This equipment sells for about $125.

Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.

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Arc Lamps, Reflecting

Refer to LAMPS, REFLECTOR ARC

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Arc Lamps, High Intensity

Refer to LAMPS, REFLECTOR ARC

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Artificial Flowers and Plants

MANY PLACES in the theatre may profitably be made beautiful through the use of art plants and flowers. The lobby, foyer, auditorium walls and organ grill offer excellent places for such use. Many theatres are capitalizing the seasonal rejuvenation it is possible to achieve in the house through the use of plants and flowers. Much progress has been made recently in the manufacture of beautiful art flowers, plants and trees of all kinds. Not only do art plants and flowers provide a natural beauty in the theatre but they may advantageously be used in brightening dark corners and barren spaces.

The Botanical Decorating Company, 319-27 W. Van Buren Street, Chicago, Ill.
Felipelli General Flower & Decorating Company, Inc., 311 W. 50th Street, New York City.
Oscar Leistner, Inc., 323 W. Randolph Street, Chicago, Ill.
Joseph G. Neidinger Company, 57 Barclay Street, New York City.
A. L. Randall Company, 729 S. Wabash Avenue, Chicago, Ill.
Schroeder Art Flower Manufacturing Company, 3341 Superior Avenue, Cleveland, O.

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Automatic Change-Overs

Refer to CHANGE-OVERS

Automatic Curtain Control

Refer to CURTAIN CONTROL MACHINES.

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Automatic Sprinklers

SPRINKLING SYSTEM located in ceiling which goes into operation

EASY METHOD BOOKKEEPING SYSTEM
For Theatres
(Copyrighted)

Consisting of: LEDGER, FILM INVOICE RECORD and DATING BOOK, each covering period of two years.

Price Complete $7.50

Ledger includes Income Tax Forms, summarized so as to place on Government Form.
NOTE: We do not furnish sample sheets as this would require a four-page prospectus, thus making the price per set prohibitive for smaller theatres.
Sets may be shipped C.O.D.; and if not adaptable, may be returned C.O.D., if in same condition as received. No open accounts.
In no instance does this set eliminate the necessity of a Journal, as all items are summarized before posting in Ledger.
ASK about the LATEST in EASY METHOD BOX OFFICE DAILY REPORT BLANKS, PARCEL POST & ADV. RECORDS, and BOOKING SHEETS.

PROMPT DELIVERY ON RECEIPT OF CHECK
Address EASY METHOD LEDGER SYSTEM, Seymour, Indiana

Logical..Simple..Low Priced
...As Good as the Best...
It's HERE TO STAY!
ICEDAIRE
SYSTEM OF REFRIGERATING AND AIR CONDITIONING
Use Ice From Your Dealer
TYPHOON
AIR CONDITIONING CO., Inc.
233 W. 42nd STREET, NEW YORK, N. Y.

in case of fire through melting of fusible sprinkler link by heat.

Automatic Sprinkler Corporation of America, 114 E. 32nd Street, New York City.
Globe Automatic Sprinkler Company, 250 Park Avenue, New York City.
Grinnell Company, Providence, R. I.

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Balloons, Advertising

Refer to ADVERTISING NOVELTIES

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Banners and Posters (Hand-Painted)

DUE TO IMPROVED workmanship and quality of product theatre advertising by means of hand painted banners has gained renewed vogue in the past few years. Banners in many colors are now available on heavy poster paper, on muslin and in the form that is known as regular paper banners. The usual sizes of these banners are 32 or 36 inches wide by 10 feet. Muslin banners are made in the same width running any length the cost being around 25 cents per foot. The paper and heavy poster banners about 3x10 feet cost about 50 cents each. The banners are painted in oil color and are waterproof. A variety of colors may be included. All banners may be artistically air-brushed at no additional cost.

In addition to the straight lettered banners, illustrated banners are sometimes desired for big attractions. Banners range in cost from 25 cents per foot up.

The Arkay Sign Company, Inc., 421 Film Exchange Building, Cleveland, O.
M. S. Bush Cartoon Service, 433 Jackson Bldg., Buffalo, N. Y.
Chicago Show Printing Company, 1335-45 W. Lake Street, Chicago, Ill.
Gemsco, 692 Broadway, New York City.
H. Dryfhout Company, 746 S. Wabash Avenue, Chicago, Ill.
Henry Jackson, 141 Fulton Street, New York City.
The Leader Press, Inc., 17 W. Third Street, Oklahoma City, Okla.
Theatrical Poster Company, 823 S. Wabash Avenue, Chicago, Ill.

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Batteries

BATTERIES FORM important units of sound reproducers and are generally furnished by the manufacturer with the sound apparatus. Non-synchronous devices do not use them, but synchronous methods must have them in order to eliminate the hum of the alternating current. Any standard make of batteries can be used, but it is always best to use the make furnished or recommended by the manufacturer of the sound apparatus.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Bond Electric Corporation, Lancaster, O.
Burgess Battery Company, 111 W. Monroe Street, Chicago, Ill.
Electric Storage Battery Company, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

Bell and Buzzer Signal Systems

PERFECT CONTINUITY of the performance depends upon bell, buzzers and signal systems. The projection room and the stage and the managers office keep in constant touch with each other by various systems of signaling, and only by these means can coordination exist. The ushers have means of signaling the doorman or director as to which part of the house to send patrons, and the ushers are informed by a seat indicating device where and how many seats are empty or filled.

The Holtzer-Cabot Electric Company, 125 Amory, Roxbury, Mass.

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Blocks, Pulleys, Stage Rigging

Refer to HARDWARE, STAGE.

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Blowers, Organ

Refer to ORGAN BLOWERS

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Bolts, Panic

A HORIZONTAL lock placed on the inside of exit doors which automatically releases on slightest pressure.

William P. Bolles, 377 Bishop Street, Milwaukee, Wis.
Vonnegut Hardware Company, Indianapolis, Ind.

Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

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Booth Equipment, Projection

Refer to PROJECTION BOOTHS and EQUIPMENT

Booths, Ticket

Refer to TICKET BOOTHS

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Brass Grilles

Refer to GRILLES

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Brass Rails

USED IN THEATRES in front of ticket office, for dividing lobby, boxes and for orchestra pit, and for many other uses. Plush covering is frequently used over these rails. Brass rails can be furnished in electro-plated finishes such as statuary bronze, verde antique, oxidized brass, oxidized copper, nickel plated, brushed brass, etc.

American Brass Company, Waterbury, Connecticut.
Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Edward F. Reinhardt Manufacturing Company, 110 E. Second Street, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Avenue, Buffalo, N. Y.

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Brokers, Theatre

WITH THE GROWTH of the motion picture theatre, and the involved legal procedure in sale, purchase or rental, it is oftentimes found advisable to consult those who have studied this phase of the business. Theatre brokerage

* Conradty's

"The Standard of Excellence for more than 75 years."

"NORIS-HS"
"NORIS-SCH"
"NORIS CHROMO HI HI-INTENSITY"

*A Product of
C. CONRADTY
Nuernberg, Germany
Established 1855

PROJECTION CARBONS

THE technical skill applied to the refinement and manufacture of Conradty Carbons produces its unflinching brilliancy of illumination. They burn more economicallv. and cost no more.

Inquiries Invited

NORIS CARBON COMPANY, Inc.

NEW YORK, N. Y. Mohawk Building 160 FIFTH AVENUE

Sole Distributor for C. Conradty, Nuernberg, Germany

Carbons for Projection—Arc Lamps—Welding—Microphones—Resistances—Lighting Arresters—Contacts—Carbon Brushes—Electrodes

has become a real factor in the business.

A. R. Boyd Enterprise, 1700 Sansom Street, Philadelphia, Pa.
W. J. Miller, 321 Security Block, Des Moines, Ia.

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Bronze and Iron Work, Ornamental

THE THEATRE today cannot be shoddy in appearance. Everything visible to the eye of the patron must be colorful and artistic—the organ grilles, all metal work on doors, railings, wickets, metal accoutrements in men's smoking rooms and women's rest rooms, etc. This bronze and iron work may be artistic in its plainness, or in the elaborateness of its design and mould, or again in the severity of the modernistic tone. Grilles can be made in any design or size, and one can also obtain bronze ticket booths and lobby frames.

American Brass Company, Waterbury, Connecticut.
Chicago Architectural Bronze Company, 4740 N. Clark Street, Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division Street, Chicago, Ill.
General Bronze Company, Long Island City, N. Y.
Illinois Bronze & Iron Works, Inc., 915-23 S. Kildare Avenue, Chicago, Ill.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Stewart Iron Works Company, Inc., 504 Stewart Block, Cincinnati, O.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Brushes, Screen

Refer to SCREEN BRUSHES

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Bulletin Boards, Changeable

CHANGEABLE BULLETIN boards, which come under this heading involve the use of a grooved board on which are placed white enameled brass letters, white enameled die cast aluminum letters or white or red celluloid letters of various sizes as may be desired to work out an attractive announcement. The background of the board is usually covered with a dark broadcloth surrounded by a frame in mahogany or extruded cast bronze. The letters are hung in the horizontal grooves of the board and the announcement accomplished through placing of the letters in their most advantageous manner. These changeable bulletin boards are made in various sizes ranging from 10 inches by 6 inches to large boards.

Many theatres have adopted signs of this type for use in the lobby in announcing coming and present attractions. In fact the ease with which announcements may be set up or changed gives these bulletin boards a wide range of use in the motion picture house.

Also used on bulletin boards, but particularly adapted also for marquise signs, to announce the current attraction, are letters of raised opal glass mounts in oxidized finished metal frames and illuminated from the inside by electric lamps.

The Artkraft Sign Company, Lima, O.
Joseph S. Arvid Company, Inc., 22 W. 32nd Street, New York City.
Crystalite Products Corporation, 1708 Standard Avenue, Glendale, Cal.
Tablet & Ticket Company, 1021 W. Adams Street, Chicago, Ill.

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Cabinets, Film

Refer to FILM CABINETS

Cable, Motion Picture

MOTION PICTURE cable and other asbestos insulated wires occupy an important place in theatres, being extensively used in the projection room for the projectors, for spot and flood lights, switchboards, motor and grid resistance leads and the like. The two important features of motion picture cable are flexibility and immunity to flame and heat. Owing to the intense heat and possible danger from fire in projection booths the conductor must have the finest kind of insulation. Because of the necessity for constant changes of position for floods and arcs the cable must be very flexible and tough enough to endure wear.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Kliegel Brothers, 321 W. 50th Street, New York City.
Rockbestos Products Corporation, New Haven, Conn.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.

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Cameras

A NUMBER of cameras such as may be used by theatre owners in making pictures of events of local interest are available. A majority of these use the 16 m. m. film while others may be obtained using standard motion picture film which can be used in the regular theatre projectors.

Akeley Camera, Inc., 175 Varick Street, New York City.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
The Eastman Kodak Company, Rochester, N. Y.
International Projector Corp., 88-96 Gold Street, New York City.

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Candy Machines

Refer to VENDING MACHINES and SCALES

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Canopies, Theatre

USE OF ARTISTIC canopies by motion picture theatres is growing in popularity among houses of all sizes. A canopy serves a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Canopies are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the canopy is to be used.

Not only are practically all of the new theatres being erected installing marquees but they are being exclusively used in the remodeling of the old houses, because of the effective manner in which they give to the theatres a new and pleasing appearance at small cost.

The Artkraft Sign Company, Lima, O.
Covington Metal Products Corporation, 17 W. 8th Street, Covington, Ky.
Edwards Manufacturing Company, 5th, Culvert and Butler Streets, Cincinnati, O.
Metal Products, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Milcor Steel Company, 36th Avenue and Burnham Street, Milwaukee, Wis.
Moynahan & Duchene, 2568 Porter Street, Detroit, Mich.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
W. F. Overly & Sons, Greenburg, Pa.
L. Schreiber & Sons Company, Ivanhoe Avenue and Montgomery Road, Cincinnati, O.
The W. C. Tyler Company, 3615 Superior Avenue, Cleveland, O.

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Carbons

MOTION PICTURE projection carbons might possibly be considered one of the most staple products in the operation of the moving picture theatre.

There is no factor, indeed, which can claim any more attention in the successful operation of the theatre than the light which is used for projection, and quite a little depends on both the quantity and quality of projector carbons kept on hand in the projection booth.

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

Arco Electric Company, 112 W. 42nd Street, New York City.
Bond Electric Corporation, Lancaster, Ohio.
Carbon Products, Inc., 324 W. 42nd Street, New York City.
M. G. Felder Sales Company, 1560 Broadway, New York City.
Kliegel Brothers, 321 W. 50th Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.
Noris Carbon Company, Inc., Mohawk Bldg., 160 Fifth Avenue, New York City.
Charles W. Phellis & Company, Inc., 130 W. 42nd Street, New York City.
Hugo Reisinger, 25 Broadway, New York City.

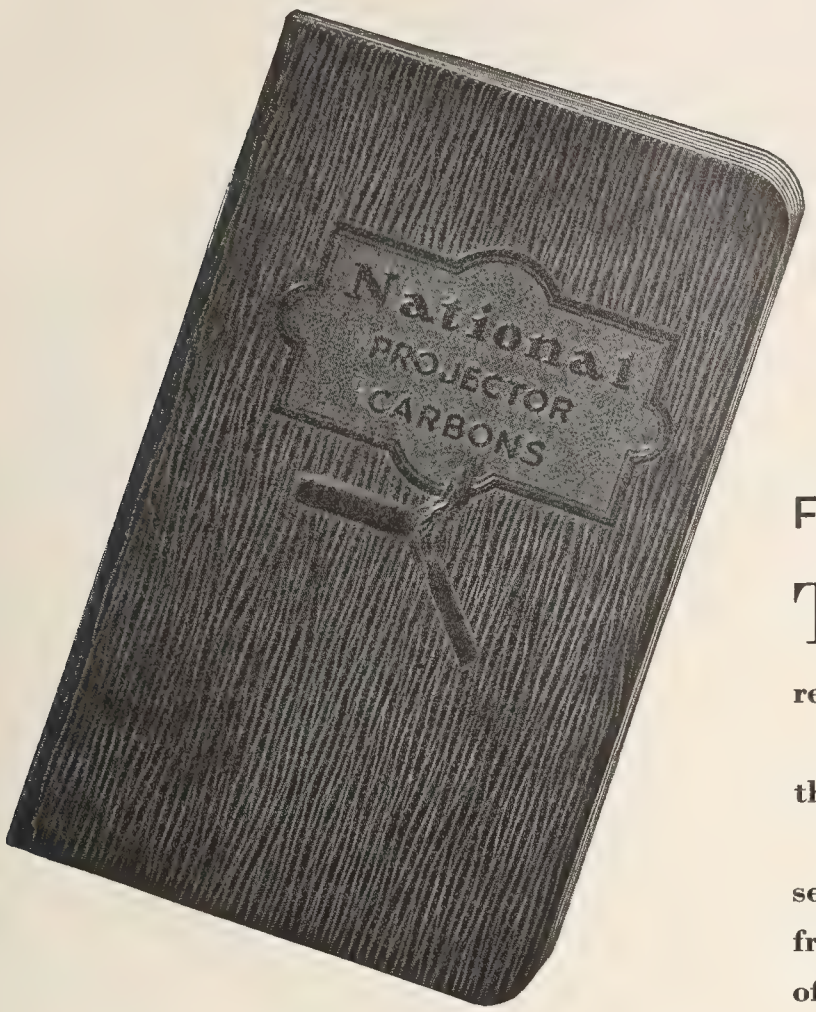
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Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. The heavier



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and deeper the nap the more life may be expected of a carpet. Generally, floor coverings and carpets should be of a nature that rest on the floor and give the impression of stability and foundation upon which one may walk with security. A carpet that is fuzzy, light in color and over-decorated has a tendency to give the impression that it is not resting—but rather floating. Obviously this is an unfavorable impression. Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

"100% value for any projectionist"

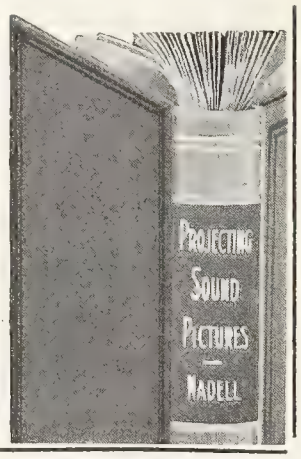
—so says H. J. Schmieder, of Easton, Pa., after examining Nadell's new book, Projecting Sound Pictures. But that's not all. Here are some other comments we have received:

"I consider it the best book of its kind yet published." — *E. B. Olson, Supervisor of Projection, Warner Bros. Theatres.*

"There is nothing in the theatre that is better value for money than this book."—*The Bioscope (British).*

"Will give the reader a clear understanding of the intricacies of operating sound equipment."—*Film Daily.*

"Mr. Nadell proceeds from theory to practice with considerable ease, and combines both elements in an understandable whole." — *International Projectionist.*



You too will find this the clear, simple explanation of sound equipment, its operation and repair for which you have been looking. Gives the fundamental principles on which all makes of equipment are based. Explains their use so that you can recognize the nature of any sound trouble, trace it to its cause, diagnose its importance, take the right steps to correct it. Show when and how repairs can be made in a hurry—when replacement of parts is necessary. A real key to better sound projection.

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Publix Theatres Corporation; Formerly of Electrical Research Products, Inc. 265 pages, 6 x 9, 100 illustrations, **$2.50**

Everything in this book is practical and explained in understandable language. Instead of describing all makes of sound equipment in detail, the author clearly outlines the fundamentals of mechanisms and circuits found in all sound apparatus, and which, when understood, makes easy the location and cure of all sound troubles.

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Bigelow-Sanford Carpet Company, Inc., 385 Madison Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue & Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Roxbury Carpet Company, Central Street, Saxonville, Mass.
Wm. Slater, Jr., 300 West Austin Avenue, Chicago, Illinois.
W. & J. Sloane, 577 Fifth Avenue, New York City.
Alexander Smith & Sons Carpet Company, 285 Fifth Avenue, New York City.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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Carpet Cushioning

IN THEATRES, where continuous coming and going of patrons subjects the carpets in aisles, stairs and foyers to unusual wear a cushioning under the carpets has been found to add many years to their life. In addition to this practical advantage carpet cushioning gives a delightful sensation of richness and luxury which is important in creating a desirable atmosphere in the theatre. Carpet cushioning is a product made of finely combed, tufted vegetable fibre interlaced through a burlap backing or of animal hair felted under pressure. It is made in thicknesses varying from ¼ to ¾ of an inch. Carpet cushioning also has a bearing upon acoustics.

Blocksom & Company, Michigan City, Ind.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
National Rug Mills, Inc., 2494 South Fifth Street, Milwaukee, Wis.
E. W. Sutton Carpet Lining Corp., 53 Sedgwick Street, Brooklyn, N. Y.
Union Carpet Lining Co., 18 Broad Street, New London, Conn.
Western Felt Works, 4115 Ogden Avenue, Chicago, Ill.

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Cement, Film

Refer to FILM CEMENT

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Chairs, Theatre

TO EQUIP a theatre properly, the first requirement is a thorough understanding of the uses to which the building is to be put. Having determined that, a seating diagram or layout should be made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments

The arrangement and width of aisles and passageways should be such that transient patrons may move about with a minimum of disturbance to those who are seated. For this reason, the number of seats in each row between aisles should be kept as low as is possible and consistent with the desired seating capacity. It is well to have not more than ten or twelve seats in a row between each aisle, although this number may, if necessary, be increased slightly. Many theatres, however, have established a maximum of fourteen seats.

The distance between rows varies between 30 and 32 inches. Experience has demonstrated that this distance is necessary to accommodate all sizes of patrons, and to facilitate entering and leaving the center seats of a row while others are seated.

In planning the seats for a theatre, it is a safe policy to plan for the accommodation of persons who are above the average in size, since seating that is too large does not produce discomfort. In the larger theatres, therefore the majority of the seats are 20 inches wide with an occasional 19-inch chair to fill in. An exception to this ruling is the seating for loges, which frequently is as much as 24 inches wide.

Every patron is entitled to a direct and open vision of the stage. Sloping and terracing of floor and the curvatures of the balcony are, of course, intended to facilitate this, but unless the seats are specially made to meet the requirements of each and every part of the house, these avail but little. For so greatly do theatres vary in plan and design that the seating construction problem must be solved individually in each instance.

The relative length of chair legs, both front and back, must be so adjusted as to conform evenly to the slope of the floor and still keep the chair in its normal position. Then the occupant is assured of a natural, easy and comfortable position in sitting. He is neither tilted too far forward nor too far back. His feet and those of the chair should rest very naturally in exactly the same line or plane.

Where there are sloping sides toward the center, a two-fold problem presents itself. Not only must the inclination toward the front be right, but there must be a mechanical adjustment in the fastening of the seats to standards, so that the seats will be perfectly level and parallel with the natural floor level and the sitter will not be tilted at an angle.

The necessary converging of seats from the outer circumference toward the stage, both on the main floor and in the balconies, is another problem. There must be no loss of chair space and resultant decreased capacity, but the symmetry and a general pleasing and orderly appearance must be preserved.



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The placing of chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring careful thought and planning.

Frequently, a very simple rearrangement makes possible an appreciable increase in house capacity, and if not in actual increased numerical capacity, actual increased box office receipts by transforming otherwise less desirable and less valuable seats to a higher grade of valuation and desirability.

Almost equally as important as proper arrangement of the chairs themselves, is the quality, comfort and service they will give. The element of comfort is an especially outstanding consideration as the ability to provide rest and ease for the audience during the performance augurs for more solid enjoyment of the show. Roominess, correct springs, smooth, well upholstered back, correctly placed arm rests, a perfectly level placing with the floor, serviceable hat holders, smoothly operating and noiseless seat-hinges—these are but a few of the things that go to make up a comfortable theatre chair.

Strength, stability, durability must be embodied in every chair. A broken seat, while apparently not of great importance in itself, is nevertheless an annoyance that reflects unfavorably on the theatre as a whole.

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition. Therefore, in the selection of seating facilities, the subject of acoustics must now be given most serious consideration.

American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 107 S. Wabash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
General Seating Company, 2234-36 Fullerton Avenue, Chicago, Ill.
Heywood-Wakefield Company, 174 Portland Street, Boston, Mass.
Ideal Seating Company, Grand Rapids, Mich.
Illinois Theatre Seat Exchange, 1014 S. Michigan Avenue, Chicago, Ill.
The Irwin Seating Company, Grand Rapids, Michigan.
Standard Manufacturing Company, Cambridge City, Indiana.
Union City Body Company, Union City, Ind.
Wisconsin Chair Company, Port Washington, Wis.

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LIGHT DUTY CURTAIN CONTROL
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Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

Theatre chair covers have been used extensively in dramatic and larger motion picture houses but it is only recently that by the smaller houses. No doubt one of the causes has been the belief that they were an expensive proposition. This however, is not the case. Recently chair covers have been developed which are reversible, effecting an important saving in laundering costs. There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
Dura-Tex Fabrics Company, 216 Webster Street, Cincinnati, O.
S. M. Hexter & Company, 2400 Superior Avenue, Cleveland, O.
The Hodes-Zink Mfg. Company, Fremont, O.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it. Such cement can be procured for around $7.50 per 12-pound can.

General Seating Company, 2234-36 Fullerton Avenue, Chicago, Ill.
Illinois Theatre Seat Exchange, 1014 S. Michigan Avenue, Chicago, Ill.

Chairs, Folding

THE FOLDING CHAIR, solidly constructed, plays an important role in the theatre today. With presentation and the stagehand, and the need for compactness behind the scenes, the folding chair serves manifold purposes. The durability of this type of chair as made today adds to its value as a stage requisite. Many very small theatres likewise find the folding chair suitable owing to the frequent necessity of clearing the auditorium floor for other forms of entertainment. The folding chair combines neatness, durability and practicability.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Clarin Manufacturing Company, 4640 West Harrison Street, Chicago, Ill.
Lyon Metal Products, Inc., Aurora, Ill.
Louis Rastetter & Sons Company, Ft. Wayne, Ind. Ind.
Tucker Duck & Rubber Company, Fort Smith, Ark.

Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

In the handling of crowds the coin changer plays a particularly important part in reducing to a minimum delay at the ticket window, and some are equipped with safety locks to prevent short changing when a channel is empty. Fumbling of coins and the dropping of them which is characteristic of the old fashioned method

Joseph F. Arvid Company, 22 W. 32nd Street, New York City.
Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.
Universal Stamping & Manufacturing Company, 2839 N. Western Avenue, Chicago, Ill.

Changeable Sign Letters

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals of the same character are also available.

Crystallite Products Corporation, 1708 Standard Avenue, Glendale, Calif.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Metal Products, Inc., Milwaukee, Wis.

NO MORE LOOSE CHAIRS
Firmastone fastens loose theatre chairs to concrete floors permanently. Simple to use. Chemical cement—Sets in ten minutes. For further information, write us.
FIRMASTONE
GENERAL SEATING COMPANY
2234-36 Fullerton Avenue Chicago, Ill.

Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button. The list price ranges from $30 to $65, while one is $50 per unit, complete.

Apasco System, 3510 Greensward Rd., Los Angeles, Calif.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Dowser Manufacturing Company, 225 Broadway, New York City.
Essannay Electric Manufacturing Company, 1049 N. Hermitage Avenue, Chicago, Ill.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guerico & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Illinois.
International Projector Corp., 88-96 Gold Street, New York City.

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Chimes, Organ

Refer to ORGAN CHIMES

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Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

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Cleaning Compounds

THEATRE REMODELING and rejuvenation go hand in hand with a general clean-up, to which houses are periodically subjected. In this connection cleaning compounds are available for use, not only for the exterior of the house, but for cleaning painted surfaces, marble, tile, terrazzo and mosaic. These latter materials, much in use in theatre buildings, may be brought back to a pleasing state of newness through the use of proper detergents.

J. B. Ford Company, Wyandotte, Mich.
Skour-Nu, Inc., 158 West 22nd Street, New York City.

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Clocks, Advertising

Refer to PUBLICITY CLOCKS

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Color Films

THERE HAVE been motion pictures in color for a number of years, but in 1929 was made the first feature picture entirely in color. This proved an added touch of realism to the sound picture, and at once color was incorporated in the production plans of most producers.

Most professional productions on standard film employ the process known as technicolor, a patented method consisting fundamentally in filtering out the blues, greens and reds in recording and superimposing them properly in printing. There are other processes less extensively used, including a two-color additive method.

A new process for amateur and semi-professional work was brought out in 1929 by the Eastman Kodak laboratories. Motion pictures in full natural colors in the 16-mm. size may be made by the use of Kodacolor film and by the addition of a Kodacolor filter to the lens hood of the camera. Provided the light is adequate, the process is no more difficult than making black and white pictures, and projection is accomplished simply by adding a Kodacolor filter to the projector. Minute lenses embossed right on the film cause the colors to register separately and thus do the trick. Since duplicates can not be made from Kodacolor film, the process is still impractical for theatre productions.

Du Pont Film Manufacturing Corporation, 25 W. 45th Street, New York, N. Y.
Eastman Kodak Company, Rochester, N. Y.
Harriscolor Films, Inc., 1040 N. McCadden Place, Hollywood, Cal.
Multicolor, Ltd., 7000 Romaine Street, Hollywood, Calif.
Technicolor, Inc., 15 Broad Street, New York City.

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Color Hoods

ARTISTIC COLOR effects on electric signs are possible by the use of color hoods which are available in six colors: ruby, blue, green, amber, opal and canary. The color hoods are made of fadeless glass and are made to fit any standard size lamp where they are held in place by spring fasteners, and are readily taken off and replaced for cleaning.

In connection with sign flashers color hoods are an important feature in achieving life and color to make an attention compelling display.

Curtis Lighting Company, 1119 W. Jackson Boulevard, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

PERFECT FILM AND SOUND CHANGEOVER

AUTOMATIC
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REQUIRES NO ATTENTION AFTER FILM IS THREADED
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Copyright your play $5.00
Trade-Mark your goods or titles $30.00

Reynolds Electric Company, 2651 W. Congress Street, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Color Wheels

WHEELS to accommodate colored gelatine sheets for producing various lighting effects with spot lights or projectors, are color wheels. They are equipped for either hand or automatic control. Prices range from $2.50 to $60.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Coloring, Lamp

Refer to LAMP COLORING

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Composition Flooring

MANY PARTS of a theatre especially call for a floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc. Indeed, in some of the most elegant theatres, the new types of composition flooring, which is now made in raised sections and patterns suggestive of tile and other kinds of mineral flooring, have been effectively adopted.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums. For the coloring is added color pigments according to the design. The resulting mass is attached to burlap backing. Composition flooring comes in varying thicknesses, depending on the use to which it is to be put, and it may be especially designed.

Armstrong Cork and Insulation Co., Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
Franklin R. Muller, Inc., Waukegan, Ill.
Wm. Slater, Jr., 316 N. Michigan Avenue, Chicago, Ill.
Stedman Products Company, South Braintree, Mass.
U. S. Rubber Company, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

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Condensers

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 8 inches in diameter; the 4½ inches diameter and the 8 inches diameter being used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex some Meniscus or Moon shape and others Bi-Convex.

Condenser breakage and trouble has been greatly reduced through the perfection and development of heat resisting glass which is tempered and processed to withstand extreme changes of temperature. This, it is declared, has been accomplished without any sacrifice of light on the screen and without impairment of photographic values.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; 5 inches, 6 inches and 8 inches diameter condensers are usually used for spotlight projection.

Within recent years there has been a development of what is known as the Parabolic condenser, which has made possible the gathering of more light, and a sharp, concentrated spot on the aperture of the picture machine. These Parabolic condensers have been developed for regular arc projection, high intensity arc projection, and mazda projection. They are a little more expensive than the regular type of condenser, but the results obtained are well worth the price. Prices from $1.50 to $12.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, N. Y.
Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Polymet Mfg. Corporation, 829 E. 134th Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.

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Cooling, Ventilating Systems

CAPABLE of delivering 35,000 cubic feet of fresh air per minute into every part of the theatre, cooling and ventilating systems are being adopted by theatres of all sizes. Systems of this type are reasonably priced, ranging in cost from $100 upward.

They may be installed in various parts of the theatre, a common place being below the stage. Under this arrangement distribution of the air is upward, the air passing to the rear of the auditorium and dropping naturally to every seat. In theatres having an organ installed at one side of the proscenium the opposite side of the proscenium affords a good place for a cooling unit. A pent house on the roof at the rear of the auditorium, or on an elevated platform eight or nine feet above the stage floor level, are other manners in which the system may be installed to assure excellent results. In fact, regardless of the nature of the theatre, cooling and ventilating systems of this type may be readily adapted to it.

Manufacturers of this equipment maintain cooling and ventilating experts and offer a service of recommending the most efficient arrangement for the complete cooling and ventilating of a theatre. The systems may be installed without interruption to the regular performances.

Adams Engineering Company, 119 W. 21st Street, New York City.
Air Conditioning & Equipment Company, Union City, Indiana.
Allen Air Turbine Ventilating Co., 1040 14th Street, Detroit, Mich.
American Blower Company, 6004 Russell Street, Detroit, Mich.
Arctic Nu-Air Corporation, Northwest Terminal, Minneapolis, Minn.
Auditorium Conditioning Corporation, 17 E. 42nd Street, New York City.
Autovent Fan & Blower Company, 1805 N. Kostner Avenue, Chicago, Ill.
Bayley Manufacturing Company, 732 Greenbush, Milwaukee, Wis.
Blizzard Fan Sales Company, 1524 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus, O.
Carrier Engineering Corporation, Chrysler Building, New York City.
G. A. Drieling Company, 1716 N. America Street, Philadelphia, Pa.
General Refrigeration Company, 120 Shirland Avenue, Beloit, Wis.
Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Ill.
Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.

Lakeside Company, Hermansville, Mich.
National Air Filter Company, 5130 Ravenswood Avenue, Chicago, Ill.
National Carbonic Machinery Co., Wisconsin Rapids, Wisconsin.
B. F. Reynolds & Company, 609 No. LaSalle St., Chicago, Ill.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
Tiltz Engineering Company, 840 Lexington Avenue, New York City.
The Typhoon Air Conditioning Co., 235 West 42nd Street, New York City.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
York Ice Machinery Company, York, Pa.

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Controls, Curtain

Refer to CURTAIN CONTROL MACHINES

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Costumes and Costume Fabrics

COSTUMES and costume fabrics for the stage must meet many demands, and for that reason this is a specialized field. These fabrics must be of unusual textures for glittering display behind the footlights or in the spot. The costumes may represent a nation, a period or a class, and such costuming must be the work of a skilled costumer whose knowledge of peoples and periods is unlimited. The fine costume fabrics are both domestic and of foreign make. Costumes are made to order, sold outright, or provided on a rental basis.

Dazians, Inc., 142 W. 44th Street, New York City.
Gemsco, 692 Broadway, New York City.
S. M. Hexter & Company, 2400 Superior Avenue, East, Cleveland, Ohio.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.

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Covers, Program

Refer to PROGRAM COVERS

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Covers, Chairs

Refer to CHAIR COVERS

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Curtain Control Machines

FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

Theatres of all sizes are now employing automatic curtain control equipment and mechanism of this type has been developed to a high grade of efficiency, contributing immeasurably to audience enjoyment of the program. The price of curtain control machines is around $225 with the track selling at approximately $3 per foot.

A type of curtain control machine specially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
Peter Clark, Inc., 544 W. 30th Street, New York City.
The Econoquipment Manufacturing Company, Akron, Ohio.
Klemm Manufacturing Corporation, 1449-55 West Austin Avenue, Chicago, Ill.
Perkins Curtain Carrier Company, Waterloo, Ia.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolette Avenue, Minneapolis, Minn.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

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Curtain Tracks

THE TYPE OF curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort. A moving curtain attracts attention, therefore that motion must not be accompanied by vibration.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.



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Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Automatic Devices Company, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Klemm Manufacturing Corporation, 1455 West Austin Avenue, Chicago, Ill.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

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Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

Wm. Beck & Sons Company, Highland and Dorchester Avenue, Cincinnati, O.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts and lobby and marquee displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is use and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

International Register Company, 21 S. Throop Street, Chicago, Ill.

Date Strips

DATE STRIPS, being an inexpensive but nevertheless important theatre advertising commodity, frequently frustrate the efforts of good advertising through over-use until they become dirty and unattractive. A few dollars buys enough date strips for a whole year for the average house. Except for special uses date strips are available from stock in standard sizes. Prices range from 1c to 5c each.

E. Block & Company, 3111 93rd Street, Jackson Heights, L. I., N. Y.
Hennegan Company, 311 Genesee Street, Cincinnati, O.
National Screen Service, Inc., 630 Ninth Avenue, New York City.
Radio Mat Slide Company, 1674 Broadway, New York City.
Showman's Press, 423 Plymouth Court, Chicago, Ill.
Triangle Poster & Printing Co., 633 Plymouth Court, Chicago, Ill.

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Decorating Products and Service

THE THEATRE to-day has opened a new field for the producer and designer of decorative materials. No other building is as complete in this sense as is the theatre, for in the decorative scheme the theatre has found a factor which encourages patronage. The blending colors, the unique wall designs, the finely cut or moulded grille pieces, modern lighting fixture designs, gorgeous drapes, etc., all lend themselves to the theatre.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
Decorators Supply Company, 2547 Archer Avenue, Chicago, Ill.
Hockaday, Inc., 1823 Carroll Avenue, Chicago, Ill.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Decorative Pottery

Refer to POTTERY, DECORATIVE

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Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere. Dimmers are used by small theatres as well as the large motion picture palaces. They are usually placed at the side of the stage. In instances of smaller installations the dimmer may be operated by the projectionist from the booth.

The magical effect of lighting control and blending as achieved with dimmers is one of the outstanding features of the modern theatre today. On the stage and throughout the theatre dimmers give producers and managers one of their most effective means of creating marvelous effects which unquestionably are important factors at the box office.

Frank Adam Electric Company, St. Louis, Mo.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 K, Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Saltzman Brothers, Royal Theatre., New York City.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to eradicate the odors but leave in the room a delightful perfume fragrance. Disinfectants of this kind are usually sprinkled about the house or they may be used in ornamental cones, placed on the auditorium walls. Particularly during the hot weather months are perfumed disinfectants used extensively to sweeten the air in the theatre and make it agreeable and comfortable. Disinfectants sell for $3.00 a quart and up.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable. It is designed to remove a principal cause of bad odor. Another deodorizing preparation on the market is especially adapted to use in mopping or scrubbing toilet rooms or other places which may be a source of obnoxious smells.

The Huntington Laboratories, Inc., Huntington, Ind.
Rochester Germicide Company, Inc., Rochester, N. Y.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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Doors, Fireproof

Refer to FIREPROOF DOORS

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Draperies

Refer to STAGE SCENERY AND DRAPERIES

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Driers, Hand

Refer to HAND DRIERS

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Drinking Cups, Paper

THE PAPER drinking cup, in its handy container, is an adjunct to the sanitary equipment of a theatre. Paper cups range in price from $13.50 for cases of 10,000, to $9.50 for cases of 2,500, depending upon the product purchased. In some instances containers are included in the cost of the cups. Where it is necessary to buy a container, the price will range from $4.50 up.

American Lace Paper Company, 4425 No. Port Washington Rd., Milwaukee, Wis.
Lily-Tulip Cup Corporation, 122 E. 42nd Street, New York City.
Individual Drinking Cup Company, Inc., Easton, Pa.
The Vortex Manufacturing Company, 421-431 N. Western Avenue, Chicago, Ill.
Ideal Cup Corporation, 317 N. Wells Street, Chicago, Ill.

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Drinking Fountains

EIGHTEEN drinking fountains about evenly divided between the wall and pedestal type are installed in just one metropolitan theatre alone. While the house is one of the country's largest houses, the drinking water facilities provided easily emphasize the importance of this feature in any theatre.

Drinking fountains should be placed as conveniently as possible for the patron entering and leaving the theatre. In small houses at either end of foyer is a place frequently used. Whether the wall or pedestal type fountain is used depends upon space available, the wall type being used where space conditions are more limited. The wall type is designed with special decorative and illuminating features.

In the finer theatres drinking fountains form an integral part of the decorative scheme of the theatre, being designed in harmony with the balance of the surroundings and in conformity with the architectural treatment of the house.

Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
Central Brass Mfg. Company, 2950 E. 55th Street, Cleveland, O.
Century Brass Works, 962 N. Illinois Street, Belleville, Ill.
The Crane Company, 836 E. Michigan Avenue, Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Mueller Manufacturing Company, Decatur, Ill.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.
Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Earphones

EARPHONES consist of sound receivers attached to head bands and

means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture as well as a normal person. These systems for the hard-of-hearing have made the talking picture as much of a source of entertainment to the person with impaired hearing as the silent picture was before, and through the device, the partially deaf person has been retained as a patron of the motion picture theatre.

The Fortiphone Corporation, 535 Fifth Avenue, New York City.
Hearing Devices Corporation, Times Square Building, New York City.
Western Electric Company, 250 W. 57th Street, New York City.

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Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effects in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effect but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.

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Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like. All these and others tend toward improving lighting.

General Electric Company, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, Waverly Park, N. J.

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Electric Fans

THIS TERM is used to designate fans ranging in size from 5 to 16 inches, which are usually portable and are made in both oscillating and non-oscillating types. They are operated by connection to the light socket. Prices range from $5 to $35. Ceiling fans are also often desirable in theatres not well equipped for good ventilation.

Century Electric Company, 1806 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
Robbins & Meyers Company, Springfield, O.
Wagner Electric Corporation, 6400 Plymouth Avenue, St. Louis, Mo.
Western Electric Company, 50 Church Street, New York City.

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Electric Pickups

ELECTRIC PICKUPS take the sound vibrations from records, transmit them to the amplifiers. The stylus (or needle) runs in a groove on the record and is caused to vibrate according to the groove made at the recording. On the phonograph this needle vibrates a diaphragm located in the neck of the horn, and these vibrations are amplified to audibility by the construction of the horn. Electric pickups are used to convert the mechanical energy picked up from the record by the stylus, which also is the armature of the reproducing unit. A fluctuating audio-frequency voltage is generated in the coil surrounding this armature, which is amplified either through the audio-amplifier (of the radio set) or through the amplifier of a public address or sound picture system.

The Audak Company, 305 E. 46th Street, New York City.
Best Manufacturing Company, 1200 Grove Street, Irvington, N. J.
Pacent Electric Company, Inc., 91 Seventh Avenue, New York City.
Stromberg-Carlson Telephone Company, 1050 Clinton Street, Rochester, N. Y.
Webster Electric Company, Clark and DeKoveer Avenue, Racine, Wis.

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Engineering Service

THE ADVENT of sound pictures, with all the attendant problems and requirements has necessitated a special kind of engineering service. Men engaged in such works are usually known as consulting engineers and are qualified to act in an advisory capacity on electrical and acoustical problems as well as to supervise sound installations and operation.

The Hirsch Corporation, 209 S. Third Street, Columbus, O.
Kendell & Dasseville, Inc., 6 E. 46th Street, New York City.
S. S. Sugar, 8 W. 40th Street, New York City.
Theatre Sound & Projection Engineers, 276 W. 43rd Street, New York City.

Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Flexlume Corporation, Buffalo, N. Y.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Rawson & Evans Company, 710 W. Washington Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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Fans, Electric

Refer to ELECTRIC FANS

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Fans, Ventilating

FANS MAY BE divided into two classes, the portable and the stationary. The latter is the type commonly used in theatres. It is made in a variety of styles and sizes and is used for drawing into the auditorium fresh air or drawing out the foul air. These fans are mounted in a wall opening and in theatres can advantageously be placed in the front or rear of the auditorium and in the lobby. The motors operating these fans are usually supported by a bracket extension of the fan. The motor is generally enclosed to prevent trouble from dust or dirt.

The sizes of these fans range from 10 to 72 inches in diameter.

Ceiling fans are of a larger type and

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operate at slower speed. Fans of this type usually have four wooden blades and they are hung from the ceiling by an insulated hanger. The blower type of fan may be located over exits, under stage, at sides of projection booth and on roofs, either at front or rear.

While the importance of adequate ventilation in the auditorium is generally recognized it has been found that many theatres have failed in providing ventilation in lobbies. Air in the lobby, particularly when crowds are waiting admission soon becomes stagnant and foul, with the result that patrons are unduly wearied and placed in an unfavorable state for enjoying the entertainment.

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Arctic-Nu-Air Corporation, Northwest Terminal, Minneapolis, Minn.
Autovent Fan & Blower Company, 1805 N. Kostner Avenue, Chicago, Ill.
Bayley Blower Company, 732 Greenbush, Milwaukee, Wis.
A. Hun Berry Fan Company, 28 Binford Street, Boston, Mass.
Blizzard Fan Sales Company, 1514 Davenport Street, Omaha, Neb.
Buckeye Blower Company, Columbus. O.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
Champion Blower & Forge Company, Lancaster, Pa.
Fidelity Electric Company, Lancaster, Pa.
Kooler-Aire Engineering Company, 1904 Paramount Building, New York City.
Lakeside Company, Hermansville, Mich.
The New York Blower Company, 3155 Shields Avenue, Chicago, Ill.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
Vallen Electrical Company, Inc., Akron, Ohio.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping. The prices range from $4.00 to $60.00 per unit or cabinet.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Film Cement

A SPECIAL preparation for splicing motion picture film used in theatres, laboratories and film exchanges. Film Cement sells at about 20 cents a bottle.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
E. B. Griffen, Oshkosh, Wis.
Monarch Theatre Supply Company, 154 E. Calhoun Avenue, Memphis, Tenn.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
The Theatre Sound Equipment Company, Hope, Ark.

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Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Consolidated Film Industries, 1776 Broadway, New York City.
Rex Film Renovator Mfg. Company, 73 E. Naghten Street, Columbus, O.

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Film Developing and Printing

WITH MOTION PICTURE presentations and local news reels offering novelty on many theatre biils, a great responsibility rests upon those developing and printing the films. Rapid service is required, yet the negatives and positives must be handled with meticulous care to avoid cloudiness, rain and other faults. Positives may be obtained in black and white and in several tints, including amber, red, etc.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Consolidated Film Industries, 1776 Broadway, New York City.

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Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. The film inspection machines manufactured today are adding efficiency to this work.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.

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Film, Raw

RAW FILM is motion picture film that has never been exposed. Camera spools carry 400 and 1,000 feet of negative film, and positive film can be got in 1,000-foot lengths. The positive film is that which is used to make a copy or print from the original film or negative.

Ansco-Agfa Film Corporation, Binghamton, N. Y.
Du Pont Film Mfg. Corporation, 35 W. 45th Street, New York City.
Eastman Kodak Company, Rochester, N. Y.

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Film Reels

Refer to REELS

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Film Rewinders

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type recently brought on the market also has a detachable grinding and polishing attachment for aiding the operator in keeping his equipment in first class shape as well as keeping his arc lamp in good working order.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1827 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
Film Inspection Machine Company, Inc., 33 W. 60th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
GoldE Manufacturing Company, 2013 LeMoyne Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.

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Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Consolidated Film Industries, 1776 Broadway, New York City.
Erker Brothers Optical Company, 608 Olive Street, St. Louis, Mo.
Film Processing Machine Corp., 354 W. 44th Street, New York City.
Malcom Film Laboratory, 244 W. 49th Street, New York City.
Rex Film Renovator Mfg. Company, 74 E. Naghten Street, Columbus, O.

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Film Splicing Machines

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Film Processing Machine Corp., 354 W. 44th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Fire Doors

Refer to FIREPROOF DOORS

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Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam

type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, O.
International Fire Equipment Corporation, W. New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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Fire Prevention for Projectors

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, N. Y.
Duo Manufacturing Company, 1049 N. Hermitage Avenue, Chicago, Ill.
Fyre-Gard Manufacturers Company, Aurora, Ill.
N. A. N. Automatic Light Control Company, P. O. Box 207, Johnstown, Pa.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Rosco Laboratories, 867 Hudson Avenue, Brooklyn, N. Y.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

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Fireproof Curtains

Refer to CURTAINS, FIREPROOF

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Fireproof Doors

IN PRACTICALLY all states, cities and towns building codes require the use of fireproof doors in certain quarters of the theatre, such as the projection booth, stairwells, exits, dressing rooms, boiler rooms, etc. This demand on the part of the framers of the building codes has been beneficial to the theatre owner in many respects. In the first place it has effected a big saving in insurance. Secondly, and more important, it has safeguarded life and eliminated legal battles and accident and death claims. Before building every theatre owner should consult building code specialists and the fire underwriters.

Covington Metal Products, 17 W. Eighth Street, Covington, Ky.
Dahlstrom Metallic Door Company, Jamestown, N. Y.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
Variety Fire Door Company, 2958 Carroll Avenue, Chicago, Ill.

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Fireproof Shutters

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection booth. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters range from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Fireproofing Materials

INTO EVERY FACTOR of theatre construction, there should enter fire resisting material. Through such construction, the exhibitor is safeguarding his investment and his clientele. Fireproofing compounds have been prepared for coating scenery, drapes and curtains and other inflammable materials. Today through the use of specially prepared wood, compounds, asbestos, cement, steel and other fire resisting material the owner may feel assured of the safety of his building.

Canvas Proofing & Striping Company, 925 W. Chicago Avenue, Chicago, Ill.
Johns-Manville Corporation, 292 Madison Avenue, New York, N. Y.
Macoustic Engineering Company, 782 Union Trust Building, Cleveland, O.
Universal Gypsum Company, 105 W. Washington Street, Chicago, Ill.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.

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Flashers, Signs

THE SPARKLING life and motion characteristic of so many theatre signs is produced by the use of sign flashers. Sign flashers are made in several types, among them being the motor driven, the mercury contact, thermal and socket flasher type.

The possibilities for attention getting effects through the use of sign flashers is demonstrated daily in thousands of signs equipped with them. Signs employing flashers are generally used in connection with colored lamps or color hoods, the combined flasher and color lending itself to an almost endless interpretation of interesting figures and shapes.

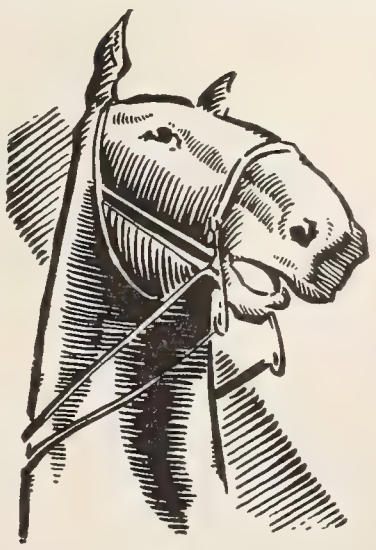
In addition to the interest compelling action which the sign flasher injects in a sign, it is stated that its use effects a saving in current cost over the continuous burning sign. Prices range from $40.00 up.

Eagle Sign Company, 575 Albany Street, Boston, Mass.
Eagle Signal Sales Corporation, Moline, Ill.
Minneapolis Honeywell Regulator Co., Minneapolis, Minn.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

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Flood Lights

FLOOD LIGHTING is accomplished with a lamp equipped with reflector of parabolic form capable of projecting a light to cover a wide area at a distance. For night lighting of theatre buildings lamps usually range from 200 to 1,500 watts. These may be located on the marquise or at some other vantage point opposite or nearly opposite the building. The intensity of the light is governed to a great extent by the type of reflector employed. In general, there are three types: the extensive, the distributing and the concentrating. The former gives a wide smooth distribution of light for close-up work; the distributing reflectors provide a more con-



VALLEN PRODUCTS

Noiseless All-Steel Safety Track
Noiseless Curved Track
Aero-Speed Control
High Speed Curtain Control
Junior Curtain Control
Automatic Screen Modifier
Adjustable Volume Ventilating Fan
Electric Awning Operator

LOOK A GIFT HORSE IN THE FACE

Good, practical stage equipment costs money to build and cannot be given away as a premium on purchases of other material. Beware of the Gift Horse and avoid future trouble and expense.

Don't gamble with equipment appropriations or endanger the performance of talent with cheap or impractically constructed stage equipment.

Come to headquarters. Put your problems up to Vallen and get expert advice. Learn how real economy is based on lifetime service.

A special booklet describing the units manufactured by Vallen and how they help better any performance is yours for the asking.

VALLEN ELECTRICAL CO., INC. Akron, Ohio

DARES TO GUARANTEE

centrated beam for work at average distance and the concentrating reflector throws a long, narrow beam of light for illumination at long distances.

Claims advanced for the advantages of flood-lighting, aside from the obvious advertising value of this form of illumination, include a clean revelation of the architectural beauty of a building unmarred by signs or lamp outlines.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Floor Coverings

Refer to CARPETS and MATS and RUNNERS

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Flower Baskets, Electric

Refer to ELECTRIC FLOWERS

▲

Flowers, Artificial

Refer to ARTIFICIAL FLOWERS AND PLANTS

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Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Buckeye Distributing Company, 7016 Euclid Avenue, Cleveland, O.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Fountains, Drinking

Refer to DRINKING FOUNTAINS

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Fountains, Ornamental

Refer to ORNAMENTAL FOUNTAINS

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Frames—Poster, Lobby

POSTER AND LOBBY display frames are manufactured in standard sizes. There are one sheet to hang and one sheet with easel back—three sheets to hang and three sheets with easel back—easel to accommodate a one-sheet and eight combination frames to hang and with 11x14 photographs. Another combination often used is one to take a 22x28 photograph, eight 11x14 photographs and date strip.

Photograph frames are also offered in standard sizes for five or six photographs, 11x14 in size.

Most of the modern theatres are having their lobby display frames and cases built to order to fit the recesses and spaces provided for by the architect. Manufacturers of frames and cases gladly furnish complete drawings and specifications for the theatre owner's approval.

Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorff' Sons, Inc., 159 West 23rd Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Reliance Specialties Mfg. Co., Inc., 570 Lexington Avenue, New York City.

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Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

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Furniture, Theatre

A NUMBER OF factors should guide the exhibitor in the selection of his furniture. Comfort and restfulness are among the first considerations. Upholstering materials offer a splendid opportunity for accents in the color scheme of the room. Over-elaborateness and that which breathes of the gaudy should generally be avoided.

All furniture depends upon the finish. A glassy varnish finish on any piece cheapens the quality of the framework. It scratches easily and shows dust more readily. A soft finish is always desirable, and this holds particularly true of gold furniture, which looks cheap unless nicely toned down.

Furniture for the men's room should always be of a heavy type, giving a manly and clubby appearance. Leather upholstering is quite proper. Women's rest room should be dainty and more genteel. Cane furniture is appropriate here.

The Ficks Reed Company, 424 Findlay Street, Cincinnati, O.
S. Karpen & Brothers, 636 W. 22nd Street, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.

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Fuses, Electric

ELECTRICAL FUSES are intentional weakened spots introduced into an electrical circuit and designed to fuse or "blow" due to excess current caused by overload or a short circuit in the line. Thus the circuit is opened before the excess current can damage any other part of the wiring or apparatus forming the circuit. They are purely a protective device and require replacement when the non-renewable type is used, or the renewal link replaced when the renewable type is used.

Fuses are preferable type of protective device because of their lower cost, their enclosed parts, and the absence of moving parts. It is good business to keep extra fuses or renewals on hand at all times. A sufficient supply will prevent a dark house. The theatre owner should not experiment on the use of fuses, but should take the advice of a skilled electrician so that an overload will not result.

Fuses may be more safely pulled than otherwise if a fuse puller is used. This device may prevent burns, injury to the equipment and other mishaps, and it costs but little.

The Bryant Electric Company, Bridgeport, Conn.
Chicago-Jefferson Fuse & Electric Company, 1500 S. Laflin Street, Chicago, Ill.

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Gazing Balls, Lobby

A DECORATIVE FEATURE which has fascinated humanity through centuries because of the supposed occult powers of the Oriental to see reflected in it the future of life is the gazing ball. This decorative piece, always an attraction, lends tone to the colorful lobby.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.

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Gelatine Sheets

THE GELATINE SHEET, for the colorful and atmospheric lighting of stages, organs, sections of the screen and other features which take the spot, is as vital as the spot and flood. The best gelatine sheets are both durable and flexible, and are only slightly affected by atmospheric changes in the theatre. Cooling systems do not cause such sheets to fall limpid from the frames. The list price of gelatine ranges from 20c and up for 100 sheets. Any desired color many be obtained, either in the individual sheet or through combinations.

Central Import Company, 1656 S. Central Park Avenue, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Transolene Company, Barrington, Ill.

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Generators, Motor

THIS ELECTRICAL device is designed to produce direct current for the arc lamp on the projection machine, spotlights or double dissolving stereopticon. It consists of an alternating current motor, directly connected on a shaft to a direct current generator. Motor generators are made for every current requirement to deliver amperages from 20 amperes to 800 amperes.

There are 20 and 30 ampere outfits for reflecting arc lamps; 40, 60 and 80 ampere outfits for the ordinary arcs, and 80, 100,

STANDARD EQUIPMENT
FOR
PROJECTION

STABILARC

MOTOR GENERATOR

USED
EVERYWHERE

AUTOMATIC DEVICES CO.
739 Hamilton Street
Allentown, Pa.

150 ampere and larger generators for use with high intensity lamps.

Motor generators are made in two types, the series generators and the multiple arc generators.

The series arc is for use with two picture machine arcs. It is so designed that for the period of time needed to warm up the second picture machine arc, preparatory to changing from one picture machine to the other, it will carry both arc lamps at the same amperage without danger of losing the light on the arc lamp on the running picture machine.

Multiple arc generators are designed and built to generate direct current for many arcs. They are used in the motion picture booths where there are two arcs on the picture machines, one or more spotlights and a double dissolving stereopticon and effect machine. The multiple arc generator correctly built, will carry the entire battery or arc lamps and various amperages. The variance in amperage is controlled by the necessary rheostats.

Automatic Devices Company, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Electric Specialty Company, 211 South Street, Stamford, Conn.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Grilles

GRILLES IN BOTH brass and bronze are used in box office windows, organ grille openings, ceilings under balconies (usually illuminated), and in radiator openings in lobbies. Manufacturers of this item show many designs to select from. Can be bought in standard sectional assembly or built to order.

Newman Manufacturing Company, Norwood Station, Cincinnati, O.
The Stewart Iron Works Company, Inc., 504 Stewart Block, Cincinnati, O.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Hand Driers

WHAT IS KNOWN as the sanitary hand drier for the lavatories of theatres is an electrically operated blower type of drier, through which a current of warm air evaporates the water on the hands. Driers of this type are built of cast iron with a heavy white porcelain finish with the metal parts of nickel plate. These driers stand about 46 inches high with full 360-degree swivel nozzle and are operated by a foot lever or automatic cut-off push button which turns the switch on and off.

Airdry Corporation, Groton, N. Y.
Sani Products Company, Merchandise Mart, Chicago, Ill.

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Hardware, Stage

WITH THE GROWING popularity in theatres of presentation acts a need is apparent for equipment to meet the varied physical requirements in the way of stage hardware to accomplish this purpose. The subject of stage hardware takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Fafayette Street, New York City.
Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Mo.
Yale & Towne Manufacturing Company, Stamford, Conn.

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Hearing Devices

Refer to EARPHONES

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Heaters, Organ

Refer to ORGAN HEATERS

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Heaters, Ticket Booth

Refer to TICKET BOOTH HEATERS

Heating Systems

THERE ARE A number of types and arrangements of theatre heating systems, each designed to fit the individual building. One of the systems is known as the fuel-to-air method whereby the transmission of the heating effect from the fuel is obtained without the intermediate processes of transmission through piping and radiators. The volumes of outdoor air entering the system are heated quickly and uniformly, producing comfortable heating and invigorating ventilation in all seasons of the year. The heating units most generally used to warm the incoming air are commonly known as unit heat generators.

American Foundry & Furnace Company, 915 E. Washington Street, Bloomington, Ill.
Grinnell Company, Providence, R. I.
P. H. McGirl Foundry & Furnace Company, Bloomington, Ill.
L. J. Mueller Furnace Company, 197 Reed Street, Milwaukee, Wis.
B. F. Reynolds Company, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

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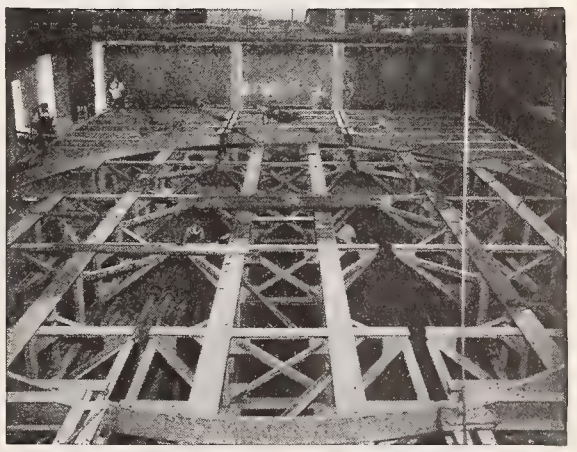
Heating Systems, Oil

HEATING BY MEANS of oil is growing rapidly in popularity among theatres. Some of the country's largest playhouses are installing oil heating systems of various makes and types. They are also to be found in smaller theatres. Among the advantages claimed for oil heating is the matter of cleanliness and subsequent savings in draperies and redecorating costs. The operation being automatic, the oil burner requires virtually no attention, effecting a saving in janitor service. Another advantage pointed out is the fact that oil burners give heat only when needed.

Most oil burners are operated in connection with a thermostat so that when the temperature falls even one degree below the desired point, the thermostat establishes connection which starts the burner again. When the temperature goes above the de-

World's Largest Stage equipped by Peter Clark

ROCKEFELLER CENTER



PETER CLARK has brought to this vast project the exceptional resources of an organization of stage equipment specialists who for 27 years have been designing and building the equipment for the foremost theatres in this country. Illustration shows steel construction of stage elevators for "Radio City" Theatre, as photographed early in August. The new "Roxy" Theatre has also been equipped by Peter Clark.

Whether YOUR stage equipment needs are large or small you will be better served, better satisfied, by calling in Peter Clark.

Correspondence Invited

PETER CLARK, INC.

"Stage Equipment with a Reputation"

542 WEST 30th STREET NEW YORK, N. Y.

sired degree, the heat is automatically shut off.

Hardinge Brothers, Inc., 4147 Ravenswood Avenue, Chicago, Ill.
Rayfield Manufacturing Company, 2559 W. 21st Street, Chicago, Ill.
B. F. Reynolds Company, 609 No. LaSalle Street, Chicago, Ill.
Supreme Heater & Ventilating Corporation, 1915 Pine Street, St. Louis, Mo.
C. U. Williams & Sons, Bloomington, Ill.

High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

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Holders, Ticket

Refer to TICKET HOLDERS

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Hoods, Color

Refer to COLOR HOODS

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Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electric driven elevator used to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Littleford Brothers, 501 E. Pearl Street, Cincinnati, O.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vallen Electrical Company, Inc., 225 Bluff Street, Akron, O.

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Incandescent Lamps

Refer to LAMPS, INCANDESCENT PROJECTION

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Insurance

NO BUSINESS MAN today would risk his investment by operating his business without ample insurance. Insurance is obtainable for theatre buildings and equipment to the same extent that it may be procured for other types of establishments, and safety codes and modern methods of construction, installation and manufacture have permitted such a reduction in insurance rates covering exhibitors' risks that ample protection is within reach of any theatre enterprise. Besides the usual forms of insurance covering fire, accidents to employes and patrons, etc., there is rain insurance, which offers exhibitors protection against poor patronage due to storms rising suddenly before show time.

This type of insurance is now used universally to protect the operators of outdoor amusements and sports events, and the financial success of more and more indoor enterprises of this nature are thus being protected, also. When the picture has been bought, perhaps at a high price, and considerable money has been spent in advertising it, a sudden storm can mean a great loss to the exhibitor. Rain insurance protects the exhibitor against this ever-present possibility.

George J. Diener, 175 W. Jackson Boulevard, Chicago, Ill.
Jules Juillard & Company, 175 W. Jackson Boulevard, Chicago, Ill.
Stebbins, Leterman & Gates, Inc., 1540 Broadway, New York City.

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Inter-Communicating Telephones

SYSTEMATIZING OF business has relieved the individual of much routine and has increased thereby his efficiency. In the systematizing of business the inter-communicating telephone is playing an important part. In the theatre it contributes to a smooth functioning organization. No theatre of consequence today operates without such a telephone system.

Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.
S. H. Couch, Inc., Norfolk Downs, Quincy, Mass.
Stromberg-Carlson Telephone Company, Rochester, N. Y.

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Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a



Every Theatre Needs These as a part of its Equipment

RICHARDSON'S MOTION PICTURE HANDBOOKS

Vols. 1 and 2 - - - - - - - - - $ 6.20
Vol. 3 (on sound only) - - - - $ 5.10
Combination price (the 3 volumes) - $10.20
Building Theatre Patronage - - - $ 5.10
(By BARRY & SARGENT)

We Are Handling Them for the Convenience of the Trade

Quigley Publications Bookshop
1790 Broadway
New York, N. Y.

thorough study of the type of decorative scheme best suited for audience appeal. The originality of theatre decoration has played no small part in the success of this form of entertainment for it takes the public into a new world.

Armstrong Studios, Inc., 1717 Cordova Street, Los Angeles, Calif.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
The Hirsch Corporation, 209 S. Third Street, Columbus, O.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
Matney Studios, 307 W. 47th Street, New York City.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Iron and Bronze Work, Ornamental

Refer to BRONZE AND IRON WORK, ORNAMENTAL

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Labels, Film

Refer to GUMMED LABELS

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Labels, Gummed

Refer to GUMMED LABELS

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Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet, and the list price ranges from $9.50 to $32. Because of the rigidity of these ladders, they are time-savers.

Dayton Safety Ladder Company, 121 W. Third Sreet, Cincinnati, O.
Durabilt Ladder Corporation, Coxsackie, N. Y.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.

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Lamp Coloring

LAMP DIPS or lamp colorings are manufactured by numerous companies, and can be obtained in either the clear color or in a transluscent shade.

There are three types of coloring. One type is for a temporary dip where the color is to be changed often. For such changes, incidentally a color remover can be purchased.

The next type is the color used for dipping lamps which it is desired to color for permanent inside use. This color should not be used for outside lighting as it will not withstand the elements.

The third type is the outside coloring. This is for use on lamps used for lighting electric signs, marquises and other outside lighting. It is a very quickly drying color, taking from three to four minutes to dry. Lamp dip coloring sells for $1.50 per pint and up.

Kliegl Brothers, 321 W. 50th Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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Lamps, Decorative

THE VARIOUS lamp manufacturers offer a number of decorative lamps. There are two types of flame shaped lamps used on fixtures with imitation candles and on standing candelabra. They are made in standard base and in candelabra or miniature base, and may be had in frost or sprayed colors—blue and red—flame tint —amber or canary.

Also considered as decorative lamps are the standard globular and pear shaped lamps, which are sprayed in colors as mentioned above.

Art Lamp Manufacturing Company, 1433 S. Wabash Avenue, Chicago, Ill.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Rialto Import Corporation, 135 W. 44th Street, New York City.

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Lamps, High Intensity

IT IS VERY encouraging, indeed, to note the many recent improvements in the high intensity lamp for moving picture propection.

With playhouses of every increasing seating capacity and consequent increase of projection range or "throw," the high intensity lamp has rapidly become a necessity with very few alternatives for light source in the larger houses.

The high intensity lamp, just a few years ago, while considered a necessity in the larger houses, was also looked upon as a rather troublesome piece of apparatus to be gotten along with because there was nothing else that could serve its purpose. But today the high intensity lamp has been perfected in such measure that it is no longer troublesome or intricate from an operating standpoint, and gives satisfactory results.

Ashcraft Automatic Arc Company, 4214 Santa Monica Boulevard, Los Angeles, Cal.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.

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Lamps, Incandescent, Projection

THIS TERM may be confusing as there are lamps for motion picture projection as well as lamps for spotlight, searchlight, floodlight, and stereopticon projection. Some are quite different, and each should be used in the service it is designed for.

There are two lamps made especially for theatre projection with professional apparatus. The 900 watt, 30 ampere, 30 volt lamp and the 600 watt, 20 ampere, 30 volt lamp. They cannot be used on the ordinary lighting circuit without a regulator or transformer to change the current to the correct amperage and voltage.

For portable projectors such as are generally classed as "amateur" there are several types of projection lamps in very wide use. There are the 50, 100 and 200 watt lamps for use on 115 volt circuits and the 200 and 250 watt, 50 volt lamps which are operated with a regulator.

All of these lamps are designed to project the most possible light on the screen. The 900 watt lamp produces enough light to work efficiently on throws up to 100 feet. The 600 watt lamp is used for throws shorter than 80 feet. The other lamps are for short throw work, generally with 16-mm. film.

Other lamps designed for spotlight service can be had in wattages of from 100 watts to 10,000 watts for use on 115 volt lines. The 100 and 200 watt sizes are all standard and are carried in stock. There is a standard lamp of 1,000 watts for use on 115 volt lines for motion picture projection. It is not, however, as efficient as the 30 volt type for motion picture work and is generally used for non-theatrical service.

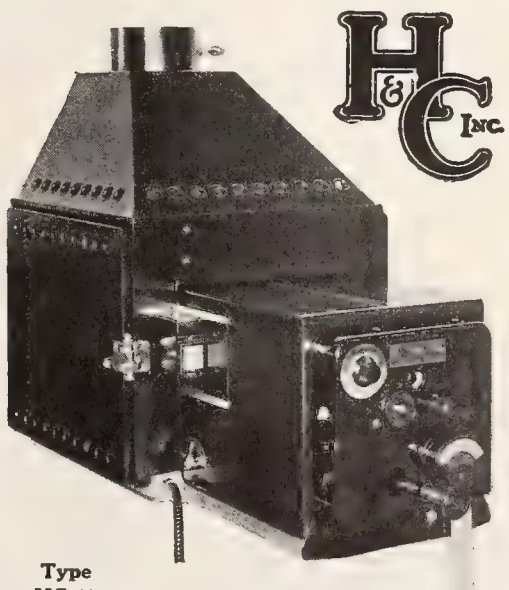
Edison Lamp Works, Division of G. E., Harrison, N. J.
International Projector Corp., 88-96 Gold St., New York City.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.

▲

Lamps, Mazda

THE USE of the Mazda lamp has broadened in recent years, and today these lamps are used in projectors in the theatres and on stages of the studios. It has been said, and perhaps rightly, that light sells the show. Especially is this true in the cities where scores of theatres are vying with each other for patronage. In the display signs, in the strip signs, in the marquise, in the lobby and in the theatre proper, the Mazda lamp has made the White Way, whether in the metropolitan centers or in the small towns, whiter. It is being used in the studio as well as theatre. Durable colored lamps may now be purchased with coloring on the inside, permitting the lamps to be washed.

Edison Lamp Works, Division of G. E., Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 150 Broadway, New York City.



Type HC-10

A DIFFERENT SYSTEM
OF
PROJECTION LIGHTING

STABILIZED ARC

THERMAL ARC CONTROL

For Better and More Reliable Projection Results

Write for Illustrated Booklet

HALL & CONNOLLY, Inc.
24 VAN DAM STREET NEW YORK CITY

Lamps, Reflector Arc

A CARBON arc lamp for motion picture projection using a reflector for projecting the light through the aperture of the picture machine.

The complete lamp contains as a part of the unit an automatic arc control adjusted to operate at a variance of a fraction of a volt at the arc. The advantage of the reflecting arc lamp is that it will operate at from 20 to 25 per cent of the electrical current necessary to operate the old style arc lamp. The carbons used are much smaller in size, making an additional saving. The reflector arc is now accepted as a necessity by progressive exhibitors, because, in addition to saving electric current, it produces a flat even field of bright crisp white light which is very desirable in motion picture projection.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 LaGrange Street, Toledo, O.

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Lantern Slides

Refer to SLIDES

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Lenses

FOR MOTION PICTURE theatre service there are projection lenses and condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection lens is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E.F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the length size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N Y.
Fish-Schurman Corp., 230 E. 45th St., New York City.
G. P. Goerz American Optical Company, 485 5th Avenue, New York City.
Graf Lens Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
Jones & Hewitt Company, 2-4 Gordon Street, Boston, Mass.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N Y.
Hugo Meyer & Company, 245 West 55th Street, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Semon Bache & Company, 636 Greenwich Street, New York City.
Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.
Spencer Lens Company, 442 Niagara Street, Buffalo, N. Y.
Sussfield, Lorsch & Schimmel, 153 W. 23rd Street, New York City.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of programs today. The modern theatre has this equipment.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.

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Lighting Control Equipment

THE MODERN theatre with a well balanced and effective lighing system, has made many demands on the manufacturers of lighting control equipment. Elaborate color effects must be possible and to change the lighting and gradually merge the light from one color to another without attracting the audiences a very flexible control system is required. Even the small control systems permit the operator to produce hundreds of color shades. Generally each color group has its own master control which is cross-interlocked with the ground master wheel device. Efficient control systems are available for every size house, no matter how small or how large.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., Milwaukee, Wis.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Saltzman Brothers, Royale Theatre, New York City.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Mfg. Co., 4444 Clayton Avenue, St. Louis, Mo.

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Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures.

Art Lamp Mfg. Company, 1433 So. Wabash Avenue, Chicago, Ill.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Victor S. Pearlman Company, 535 S. Wabash Avenue, Chicago, Ill.
Rialto Import Corporation, 135 W. 44th Street, New York City.
Shapiro & Arnson, 20 Warren Street, New York City.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Lighting, Flood

Refer to FLOOD LIGHTS

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Lighting, Stage, Equipment

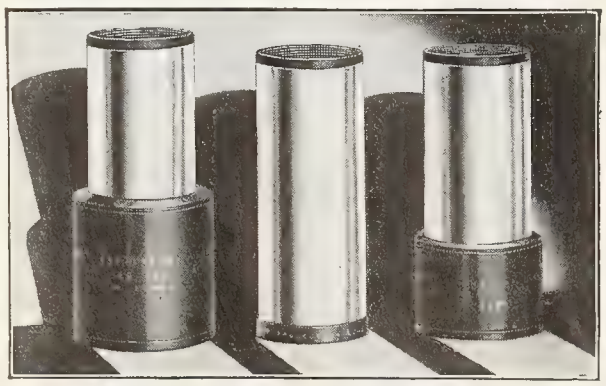
Refer to STAGE LIGHTING EQUIPMENT

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Lighting and Power Plants

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and oper-

"Projector Tested" in the famous Graf Laboratory—these lenses insure precise reproduction of your film story



• Operating a special Service Department—Graf changes focal lengths *of any make lens* by means of an exclusive patented process. Cracked or broken lens can be repaired—and lenses having star cracked or blistered cement can be reconditioned in six hours.

•

Under the most exacting conditions, every Graf Lens is "pinhole" tested in an actual theatre projector—insuring the severest examination for flatness of field, spherical and chromatic aberation. Then the exact throw and focal length is recorded. Many times more severe than ordinary theatre tests, you are now assured perfect lens performance—reproduction of your film story with clear, clean-cut definition.

•

Graf Optical Systems, for sound reproduction, both the *Magnum* and *Petit*, are giving outstanding service—represent another Graf accomplishment. Designed to comply with your own specifications.

•

Since the General Scientific Corporation acquired the Graf Lens Company, these famous products have been made available for general distribution—are now being used in many of the nations leading theatres.

GENERAL SCIENTIFIC CORPORATION

4829 South Kedzie Avenue, Chicago, Illinois

ating the show in the event of a failure of the local power supply. It is said that the financial loss suffered by admissions returned by a theatre through only one power failure a year would more than compensate for the cost of equipment of this type. In addition to financial loss, a power failure during a performance frequently results in loss of life and property through the resultant panic.

Emergency lighting plants are made in several types such as the gasoline engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

The first source of power for the emergency lights of the theatre is the regular power supply, either from central station lines or from private generating plant. In the case of the private electric plant, if it is automatically operated, it can be so installed with an automatic transfer switch that the instant the regular supply of current fails, the private electric plant is automatically started. The electric plant then supplies the electrical needs of the theatre to the extent of its capacity. This it continues to do for as long as the regular supply is shut off. When this service is again resumed, the plant automatically stops.

The second source for the emergency, exit or hazard line circuits, is a special heavy duty glass jar storage battery, which is automatically kept charged by a motor generator set or rectifier. The capacity of the plant depends upon the total necessary load and the length of time protection is desired. The normal alternating current is fed through the transfer switch direct to the lighting lines and in the event of power failure, the batteries to the lighting lines. The batteries than supply the necessary power until the normal service is resumed, or until the batteries are discharged.

In some states the emergency, exit and hazard light circuits must be of a lower voltage than that of the normal power supply lines. In such cases, a transformer is used to step-down the supply line voltage to that of the emergency circuit voltage.

The third source of supply for the emergency circuits is the motor generator set itself. In case the A.C. transformer circuit, which normally feeds the 32-volt lights, should fail the motor generator set is operated from the man power supply line and connected to the emergency exit light circuits through its battery circuit. The battery will carry the lights only as long as necessary to start the motor generator set. After the motor generator is started the battery floats on the line.

The heavy-duty storage battery is kept continuously charged by means of a motor generator set, which is operated from the regular power lines, on an individual circuit separate from the emergency circuits.

Century Electric Co., 1806 Pine St., St. Louis, Mo.
Delco Appliance Corporation, Rochester, N. Y.
The Electric Storage Battery Company, Philadelphia, Pa.
Fairbanks, Morse & Company, 900 S. Wabash Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Lights, Aisle

Refer to AISLE LIGHTS

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Lights, Exit

Refer to EXIT LIGHT SIGNS

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Lights, Spot

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connecter. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are



NOT ONE IN 10,000

NOT one patron in ten thousand knows an anastigmat from an aperture . . . but when the picture he sees on the screen is strong, clear and sharp . . . when there are no smudgy edges to distract him, he gets a lot more satisfaction from the show. He likes the house. He'll come again.

The shows you take today have got to be good. They deserve and ***require*** the ***best projection.*** Show them with the new Super Cinephor . . . and treat yourself to the added good-will of increased patron pleasure.

Here are the highlights of its superiority. 1. First true anastigmat, fully corrected for spherical and chromatic aberration. 2. Available in focal lengths down to 2 inches. 3. Gives full detail ***right to the edge.*** 4. The new B&L Condensing System used with the Super Cinephor transmits 50 to 100 per cent ***more light*** to the screen . . . insures high screen brilliance.

Ask your National Theatre Supply man about Super Cinephor and write direct, today, for complete details. You'll like the sound of the price. It will prove its value on the first job.

SEND THE COUPON TODAY

The catalog contains valuable information for projection men

BAUSCH & LOMB OPTICAL COMPANY
679 St. Paul Street Rochester, N. Y.

Send me complete details on the new Super Cinephor.

Name .....

Address .....

City ..... State .....

used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Reflector & Illuminating Company, 1431 W. Austin Avenue, Chicago, Ill.
Westinghouse Lamp Company, 150 Broadway, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Lobby Decorations

Refer to INTERIOR DECORATIONS

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Lobby Display

AN ATTRACTIVE lobby is a boon to business. To conform to the beauty in lobby decoration, colorful and attractive lobby displays have been created. Automatic poster displays in polished bronze are constructed for convenient display of standard stills and photographs, featuring current and coming attractions. Art glass today is advantageously used, making a striking and effective display. Many artistic endeavors have been directed toward the lobby with the result that today few shoddy lobbies greet the patron.

Davis Bulletin Company, Lock Street, Buffalo, N. Y.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
National Studios, Inc., 226-232 W. 56th Street, New York, N. Y.

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Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

The Arkay Sign Company, Inc., 421 Film Exchange Building, Cleveland, O.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.

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Luminous Signs

Refer to SIGNS, DIRECTIONAL

The NEW Deal

to users of

TICKET MACHINES

SPECIAL FEATURES
of
THE NEW SILENT AUTOMATIC TICKET REGISTER

Absolutely NOISELESS in operation.
GREATER SPEED in selling tickets.
SELF-SHARPENING KNIVES of Ageless Steel.
TICKETS cannot JAM, TEAR or CUT SHORT.
NO REPAIRS to worry about.
BUILT IN QUALITY, clean through.
BONDED GUARANTEE of RESPONSIBILITY.
FULL MEASURE with SERVICE & SATISFACTION.

A QUALITY BARGAIN—DISTINCTIVE AND DIFFERENT

A lasting, economical and dependable investment.

Don't buy an OLD STYLE ticket machine—why gamble!
Buy the NEW SILENT MODEL for the SAME PRICE.

There's a size and model, price and terms, to exactly meet your requirements.

Standard Quality Tickets for Every Purpose at Lowest Market Prices

THE STANDARD TICKET REGISTER CORP.
1600 BROADWAY, NEW YORK, N. Y.

FACTORY—CLEVELAND, OHIO

Machines, Pop Corn

Refer to POP CORN MACHINES

▲

Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Joseph S. Arvid Company, Inc., 22 W. 32nd Street, New York City.
General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.
Standard Ticket Corporation, 1600 Broadway, New York City.
U. S. Ticket Company, Fort Smith, Ark.

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Marble, Natural

MARBLE, both in exterior and interior construction, lends a stately appearance to the theatre. It is a substantial and everlasting material, and has been found appropriate for grand stairways, colonnades and such other features of the interior coming within the range of vision of the patron as he enters the theatre.

Appalachian Marble Company, Knoxville, Tenn.
Carthage Marble Company, Carthage, Mo.
Chicago Panelstone Company, 2456 W. George Street, Chicago, Ill.
The Georgia Marble Company, Tate, Ga.
Vermont Marble Company, 120 Liberty Street, New York City.

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Marquees

Refer to CANOPIES, THEATRE

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Mazda Lamps

Refer to LAMPS, MAZDA

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Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.
International Projector Corp., 88-96 Gold St., New York City.

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Motion Picture Cable

Refer to CABLE, MOTION PICTURE

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Motor Generators

Refer to GENERATORS, MOTOR

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Motors, Electric

IT IS NOT a question of "whether the wheels go around" in the theatre of today, but rather, how they go around. Electric motor development has kept pace with the rapid strides made in other fields of the technical side of exhibition. With sound equipment the motor plays an increasingly important part in theatre operation.

Baldor Electric Company, 4351-55 Duncan Street, St. Louis, Mo.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.

The Ideal Electric & Manufacturing Company, Mansfield, O.
Fidelity Electric Company, Lancaster, Pa.
Hobart Brothers Company, 113 W. Water Street, Troy, O.
Master Electric Company, Dayton, O.
Robbins & Meyers Company, Springfield, O.

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Motors, Phonograph

Refer to PHONOGRAPH MOTORS

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Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m to 4,000 r.p.m.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.

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Music Publishers

APPRECIATING the important part played by music in the theatre several companies have recently compiled special music for the guidance and assistance of theatre organists and orchestras. In this music and orchestral arrangement has been so scored that the numbers can be played with maximum effect by any combination of instruments, large and small.

Special books or organ music have also recently been available. These comprise classic, modern, characteristic, marches, opera selections and sacred numbers, making a valuable addition to every organist's library.

D. Appleton & Company, 35 West 32nd Street, New York City.
De Sylva, Brown & Henderson, Inc., 745 Seventh Avenue, New York, N. Y.
Oliver Ditson Company, 179 Tremont Street, Boston, Mass.
Donaldson, Douglas & Gumble, Inc., 1595 Broadway, New York City.
Leo Feist, Inc., 52 Cooper Square, New York City.
Carl Fisher, Inc., 52 Cooper Square, New York City.
Harms, Inc., 1659 Broadway, New York City.
Edward B. Marks Music Company, 225 W. 46th Street, New York City.
Mills Music, Brill Bldg., 49th Street and Broadway, New York City.
Remick Music Corporation, 1659 Broadway, New York City.
Robbins Music Corporation, 799 Seventh Avenue, New York City.
Santly Bros., Inc., 755 Seventh Avenue, New York City.
M. Witmark & Sons, 1659 Broadway, New York, N. Y.

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Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

There are several very practical, up-to-date and attractive designs in music stands including the open, closed, semi-closed and resonant types. A popular open type is one in which ornamental bell-shaped lamp shades are placed one on each side of the music rack just above the level of the top of the music; this type is very practical for musicians on account of the unobstructed view it provides immediately over the top of the music sheet; its simple lines and attractive appearance are unusual and unique.

Of the closed type perhaps a popular kind is made in an elaborate design with lamps concealed above in the music sheet compartment.

Among the newest is the semi-closed type which has a solid rack of the open end design, with a 10-watt lamp concealed above the rack under a triangular shaped shade, or hood; this stand has also a flat table for the convenience of musicians. The new resonant type is of the closed design, having two 10-watt lamps concealed in the enclosure in which the music rack is placed; the resonator is below the music rack; this stand increases the volume and resonance of the orchestra and eliminates all pit light from about 90 per cent of the house. It gives the musicians better light with less wattage. Prices range from $15 to $75.

Manufacturers of music stands are also prepared to supply conductor stands to harmonize with the type of music stand used.

J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, Ohio.

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Needles, Phonograph

NEEDLES are short slender pieces of hardened steel, pointed on one end, which ride in the grooves of a record. Because of the sound irregularities in this groove the needle is set in vibration and it in turn operates a diaphragm.

W. H. Bagshaw Co., Lowell, Mass.
General Phonograph Company, 25 W. 45th Street, New York City.
Wall-Kane Needle Company, Inc., 3922 14th Avenue, Brooklyn, N. Y.

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Novelties, Advertising

Refer to ADVERTISING NOVELTIES

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Oil Burners

Refer to HEATING SYSTEMS, OIL

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Orchestra Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organs

IT IS HARDLY necessary here to call attention to the ever growing importance of organ music in theatres. Next to the film and projection machines, the organ today is a recognized necessity and a proven box office attraction. Virtually every phase of the organ's place and use in theatres has been discussed in numerous articles in BETTER THEATRES.

Space here will not permit, nor is it desirable, that a lengthy discussion of organ and organ music be given. It is in order to call attention, however, to several facts in connection with organs that are of more or less recent development. One of these is the location of the organ grilles. While these have been conspicuous in the past, usually on either side of the stage opening a number of theatres are now placing the organ grille in the ceiling, directly in front of the center of the proscenium. At the Roxy theatre in New York the organ chambers are located beneath the stage.

Mounting the organ console on an elevator so that the organist may be brought into full view of the audience during a solo is another comparatively recent feature that is winning great vogue. Double consoles are now used in a number of theatres.

In the purchase of an organ the theatre owner should make sure that the instrument is built for theatre work.

In the main, aside from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Chromolux, Inc., care Arthur P. Marr, 15 Park Row, New York City.
Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Organ Company, Binghamton, N. Y.
Page Organ Company, 519 N. Jackson Street, Lima, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

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Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are

Super-Lite Lens

The Perfect Screen Lens

Adaptable to Any Projector



The construction of this lens, deviates radically from all previous types heretofore known and is guaranteed to increase the illumination and greatly reduce your electricity expense on projection. The very long over-all length permits the rear lens to come as close as possible to the gate and therefore gather all the light rays.

USED BY LEADING THEATRES EVERYWHERE

Projection Optics Co., Inc.

330 Lyell Ave.
ROCHESTER, N. Y., U. S. A.

multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Kinetic Engineering Company, Landsdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

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Organ Chimes

THE THEATRE ORGAN, in the range of musical instruments which it reproduces, is orchestral in performance. Perhaps no musical instrument is as responsive to the human touch. Chimes, marimbas, harps, vibra-harps, celestes, xylophones, bells, glockenspiels—the range of instruments is limited only by the price of the instrument installed. And each instrument must be as finely constructed as the instruments used by the orchestra.

J. C. Deagon, Inc., 1770 Berteau Avenue, Chicago, Ill.
The Kohler-Liebich Company, Inc., 3549-53 Lincoln Avenue, Chicago, Ill.

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Organ Heaters

REACTION upon organ music and the instrument itself of cold weather and dampness has led to the development of organ chamber heaters which keep the temperature in the chamber at a uniform degree, preventing loss of pitch, and deterioration of the organ. Electric heaters with thermostat control are used for this purpose. Organ chambers are usually tuned at a temperature of from 65 to 75 degrees. If the temperature is allowed to drop 10 degrees below the tuning temperature the metal pipes become flat by a quarter or half tone. A 10 degree rise above the tuning temperature will cause the same pipes to become sharp and further rise puts many of them out of pitch. The effect of dampness is to cause a swelling and consequent deterioration of wooden chests, pipes and other parts in the chambers.

Since organ chambers are not standard in size the amount of heating equipment must be determined for each chamber. The larger the chamber or the greater the area exposed outside walls, the larger must be the wattage of the heater installed. Heaters should be mounted near the bottom of exposed or outside wall so that rising warm air from heater will counteract the descending columns of chilled air. Thermostats should be located at the point the best circulation takes place and out of reach of direct heat from heaters.

Organ loft heaters may be so constructed as to deflect the heat back to the floor of the organ chamber, allowing the hot air to mushroom out before rising through the organ mechanism. This is accomplished by a hooded top.

In large theatres operating afternoon and evening, heaters are usually left in operation 24 hours. In smaller houses they may be disconnected when the show is over and started again by simply throwing a switch when needed.

Automatic Electric Heater Company, 1706 Race Street, Philadelpjhia Pa.
Kausalite Manufacturing Company, 8129 Rhodes Avenue, Chicago, Ill.
Minneapolis Honeywell Regulator Co., Minneapolis, Minn.
The Prometheus Electric Corporation, 358 W. 13th Street, New York City.

Organ Lifts

Refer to LIFTS AND ELEVATORS for ORCHESTRA, ORGAN AND STAGE

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Organ Slides

Refer to SLIDES

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Ornamental Fountains

ORNAMENTAL fountains are invariably places of interest in the theatre. In addition to their decorative value they create a desirable atmosphere of coolness in the summer time through the sound of the trickling water as it falls into the base of the fountain.

Ornamental fountains may be obtained in many sizes and in many forms. The water pressure is supplied by a small pump operated from light socket current, the same water being used over again in most instances.

Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Batchelder-Wilson Company, 2633 Artesian, Los Angeles, Cal.
The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, O.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Ornamental Bronze and Iron Work

Refer to BRONZE AND IRON WORK

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Paint, Plastic

Refer to PLASTIC PAINT

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Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

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Panel Boards

WITH lights playing such a prominent part in the operation of a theatre, the theatre owner must look to his lighting equipment for consistent service. The panel board with its multi-circuits and its easy accessibility gives to the theatre a lighting system which is endurable, elastic and efficient.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Bull Dog Electric Products Company, 7610 Joseph Campeau Street, Detroit, Mich.
The Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
The Trumbull Electric Manufacturing Company, Plainville, Conn.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Paper Drinking Cups

Refer to DRINKING CUPS, PAPER

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Paper Towels

Refer to TOWELS, PAPER

Paste, Poster and Labelling

LENDING to efficiency in a theatre organization is a prepared wheat powder, which, when mixed with cold water, mixing easily and offering an adhesive paste for all types of poster billing.

Hewes-Gotham Company, 520 W. 47th Street, New York, N. Y.
Arthur S. Hoyt Company, 90 Broadway, New York City.

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Peanut Roasters and Popcorn Machines

Refer to POP CORN MACHINES

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Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

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Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium. These odors may be effectively eliminated by the use of highly aromatic perfumes, method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Prices vary from 50 cents for the vase-disseminators, to $2.50 for the ventilating system disseminators. A variety of odors are obtainable at from several dollars to $7.50 per pound.

The Huntington Laboratories, Inc., Huntington, Ind.
West Coast Perfume Corporation, 7425 Sunset Boulevard, Hollywood, Calif.

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Phonograph Motors

PHONOGRAPH MOTORS are small motors that drive the turntable of a phonograph or non-synchronous device. These replace the spring motor that requires winding. Some motors are universal and work in 110 volts, 60 cycles, or most any lighting circuit. Others work on A. C. current only and are designed for frequency ranges which the purchaser must specify.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
J. A. Fischer Company, Inc., 393 Seventh Avenue, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Imperial Electric Company, Akron, O.

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Phonograph Turntables

PHONOGRAPH turntables are metal rotating discs on which the records are placed for reproduction. These discs are rotated by phonograph motors,

either spring or electric, and have a device to regulate the running speed. The tops of these discs are covered with a velvety fabric to eliminate danger of scratching the record. Alongside the turntable is a supporting arm that carries the needle.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Ferrand Manufacturing Company, Inc., Metropolitan Building, Long Island City, N. Y.

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Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is well known to exhibitors who are showing talking pictures. These important cells have now been brought up to a high state of perfection, having high sensitivity and long life. Photoelectric cells are available in various sizes and the usual price range is from $15 up.

Arcturus Radio Company, 255 Sherman Avennue, Newark, N. J.
Cable Radio Tube Corporation, 84-90 North Ninth Street, Brooklyn, N.Y.
Continental Electric Company, St. Charles, Ill.
Duovac Radio Tube Corporation, 360 Furman Street, Brooklyn, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
International Projector Corp., 88-96 Gold St., New York City.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J
Sylvania Products Company, Emporium, Pa.
The Sonolux Co., E. Newark, N. J.
19th Street, New York City.
Western Electric Company, 250 West 57th Street, New York, N. Y.

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Photoframes

THESE ARE CARRIED as standard stock in sizes 11 x 14 and 22 x 28 to accommodate photographs furnished with film features. Prices range from 75c to $1.50. Carried by all supply dealers.

National Theatre Supply Company, 92-96 Gold Street, New York City.

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Pianos

PIANOS VARY IN SIZE and type, depending upon the use to which each is to be put. Both upright and baby grand, reproducing and non-producing pianos, are widely used in theatres as entertainment and to accompany the picture. The use of pianos on the mezzanine of the theatre is becoming more and more general. The larger theatres will have as many as six and eight pianos as a part of the permanent equipment.

The Baldwin Piano Company, 142 W. Fourth Street, Cincinnati, O.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Link Company, Inc., Binghamton, N. Y.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

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Piano Trucks

THE THEATRE TODAY must operate on an efficient basis. Its costly equipment must be guarded against inadvertent damage. Equipment, also, must be moved from one section of the theatre to another. To accomplish these tasks, a theatre should be amply equipped with time-saving, safety-saving and utility-saving devices. The piano truck is a guard against damage to the piano or organ which must be moved about the theatre stage or other parts.

The J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.

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Picture Sets

PICTURE SETS IN non-presentation houses are usually changed seasonably or prepared for holiday programs and special events. Theatres offering presentation acts make it a point to change weekly the effects surrounding the picture screen.

Draperies and other equipment necessary to the production of an artistic stage setting are readily obtainable.

Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Street, St. Louis, Mo.

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Pipe Organs

Refer to ORGANS

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Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when thus properly applied and treated it can be washed from time to time with soap and water.

In the decoration of theatres today, the use of plastic paint opens up a new field of expression to the architect and decorator. It is not only applicable in many striking and unusual texture effects to walls and ceilings, and in remarkably beautiful blended color combinations—but it is also adaptable to many unique, original and conventional treatments. It can be used in panels and frescoes, in sgraffito and relief work. Sprayed with bronze or aluminum powder over a richly colored background, it produces gorgeous gold and silver effects.

Architectural Decorating Company, 1600 S. Jefferson Street, Chicago, Ill.
Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 37-39 Antwerp Street, Brighton Station, Boston, Mass.
Hockaday, Inc., 20 W. Wacker Drive, Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Plumbing Fixtures

EVERY PART of the theatre should be in keeping with the general architectural beauty of the theatre. Also, those parts of construction which are under cover of plaster and other exterior coverings must meet the requirements of building codes. The value of hidden fittings of high quality cannot be too strongly stressed as a factor in efficient and economical theatre operations. Included in these specifications are plumbing fixtures, both exposed and concealed.

Plumbing fixtures play an important part, both in the decorating scheme of a theatre and the cost of insurance. They should, therefore, be investigated by the theatre owner, remembering that they may be had in both white and in colors, and with various distinguishing sanitary features.

The Crane Company, 836 S. Michigan Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Standard Sanitary Manufacturing Company, Bessemer Building, Pittsburgh, Pa.

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Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five or its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small



"Ear-test" these
LUMOTRON photo-electric cells
in your own theatre . . .

Individually tested and scientifically matched —LUMOTRONS insure identical performance— reproduce the entire frequency scale with life-like fidelity.

•

Used exclusively in the leading theatres— LUMOTRONS are sold by leading supply houses. Ask for demonstration of their unsurpassed performance.

•

GENERAL SCIENTIFIC CORPORATION
4829 South Kedzie Avenue . . . Chicago

models to elaborate machines which also include peanut warming facilities.

C. Cretors & Company, 612 W. 22nd Street, Chicago, Ill.
Dunbar Company, 2652 W. Lake Street, Chicago, Ill.
Holcomb & Hoke Manufacturing Company, Indianapolis, Ind.
Kingery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Star Manufacturing Company, 4477 Finney Avenue, St. Louis, Mo.
Talbot Manufacturing Company, 121 Chestnut Street, St. Louis, Mo.

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Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-Portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may be moved from room to room or from one building to another. Specially designed carrying cases are also provided at slight additonal cost for convenience in transporting for longer distances. For permanent installations, the model with the heavy pedestal no doubt has its advantages. Sound apparatus specially constructed for portable machines is available.

The Ampro Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Andre Debrie, Inc., 115 W. 45th Street, New Yor City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
Victor Animatograph Corporation, Davenport, Ia.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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Poster Frames

Refer to FRAMES, POSTER

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Poster Paste

Refer to PASTE, POSTER AND LABELING

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Pottery, Decorative

THE THEATRE, properly proportioned architecturally, requires almost meticulous care in decoration. Because of the volume of floor space and wall space, decorative pieces are imperative. Produced for this purpose is a pottery ware which fulfills all artistic requirements, whether the decorative scheme be period or modern.

Cambridge-Wheatley Tile Company, 1601 Woodburn Avenue, Covington, Ky.
The Rookwood Pottery Company, Mt. Adams, Cincinnati, O.

Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kliegl Brothers, 321 W. 50th Street, New York.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Poster Projectors

THESE MACHINES are projectors operated similarly to steropticons, except that instead of employing transparent slides, matter printed on opaque surfaces can be projected upon a screen. They are used in the making of posters for lobby displays and similar purposes. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter, upon the surface on which he is to make his own drawing, controlling the image size by moving the projector nearer to or farther from the objective. The system of mirrors and lenses in the projector gives an image of the same direction and proportions as those of the original. The artist then merely traces along the projected lines, filling in the colors as indicated.

Poster projectors usually allow the use of original subjects as large as six or seven inches long by five or six inches high. Subjects larger than that can be projected and copied in sections.

Bausch and Lomb Optical Co., Rochester, N. Y.
F. D. Kees Manufacturing Company, Beatrice, Neb.
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Power Plants

Refer to LIGHTING AND POWER PLANTS

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Programs

UNUSUAL PROGRESS has been made in the publication of theatre programs in the past few years. Today the program is one of the outstanding advertising mediums of the motion picture house. It goes into the home, where it is perused by the family.

In obtaining programs the exhibitors need only specify the names of the attractions and the dates. Within eight hours programs containing effective copy, suitably illustrated, are completed. This is possible through the efficiency of highly organized and ably manned printing plants devoted exclusively to this work. Copy provided in theatre programs carries a well balanced selling "punch" creating a desire to see the attractions. The programs are amply illustrated and complete facts concerning stars, players, author and other matters of interest are included.

In the dissemination of theatre programs many theatres have regular lists of patrons to whom programs are mailed each week while others distribute the programs to patrons as they leave the theatre.

Prominent concerns specializing in this work are:

Exhibitors Printing Service, 711 S. Dearborn Street, Chicago, Ill.
Filmack Trailer Company, 730 S. Wabash Avenue, Chicago, Ill.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
Savoy Reeland Printing Corporation, 630 Ninth Avenue, New York City.
Showman's Press, 423 Plymouth Court, Chicago, Ill.
Star Program Company, 1799 Jerome Avenue, New York City.

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Program Covers

CONSTRUCTION OF bigger and better theatres has developed a demand for a higher class of advertising. Offset color program covers are representative of the efforts of theatre owners toward increasing artistry and dignity in their advertising. These colored program covers are highly artistic and colorful. The fact that they are extensively used has enabled production of program covers of this type at a very reasonable cost, considering their beauty and effectiveness. In fact, the use of program covers has enabled exhibitors to attain a highly desirable individuality in this phase of their advertising. These program covers combine all the elements of a program announcement with the necessary distinctive features of a high class house organ. Prices range from $3 per thousand to $7 per thousand, depending on size of cover.

The Hennegan Company, 311 Genesee Street, Cincinnati, O.

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Projection Booths and Equipment

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection booth, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated. Though standardized in the general meaning of the word, the booth, in its placement, construction and equipment, should have individual treatment for each theatre. The skilled projection engineer should be consulted on this vital phase of motion picture presentation.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection. It is wise in a majority of instances to consult a skilled projectionist before purchasing this equipment, for his knowledge of completeness and product is broad. The projection booth today is an efficiency room with an expert in charge, and the equipment purchaser should be selected with that in mind.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared. The co-operation of projection machine manufacturers or their distributors can profitably be called into use in the planning of a projection room and in considering its equipment. A number of instances are known where the design of the projection

room, relegated to last-minute consideration by the architect or owner, has necessitated expensive remodeling when it has been found that beams and other constructional features made proper projection impossible.

The desirable projection room may vary in size but to acommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means toilet facilities should be provided and a shower bath is highly desirable.

For construction, a floor of 6 inch cement slab is recommended with 4 inch tile wall. Doors, windows and casings should be of steel. There should be two entrances to the booth. A room adjacent to the booth, at least 8 by 8 and well ventilated should be provided for the generator.

It is important that in the event of fire the flame or smoke be kept out of the auditorium and for this reason the aperture on the front wall of the booth should be lined with steel and fitted with steel covers which will automatically drop when a fusible link melts that is over each projector, releasing the aperture covers.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Coxsackie Holding Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 564 W. Randolph Street, Chicago, Ill.
The Film Scale Company, 203 East 26th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
O. K. Harry Steel Company, 2333 Papin Street, St. Louis, Mo.
E. E. Southern Iron Company, Kienlard and Hamburg, St. Louis, Mo.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Projection Machines

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

Noticeable in the latest developments are the efforts of the manufacturers to keep abreast of the exacting requirements for projection in conjunction with sound reproduction. A type of shutter designed to eliminate the heat from the film and to provide air currents tending to draw dust and dirt from the film, are among the latest developments.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film. The latter method, due to greater thickness and density of film requires the use of much more amperage at the arc and this factor has been met with lamps and lamphouses of greater illuminative output capacity. Also the use of the perforated sound screen has to a very great extent added to the necessity of greater illumination. Moving picture projectors are now constructed more acurately and sturdily than ever before due to the more exacting requirements of talking picture projection and greater area of picture surfaces.

While thousands of dollars are frequently spent in many other departments of the theatre an apparent indifference to the importance of the best possible projection has been shown by too many theatre owners in the past. Fortunately, this attitude is undergoing a very marked change and projection is beginning to receive due attention.

The motion picture theatre, despite the many trimmings connected with its construction today, offers to the public as its chief attraction the film story on the screen Even sound has not made clarity of image less important. That the projected image should be as bright and steady as it is possible to produce by modern machinery and engineering skill goes without saying.

One of the handicaps to the securing of proper projection in the past has been in the delay given this phase of the theatre at the time plans for the house are made. In a measure responsibility for this may be placed with the architect who, in his desire to create a palace of beauty and grandeur has apparently failed to consider that such facilities are without purpose unless the thing which the public pays its money to see—the picture on the screen—is of a quality to produce the highest type of entertainment.

It is not the desire nor the intention here to go into any technical details concerning projection machines. It is rather aimed in these columns to impress upon the exhibitor who is not already alive to the fact that projection in his theatre should have his keenest attention. The picture is the main attraction practically always and any skimping in its quality ultimately will be reflected in decreased receipts.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
The Coxsackie Holding Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 4431 W. Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
The Pathe Company, Bound Brook, N. J.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.

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Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Fogelburg Engineering Company, 129 So. Clinton Street, Chicago, Ill.

Let FOREST RECTIFY

Your *SOUND* Troubles

PROJECTION RECTIFIERS

Built in Several Sizes to Supply from 15 to 90 Amperes



FOREST RECTIFIERS

EXCITER RECTIFIERS

can be supplied to completely replace batteries for any sound equipment.

We'll put you on the right road *to better operation at less expense with a* FOREST RECTIFIER

Write for Bulletins

Forest Electric Corpn.

272 New Street
Newark, New Jersey

Fuerstenberg & Company, 327-29 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Lavezzie Machine Works, 160 N. Wells Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
The Precision Devices Company, Florida Theatre Bldg., Jacksonville, Fla.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.

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Projectors, Advertising

EXPLOITATION IN THE theatre lobby by means of an advertising projector using trailers from curent or forthcoming attractions is a means of theatre publicity that is growing in popularity. Projectors for this purpose are available together with a trailer service. By means of recessing the screen daylight projection has been made possible. Continuous and automatic action is a feature of many of the advertising projectors now available.

Excelsior Illustrating Company, 226 W. 56th Street, New York City.
Geier & Bluhm, Inc., Troy, N. Y.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

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Projectors, Portable

Refer to PORTABLE PROJECTORS

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Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the words, and as electrical energy corresponding to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

Amplion Products Corporation, 38 West 21st Street, New York City.
Associated Engineering Laboratories, Buffalo, N. Y.
H. J. Baier & Son Public Address Systems, Inc., 2134 Lee Road, Cleveland, O.
Gates Radio & Supply Company, Quincy, Ill.
Operadio Mfg. Company, St. Charles, Ill.
The Orchestratone Company, 42 W. 18th Street, New York, N. Y.
RCA Victor Company, Photophone Division, Camden, N. J.
Samson Electric Company, Canton, Mass.
Silver-Marshall, Inc., 6401 West 65th Street, Chicago, Ill.
The Sono Lux Company, Inc., East Newark, N. J.
Western Electric Company, 250 W. 57th Street, New York City.

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Pulleys, Variable Speed

THIS EQUIPMENT is used in theatres for such purposes as driving ventilation fans. Because the proper audition of sound pictures requires the reduction of extraneous noises to a minimum, such drives are designed to operate quietly. Another desirable characteristic is an ability to operate without creation of heat. They are constructed for variable speeds so that the actual speed of the drive itself can be varied while the motive power remains constant.

Horton Manufacturing Company, 3016 University Avenue, S. E., Minneapolis, Minn.

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Radium Paint

RADIUM PAINT is a substance which gives a spectacular effect to the stage when the house is darkened. Its application has been simplified, and it is used with frequency in the stageshows of the country's motion picture theatres. It may be obtained in different shades, and offers a colorful background for the show.

Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
Louis E. Samms Studios, 177 N. State Street, Chicago, Ill.

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Railings, Bronze and Iron

Refer to BRONZE AND IRON WORK, ORNAMENTAL

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Rails, Rope

Refer to AISLE ROPE

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Rain Insurance

Refer to INSURANCE

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Records for Sound Equipment

TO THE EXHIBITOR who has installed a music and sound reproducing device, or is contemplating the installation of such an instrument, a comprehensive library of records is of first consideration. Such a library should contain a wealth of material so that any picture, whether comedy or dramatic, may be cued.

American Record Corporation, 1776 Broadway, New York City.
Brunswick Radio Corporation, 1307 S. Wabash Avenue, Chicago, Ill.
Columbia Phonograph Company, 1819 Broadway, New York City.
Hollywood Productions, 6331 Hollywood Boulevard, Hollywood, Cal.
Pathe Phonograph & Radio Corporation, 20 Grand Avenue, Brooklyn, N. Y.
RCA-Victor Company, Camden, N. J.

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Record Cabinets

RECORD CABINETS house records when not in use and also are employed for arranging the records conveniently for playing. Some cabinets hold the records in cueing sequence so that no time is lost in finding the record specified on the cue sheet.

Chicago Cinema Equipment Company, 1736 N. Springfield Avenue, Chicago, Ill.

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Recording

MOTION PICTURE sound recording is divided into two general types —recording on discs, and recording on film.

In modern electrical recording the sound is picked up by a sensational electrical microphone. The microphone sets up a weak current which pulsates with the vibrations of the sound being recorded. This current is amplified, filtered and again amplified to the strength necessary to operate the mechanism necessary to make the impressions on the wax records. By this system any number of different sounds can be picked up and the volume of each regulated to the desired volume.

In sound-on-film recording, the sound waves translated into electrical energy by the microphone, are further translated into light waves, which affect the emulsion of the film in the usual photographic manner, creating light and dark areas along one side of the film. These areas (depending in their form upon whether the light-valve or oscillograph method of light translation has been used) represent the original sound waves in their light correlatives.

Columbia Phonograph Company, 1819 Broadway, New York City.
Federated Purchaser, Inc., Department P., 25 Park Place, New York City.
Marsh Laboratories, Inc., 64 E. Jackson Boulevard, Chicago, Ill.
National Motion-Ad Company, 2448-59 Prairie Avenue, Chicago, Ill.
The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.
RCA-Victor Company, Camden, N. J.
Vitaglo Studios, 4925 Sheridan Road, Chicago, Ill.

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Rectifiers

AN ELECTRICAL rectifier is a device for adapting 110 volt or 220 volt alternating current to direct current for use with motion picture projection low intensity reflecting arc and hand fed arc lamps. It produces up to 30 amperes of steady D. C. supply. Rectifiers have a price range from $125 up.

American Transformer Company, 178 Emmet Street, Newark, N. J.
The B-L Electric Mfg. Company, 19th and Washington Avenue, St. Louis, Mo.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
P. E. Chapman Electrical Works, 1820 Chouteau Avenue, St. Louis, Mo.
Forest Electric Corporation, New and Wilsey Streets, Newark, N. J.
Fidelity Electric Company, Lancaster, Pa.
Garver Electric Company, Union City, Ind.
General Electric Company, Schenectady, N. Y.
International Projector Corp., 88-96 Gold St., New York City.



FOUND!

A way to save 20-30% while changing alternating to direct current. Use the

GARVER KURRENT CHANGER

. . .

which unfailingly delivers 15 to 30 amperes of constant pure white light, quietly and with no interference with sound. You are assured uninterrupted, brilliant performances with no change-over troubles. A sturdy, simple unit recommended by leading lamp manufacturers. . . $150 complete. Write today for details.

REPRESENTATIVES IN ALL PRINCIPAL CITIES

GARVER Electric COMPANY

UNION CITY IND.

Interstate Electric Company, 4339 Duncan Avenue, St. Louis, Mo.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Sarvas Electric Company, Inc., 22-14 40th Avenue, Long Island City, N. Y.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 1646 Lawrence Street, Denver, Colo.
Lincoln Electric & Manufacturing Company, Boonville, Ind.
Neumade Products Corporation, 249 W. 47th Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-seventn Avenue, Long Island City.
W. & W. Specialty Company, 159 West 21st Street, New York City.

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Reel End Alarms and Film Indicators

A MECHANICAL DEVICE placed on the upper magazine of a picture machine to warn the operator that the end of the reel of film is near, takes the name of Reel End Alarm. They are so constructed that they can be set to ring a warning at any distance from the end.

At all times, the amount of film on the upper reel is shown.

E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

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Reflectors

REFLECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Reflector Arc Lamps

Refer to LAMPS, REFLECTOR ARC

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Reproducing Devices for Sound and Music

Refer to SOUND EQUIPMENT, COMPLETE

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Rewinders

Refer to FILM REWINDERS

Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffman-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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Rigging, Stage

Refer to HARDWARE, STAGE

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Safes, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the



BUILD BURGLAR PROTECTION *into* YOUR TICKET OFFICE

THE installation of a YORK Round Door Chest is so easy and economical that you cannot afford to be without this protection for your cash receipts. Anchored in a block of solid concrete, this sturdy little safe defies all menace of fire and theft. It cannot be removed from the building or attacked at any point except the heavy door. And that will stop any burglar.

When desired, the YORK Chest is also provided with the "Hold-up Partition" as illustrated. Provided with a slot for the insertion of money, this inner door may be kept closed and offers a disconcerting obstruction to bandits who attempt raids during business hours. The saving in burglary insurance alone will pay for a YORK Chest in a reasonable length of time.

Let us show you why so many companies, both large and small, have adopted them. Write for illustrated folder.

YORK SAFES

YORK SAFE & LOCK COMPANY
YORK, PENNSYLVANIA

MANUFACTURERS OF THE WORLD'S GREATEST VAULTS

ANY PROJECTIONIST CAN INSTALL & SERVICE

PLATTER

PHOTOTONE TALKAFILM

Cut first cost and operating cost while getting better sound reproduction. No expensive engineering is needed to install Platter Equipment. No costly service organization is required. Platter Equipment has been so simplified and improved that any projectionist can install it and give service on the rare occasions it needs attention.

Twenty-three improvements in the optical system, electrical connections, photo cell shielding, film guides, amplifier and speaker make Phototone Talkafilm a money maker as well as money saver. It costs less—it earns more. Send for a circular and information of our DeLuxe wide range equipment.

PLATTER

SOUND PRODUCTS CORP.

PIONEERS IN SOUND

NORTH VERNON, INDIANA

RADIO-MAT PATENTED

TALK FROM YOUR SCREEN

With Your Quickly

TYPEWRITTEN MESSAGES

WHITE, AMBER or GREEN

Accept No Substitute

For sale by all leading dealers

— or —

1674 Broadway, New York

RADIO-MAT SLIDE CO. PIONEERS NEW YORK

IS THE STATIONERY OF THE SCREEN

LINCROPHONE

New Low Prices SOUND-ON-FILM

That Reproduces the New Wide Range Recording

SUPERBLY DIFFERENT

Sound Heads, Amplifiers, Horns

LINCROPHONE CO., INC., 127 Pleasant St., Utica, N. Y.

Install one Now!

DA-LITE

SUPER SCREENS

DA-LITE SCREEN CO. INC.

2721 N. CRAWFORD AVE. CHICAGO

idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Gunite Foundries Corporation, Rockford, Illinois.
Kewanee Safe Company, York, Pa.
York Safe & Lock Company, York, Pa.

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Sanitary Specialties

THE THEATRE in its modern clothes, and to meet local health board regulations, must adopt a strict policy of sanitation. Such a policy encourages patronage and, what is just as important, it will eliminate complications with local authorities.

Arthur Beck Chemical Manufacturing Company, 4743 Bernard Street, Chicago, Ill.
Creco Company, Inc., 36-06 43rd Avenue, Long Island City, N. Y.
Huntington Laboratories, Inc., Huntington, Ind.
Lavo Company of America, 48 Seventh Street, Milwaukee, Wis.
U. S. Sanitary Specialties Company, 435 S. Western Avenue, Chicago, Ill.

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Scales, Public Weighing

Refer to VENDING MACHINES AND SCALES

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

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Scenic Artists Service

OFTENTIMES AN exhibtor is in need of someone to paint a front drop or curtain, or do some special building and painting of sets for a stage prologue. There are several reliable firms that make a specialty of this kind of work. They will design and decorate the set to suit the exhibitor's needs and often will recommend lighting combinations that will do a lot to increase the beauty of the set.

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Volland Scenic Studios, 3737 Cass Street, St. Louis, Mo.

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Schools

THEATRE MANAGEMENT and theatre organ playing are no longer hit-or-miss propositions. Both have become highly specialized. The theatre manager must be trained in administration duties, advertising and technics, and the organist must be able to dramatize the music to accompany the screen attractions. So valuable do chain organizations consider the trained man or woman that they are demanding those persons who have become skilled through graduate work in schools.

The Del Castillo Theatre Organ School, 209 Massachusetts Avenue, Boston, Mass.
New York Institute of Photography, 10 W. 33rd Street, New York City.
RCA Institutes, Inc., 75 Varick Street, New York City.
Theatre Managers Institute, 325 Washington Street, Elmira, N. Y.
The Vermond Knauss School of Theatre Organ Playing, 210 N. Seventh Street, Allentown, Pa.
White Institute of Organ, 1680 Broadway, New York City.

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Screens

THERE ARE THREE types of screens for motion picture projection, metallic surfaced, white surfaced and beaded surfaced. Sound screens are perforated to permit the issuance of the sound waves from the horns behind.

The metallic surfaced screens are built in various finishes, from a smooth surface to a heavy pebbled surface. The smooth surfaced screen has perpendicular reflective characteristics, while the heavy pebbled surfaces somewhat diffuse the light. In wide houses, the best image is obtained on the latter type. Metallic surfaces, as a rule, are built to fit the requirements of each house.

Flat white or diffusing type screens in most cases are used with high intensity projection. Screen surfaces are made to meet the requirements of mazda, reflecting arc, regular arc and high intensity projection. Prices of screen range from 50 cents to $2 per square foot.

Screens for sound pictures are used with most sound apparatus. They differ from silent screens in that they are porous. When the horns are located behind the screen, a tightly woven canvas would retard or muffle the sound. These screens are perforated or otherwise made porous. Some are coated with a silver finish and are constructed to lace into a frame.

Beaded Screen Corporation, Roosevelt, L. I., N. Y.
Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
DuPont Film Mfg. Corp., 35 W. 45th Street, New York City.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Morgan Street, St. Louis, Mo.
Raven Screen Company, 147-51 E. 24th Street, New York City.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York City.
Walker Screen Company, 238 Sixth Street, Brooklyn, N. Y.
Whiting & Davis, Plantville, Mass.

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Screen Brushes

IN ORDER THAT the screen may be kept clean, and therefore give the best possible result in projection, a screen brush has been contrived for keeping the silver sheet clean and responsive to the image flashed from the projection room.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.

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Screen Frames

AFTER ALL, THE picture's the thing, and without stability and solidity of the screen frame the picture is being shown at a disadvantage to both theatre owner and projectionists, to say nothing of the patron. Billowing of the screen is a blow to good projection. Now, too, there is the added element of the steel frame as another form of equipment development.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Schoonmaker Equipment Company, 276 Ninth Avenue, New York, N. Y.

Screen Masks

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Armstrong Studios. Inc., 1717 Cordova Street, Los Angeles, Cal.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Vallen Electric Company, Inc., 225 Bluff Street, Akron, Ohio.

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Screen Paint

Refer to PAINT, SCREEN

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Screen Resurfacing

TO INSURE proper screen illumination without increasing power consumption or incurring the risk of glare, the screen surface should be kept as reflective as possible. In spite of regular cleaning routine, however, screens gradually get soiled, and in instances in which it is not felt that a new screen is warranted, one has recourse to resurfacing.

When the screen surface was solid, resurfacing presented only the problems represented by the necessity for uniform whiteness and proper reflection and diffusion. The sound screen, however, is perforated (except in rare instances in which the horns may be located elsewhere than behind the screen), and in resurfacing means must be employed to keep the perforations free of the new material. A vacuum cleaner has been used successfully for this purpose.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available. One of these materials is sprayed on, after the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

The Motion Picture Screen Resurfacing Company, 4169 Pearl Road, Cleveland, Ohio.
Raytex Screen Process Company, 14117 Merchandise Mart, Chicago, Ill.

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Seat Covers

Refer to CHAIR COVERS

Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

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Seats, Theatre

Refer to CHAIRS, THEATRE

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Shutters, Metal Fireproof

THE PORT SHUTTER is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

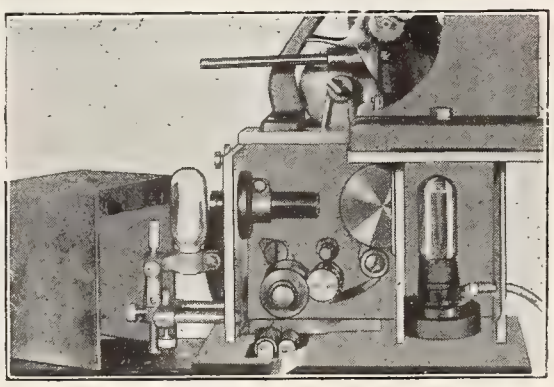
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
The Moeschl-Edwards Corrugating Company, Inc., 411 E. Fifth Street, Cincinnati, O.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

Signs, Directional

TAKE THE CASE of a patron who comes from the auditorium and asks for directions. If the theatre owner has had this experience he realizes the embarrassment and other inconvenience. The patron is paying his way into the theatre and he deserves every consideration. The modern theatre today is equipping itself with the directional sign. Every business building is doing likewise.

Signs may be considered in two general groups—those that are illuminated and those which are etched on metal or wood without illumination. The illuminated signs, which are highly artistic in finish and construction, are made to read either from one side or both. The lettering in the signs is chipped into the glass and silvered, making it easy to read in daylight. The letters glow in a soft greenish color. Illumination is accomplished with 25-watt showcase lamps. Signs are fitted with lamps, cord and plug ready for attaching to light socket.

MELLAPHONE'S NEW PAYMENT PLAN



NEW STANDARD
MELLAPHONE SOUND HEAD

A sound head of unsurpassed reproducing qualities. Quickly and easily installed, simple to operate. Complete gear drive, uses no chains.

Under Mellaphone's easy payment plan, it is possible for every theatre to have the finest quality Sound Equipment and pay for the installation out of the increased profits. Mellaphone's weekly payment plan is so worked out, that it is not a hardship to have this first class Equipment, so that you can compete with any theatre in your district. Also, you are buying your Equipment outright. Write us at once for full information about this new payment plan.

MELLAPHONE CORPORATION ROCHESTER, NEW YORK.

WALKER SOUNDSCREEN
REGISTERED U.S. PAT. OFFICE

Belsort Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Flexlume Corporation, Buffalo, N. Y.
Guercio & Barthel, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
The Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rawson & Evans, 710 W. Washington Street, Chicago, Ill.
Tablet & Ticket Company, 1015 W. Adams Street, Chicago, Ill.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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Signs—Electric

MOTION PICTURE theatres are dealers in the use of electrical advertising, the usual electric signs at some of the metropolitan houses being the most elaborate of their kind. Since the sign must necessarily be made with consideration for the size of the theatre facade and facilities for anchoring it, the matter is usually given individual consideration, and sketches prepared for the specific building to which the sign is to be fastened.

American Signs Corporation, Kalamazoo, Mich.
The Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Commonwealth Electric Sign Company, 4543 W. Lake Street, Chicago, Ill.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Flexlume Corporation, 1100 Military Road, Buffalo, N. Y.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Kolux Corporation, Kokomo, Ind.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Milne Electric Company, 614 Cherry Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Ralston & Company, 211 Jefferson Street, Wausau, Wis.
Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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Signs, Exit

Refer to EXIT LIGHT SIGNS.

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Signs, Marquee and Attraction Board

ELECTRIC ILLUMINATION is a bonanza to the program. Presenting the program in the marquee or in the attraction board is a box office asset. The electric presentation of a theatre and a program is an invaluable adjunct to the theatre attendance. Large and small theatres,

American Signs Corporation, Kalamazoo, Mich.
Artcraft Sign Company, Box 86, Lima, O.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Commonwealth Electric Signs Company, 4543 W. Lake Street, Chicago, Ill.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Flexlume Corporation, Buffalo, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Kolux Corporation, Kokomo, Ind.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite, Inc., 209-11 N. Howell Street, Davenport, Ia.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Milne Electric Sign Company, 614 Cherry Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Texlite, Incorporated, 500 Fifth Avenue, New York City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Willey Sign Company, 1559 Church Street, Detroit, Mich.

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Slides

SLIDES ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years.

A patented slide, having a paper frame and a composition transparency flexible enough to be placed in a typewriter, permits the management to prepare its own slides, at a moment's notice if need be, and is thus particularly useful for special announcements.

Kae Studios, 112 W. 44th Street, New York City.
Kansas City Slide Mfg. Co., 1717 Wyandotte, Kansas City, Mo.
Loucks & Norling, Inc., 246 W. 55th Street, New York City.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, Ohio.
National Slide Company, 7 W. 44th Street, New York City.
National Studios, 226 W. 56th Street, New York City.

S. O. S. WILL NOT BE UNDERSOLD

Convert your Disc Equipment to all A-C Operated Sound-on-Film for $179.70

For: SIMPLEX — POWERS — KAPLAN and SUPERIOR PROJECTORS

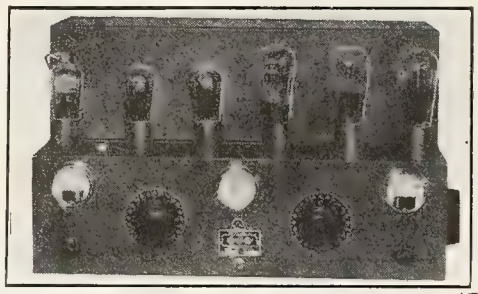
Tachometer Free with each outfit.



Includes:

G.E. Exciter Lamps, RCA Photo Cells, Bausch & Lomb Lens Systems, Complete Drive Assemblies. All A.C. Pre-Amplifier, including front panel, meters, volume control, exciter and photocell voltage controls, A.C. switch, shielded photocell cables.

All ready for installation.



Actual Photographs of Sound Head and One of Our All A.C. Amplifiers

Features— Simplicity of Installation without skilled labor, one complete unit.

SALES ON SOUND CORPORATION

1600 BROADWAY
Suite 607-11 — New York, N. Y.
Cable Address: "SOSOUND," N. Y.

Read Our Weekly Bargain Specials in the Classified Sections of this Magazine

SONOLUX EXCITING LAMPS

FOR PERFECT SOUND PERFORMANCE

LOW FIRST COST

LONGER LIFE PROVED BY **TEST**

FULLY GUARANTEED



A *LAMP* FOR *EVERY* TYPE OF *THEATRE* SOUND REPRODUCING EQUIPMENT

USED BY LEADING THEATRES THE WORLD OVER

SOLD BY DEALERS EVERYWHERE OR DIRECT

THE SONOLUX COMPANY

3 Central Avenue **East Newark, N. J.**

Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1674 Broadway, New York, N. Y.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.
Standard Studio, Inc., 153 W. 46th Street, New York City.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.

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Soaps, Liquid

Refer to SANITARY SPECIALTIES

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Sound Equipment, Complete

MUSIC and sound reproducing devices are of two types, synchronous and non-synchronous. The latter use phonograph records, which are cued to the picture. The majority of these machines, which have from two to four discs for the records, are operated from the pit or other location in view of the screen. The synchronous type, however, is operated from the projection booth, employing disc records or film recordings made in conjunction with the picture

Among the developments in motion picture sound is the increase in the employment of the sound-on-film method of reproductoin. Experiment has eradicated many of the disadvantages of this method and increased its advantages.

Associated Engineering Laboratories, Buffalo, N. Y.
Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cremonim-Wood Corp., Fisk Bldg., New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Elec-Tro-Fone Corporation, 2490 University Avenue, St. Paul, Minn.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Enterprise Optical Mfg. Company, 4431 W. Lake Street, Chicago, Ill.
Gates Radio & Supply Company, Quincy, Ill.
General Radio Export Company, 563 W. 145th Street, New York City.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
Gries Reproducer Corp., 485 East 133rd St., New York City.
International Projector Corporation, 90 Gold Street, New York City.
The Kolograph Company, 309 N. Illinois Street, Indianapolis, Indiana.
The Lincrophone Company, Inc., 127 Pleasant Street, Utica, N. Y.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
Mellaphone Corporation, Rochester Theatre Building, Rochester, N. Y.
O'Dell Engineering Company, 3903 Nottingham Road, Detroit, Mich.
Pacent Reproducer Corporation, 91 Seventh Avenue, New York City.
Peerless Sound Equipment Company, 627 Iron Avenue, Dover, O.
The Phototone Equipment Corporation of America, 309 No. Illinois Street, Indianapolis, Ind.
Platter Sound Products Company, North Vernon, Ind.
Powers-Cinephone Equipment Corporation, 723 Seventh Avenue, New York City.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Victor Company, Photophone Division, Camden, N. J.
The Rapid Film Company, 1706 Central Parkway, Cincinnati, O.
Sono Equipment Corporation, 1200 Shelby Street, Indianapolis, Ind.
True Talkie Tone Company, Fostoria, O.
Ultraphone Company, General Motors Bldg., New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 250 W. 57th Street, New York City.

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Sound Equipment Accessories

ACCESSORIES for music and sound reproducing devices are many and varied. This comparatively new phase of the motion picture business has brought new demands upon the theatre. In the word "theatre" are included the exhibitor and the projectionist. These new phases of theatre operation must be studied, and included in the product necessary to operation of such equipment are: Pick-ups, motors, needle cups and covers, automatic stops, headsets, turntables, volume controls (rheostats), electric filter, amplifiers, (power packs), radio tubes, loud speaker units, speakers (magnetic or electro-dynamic), horns (exponential), rotometers, stroboscopic discs, cabinets and cabinet hardware. A well balanced set is imperative and for such a set there are equipment requirements which cannot be overlooked.

There has also been brought out a rectifying device for use with the exciter lamp on the projector. This device eliminates the use of batteries or rectifiers for supplying D. C. current to the filament of the lamp. It consists of a transformer, chokes and condensers, and uses Argon gas tubes for the rectifying unit.

A-C Masterpack Company, Duncan, Oklahoma.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Blue Seal Products Company, Inc., 264 Wyckoff Street, Brooklyn, New York.
Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Canady Sound Appliance Company, 1776 Broadway, New York City.
Chicago Cinema Equipment Company, 1736-54 N. Springfield Avenue, Chicago, Ill.
Electrical Research Laboratories, 22nd and Paulina Streets, Chicago, Ill.
Fansteel Products Company, Inc., North Chicago, Ill.
Forest Electric Corporation, New and Wilsey Streets, Newark, N. J.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Good-All Electric Mfg. Company, 251-263 Spruce Street, Ogallala, Nebraska.
Hobart Bros. Company, Troy, O.
E. W. Hulett Manufacturing Company, 1772 Wilson Avenue, Chicago, Illinois.
Jewell Electric Instrument Company, 1650 Walnut Street, Chicago, Ill.
Kellogg Switchboard & Supply Company, 1024-70 W. Adams Street, Chicago, Ill.
Oliver Manufacturing Company, Film Building, Cleveland, O.
The Operadio Manufacturing Company, St. Charles, Illinois.
RCA Victor Company, Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Sangamo Electric Company, 122 E. 42nd Street, New York City.
Silver-Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
The Sono Lux Company, Inc., East Newark, N. J.
The Square D Company, 6060 Rivard Street, Detroit, Michigan.
Victor Animatograph Corporation, Davenport, Iowa.

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Sound-Proofing

WITH A GROWING tendency on the part of theatre owners to incorporate into the theatre building additional recreational features, such as bowling alleys and ballrooms, the matter of sound-proofing has become a subject of wide interest.

Hearing conditions in an auditorium can be provided for to a large extent in advance of construction from a study of the plans. Acoustical defects in existing auditoriums can also be diagnosed and corrective measures applied with satisfactory results.

Acoustic defects may be corrected by applying an efficient sound-absorbing material on walls or ceiling, as prescribed by a competent acoustical engineer. A number of efficient sound-absorbing materials are available, which may be elaborately decorated without reducing its efficiency.

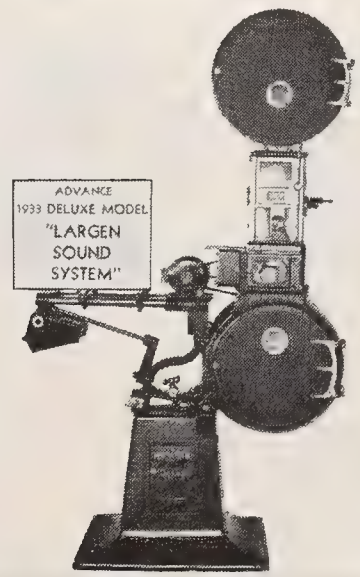
Berliner Acoustic Corporation, 270 Broadway, New York City.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Craftex Company, 37 Antwerp Street, Boston, Mass.
General Insulating & Mfg. Company, Alexandria, Ind.
The Housing Company, 40 Central Street, Boston, Mass.
Johns-Manville Corporation, 292 Madison Avenue, New York City.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Macoustic Engineering Company, Ninth and Euclid Avenue, Cleveland, O.
National Rug Mills, Inc., 2494 South Fifth Street, Milwaukee, Wis.
U. S. Gypsum Company, 300 W. Adams St., Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Union Fibre Sales Company, Winona, Minn.
Western Felt Works, 4029-4143 Ogden Avenue, Chicago, Ill.
Weyerhaeuser Forest Products, Merchants National Building, St. Paul, Minn.
The Wood Conversion Company, 360 N. Michigan Avenue, Chicago, Ill.

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Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Amplion Products Corporation, 38 West 21st Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.



ADVANCE 1933 DE LUXE MODEL
"LARGEN SOUND SYSTEM"
FOR "MOTIOGRAPH"
"SIMPLEX" and "POWERS"

The supreme achievement of the "Largen Manufacturing Company"—an organization that has delivered guaranteed quality merchandise and uninterrupted service for a period of over twenty years.

NEW LOW PRICES

SOLD ONLY BY

SCOTT-BALLANTYNE CO.

917 REDICK TOWER OMAHA, NEBRASKA

Gates Radio and Supply Company, Quincy, Ill.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Macy Electrical Products Co., Inc., 1451 39th Street, Brooklyn, N. Y.
The Magnavox Company, 155 E. Ohio Street, Chicago, Ill.
Operadio Mfg. Company, St. Charles, Ill.
Racon Electric Company, Inc., 18 Washington Place, New York City.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Silver-Marshall, Inc., 6401 W. 65th Street, Chicago, Ill.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
The Utah Radio Products Company, 1739 S. Michigan Avenue, Chicago, Ill.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., St. Paul, Minn.

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Speed Indicators

SPEED INDICATOR — an electrical device with an indicator which can be located in the booth, on the orchestra director's table and in the manager's office, with the meters or speedometers attached to the picture machine to register at what rate of speed the film is being run through the machine. It indicates feet per minute and also may show minutes per thousand feet. In modern theatres where the performances are run on a schedule with everything synchronized, speed indicators are a necessity. Prices range from $15 a unit, up. Generators extra.

Barbour-Stockwell Company, 100-300 Broadway, Cambridge, Mass.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Cinema Specialty Company, Inc., P. O. Box 1037, Gary, Ind.
Essannay Electric Manufacturing Company, 2809 W. Van Buren Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Oliver Manufacturing Company, 2209 Payne Avenue, Cleveland, O.
Stewart-Warner Speedometer Corporation, 1826 Diversey Parkway, Chicago, Ill.
Weston Electric Instrument Corporation, Waverly Park, N. J.

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Splicing Blocks

A DEVICE USED in theatres and exchanges for splicing motion picture films. Splicing blocks sell for as low as $7.50.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.

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Spotlights

Refer to LIGHTS, SPOT

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Sprinklers, Automatic

Refer to AUTOMATIC SPRINKLERS

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Stage Hardware

Refer to HARDWARE, STAGE

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Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment come strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lighting that we suggest getting in touch with the manufacturers of such equipment for specific information.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 802 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Equipment Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Hall & Connolly, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
J. H. Welsh, 503 W. 43rd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Stage Rigging

Refer to HARDWARE, STAGE

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Stage Scenery and Draperies

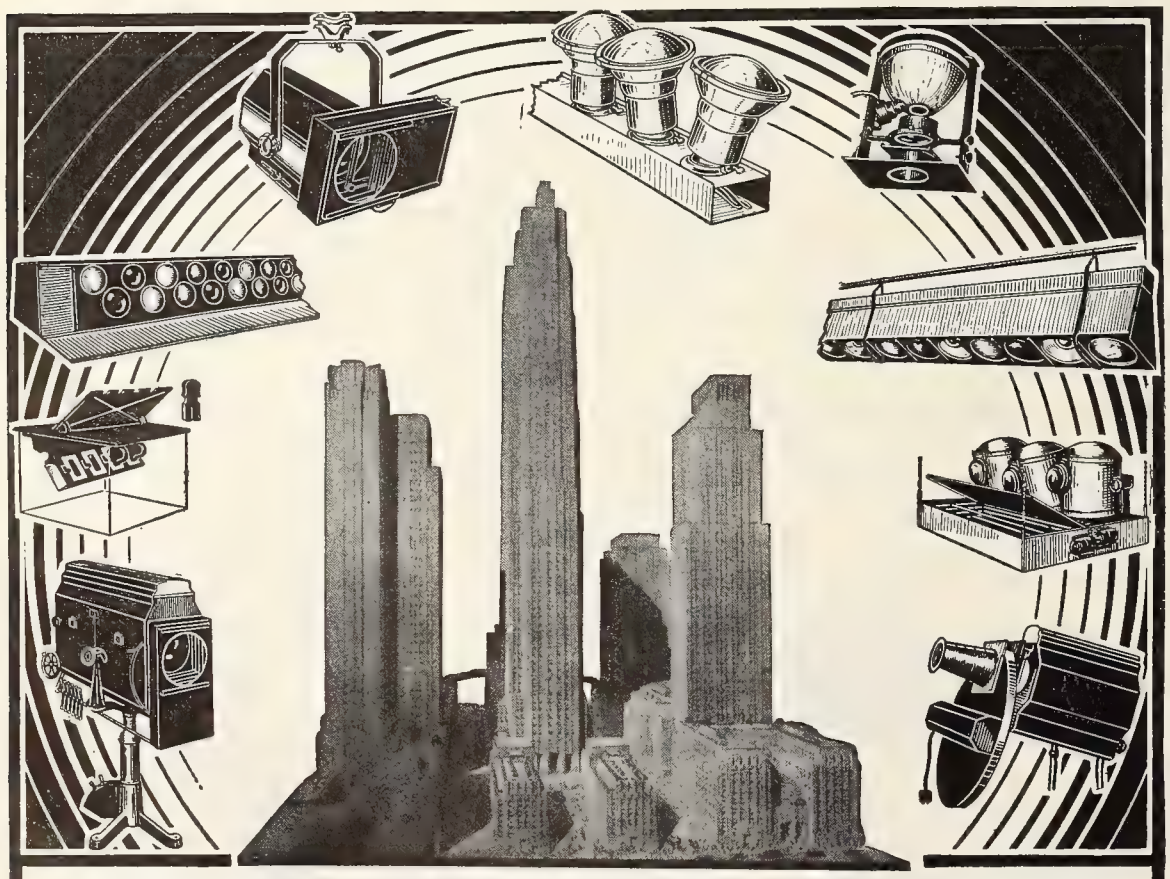
DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance.

Armstrong Studios, Inc., 1707 Cordova Street, Los Angeles, Cal.
Beck & Sons, Highland Avenue and Dorchester, Cincinnati, O.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Continental Studios, 100 E. Ohio Street, Chicago, Ill.
Amelia Grain Theatrical Scenery, 819 Spring Garden St., Philadelphia, Pa.
Dazians, Inc., 142 W. 44th Street, New York City.
DuPont Fabrics Service, Newburg, N. Y.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
S. M. Hexter & Company, Inc., 2400 E. Superior Street, Cleveland, O.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
E. L. Mansure Company, 1605 Indiana Avenue, Chicago, Ill.
Novelty Scenic Studios, 340 W. 41st Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Wm. Slater, Jr., 316 N. Michigan Avenue, Chicago, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Universal Scenic Studios, Inc., 1218-24 No. Fifth Street, Milwaukee, Wis.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.



ROCKEFELLER CENTER—with its splendid group of buildings, including two of the world's finest and most modern theatres, both fully equipped with Kliegl stage and decorative lighting devices—selected for their superior qualities. A few of the units are shown above—full particulars on these, or other Kliegl products, furnished on request.

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

321 WEST 50th STREET NEW YORK, N.Y.

Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, Ohio.
Victor Animatograph Corporation, Davenport, Ia.

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Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Switches

NEVER in the history of the theatre has electrical equipment played as vital a role as it does today. From projection room to stage and to manager's office, electricity to a large extent runs the show. With the program on a minute schedule, electrical switches in turn have an important duty to perform.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Dowser Manufacturing Company, 225 Broadway, New York City.
Hart Manufacturing Company, Hartford, Conn.
Hoffman-Soons, 387 First Avenue, New York City.
Kohler Company, Kohler, Wis.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Telephones, Inter-Communicating

Refer to INTER-COMMUNICATING TELEPHONES

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Temperature Control Apparatus

TEMPERATURE control apparatus are devices for automatically controlling the temperature of the auditorium, organ chambers or any part of the theatre where a uniform heat must be maintained. In a control for an auditorium the device is a small thermostat, which actuates a valve on an air-line, which in turn operates the shutters in the air ducts. In the average size theatre several of these will be located at various places and each will operate independently of the other, thus relieving hot or cold spots in any one section. Controls for organ chambers turn on or off electric heaters and also work on the thermostatic principle.

The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

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Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

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Theatre Curtain Advertising

THEATRE curtain advertising in many places has been the means of bringing together the exhibitor and the local merchant on more friendly terms, besides being a source of revenue for the exhibitor. It also has stimulated community interest among the patrons in trading at their neighborhood stores.

Chas. L. Hoyland Company, 180 N. Michigan Avenue, Chicago, Ill.
Twin-City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.

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Theatre Brokers

Refer to BROKERS, THEATRE

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Theatre Dimmers

Refer to DIMMERS

▲

Theatre Seats

Refer to CHAIRS

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Tickets

THEATRE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Specitl printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
Showman's Press, 6309 Yale Avenue, Chicago, Ill.
The Standard Ticket Register Corp., 1600 Broadway, New York.
Weldon, Williams & Lick, Fort Smith, Ark.

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Ticket Booths

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is usually designed in harmony with the design of the theatre.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 549 W. 52nd Street, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Stanley Frame Company, 630 Ninth Acenue, New York City.

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Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters

Syncrofilm
SOUND EQUIPMENT

WEBER MACHINE CORPORATION
59 RUTTER STREET
ROCHESTER, N. Y.

Mr. Exhibitor,
Any Street,
Anywhere.

SYNCROFILM again leads with the development of a new "WIDE RANGE MODEL C SOUND HEAD."

The WEBER MACHINE CORPORATION is recognized as the largest independent manufacturer of sound equipment in the business today, having without exaggeration in the United States and Canada over 2800 installations now operating.

Syncrofilm again offers its money-back guarantee as in the past. Inasmuch as we have never had to remove our equipment or refund any money on a Syncrofilm Product, we feel justly proud in the statement that Syncrofilm Equipment is unequalled both in quality and in price.

Thru extensive cooperation with the engineering staff of a leading optical manufacturing company, we have obtained the most efficient optical system that it is possible to construct. This optical system incorporated with the use of extensive improvements insures sound quality and machine life comparable to that made by largest sound manufacturers in the world.

We are offering this sound head to the trade at the amazingly low list price of $250.00 per pair, for both Simplex and Powers. This price includes drive belts, photo cells, optical systems, exciter lamps as well as attachment brackets for projectors. Our terms are, either cash with order, or C.O.D., f.o.b. Rochester. The prices quoted are not retroactive.

Here is your chance to cash in on the Nationally known name of Syncrofilm, an equipment that has been tried and proven. Is it not better that you do this than to take a "flier" in purchasing unproven equipment.

Very truly yours,
WEBER MACHINE CORPORATION

R. J. Coar,

R. J. Coar, Sales Manager.

RJC:DA

Metropolitan Distributor
MOTION PICTURE SALES AND SERVICE COMPANY
Paramount Theatre Building, New York City
Distributors throughout the United States and Canada
Export Office: 15 Laight St., New York City
Cable Address: Romos, New York

theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent acurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand and foot. Prices range from $75 to $250.

Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.
Newman Manufacturing Company, Norwood Station, Cincinnati, O.
Standard Ticket Corporation, 1600 Broadway, New York City.

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Ticket Holders

THERE ARE various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

Automatic Simplex Register Corporation, 1018 S. Wabash Avenue, Chicago, Ill.
General Register Corporation, 81 Prospect Street, Brooklyn, N. Y.

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Ticket Machines

Refer to MACHINES, TICKET

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Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

Enterprise Optical Mfg. Company, 564 W. Randolph Street, Chicago, Ill.
International Projector Corporation, 90 Gold Street, New York City.
Millen Mfg. Company, 7 Water St., Boston, Mass.
Utility Sales Service, 367 Hudson Avenue, Brooklyn, N. Y.

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Trailers

THE EXHIBITOR has his screen for entertainment purposes, but it also is an invaluable asset in promotional work. Trailers are widely used and vary just as widely in style, depending, of course, upon the type of entertainment to be promoted. Trailers on feature pictures may be obtained on a weekly, monthly and yearly contract basis. Other trailers may be designed and produced for some special feature of the program. A great many theatres also have their own title trailer for the news reels, especially when several news reels are combined.

Artfilm Studios, Inc., 6601-05 Euclid Avenue, Cleveland, O.
De Luxe Trailers, Inc., 630 Ninth Avenue, New York City.
Escar Motion Picture Service, Inc., 10008 Carnegie Avenue at 100th Street, Cleveland, Ohio.
Exhibitors Printing Service, 711 S. Dearborn Street, Chicago, Ill.
Exhibitors Screen Service, Inc., 203 W. 146th Street, New York City.
Filmack Trailer Company, 838 S. Wabash Avenue, Chicago, Ill.
National Program & Printing Company, 729 S. Wabash Avenue, Chicago, Ill.
National Screen Service, Inc., 630 Ninth Avenue, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.
Supreme Screen Service, Film Center Building, New York, N. Y.
Universal Film Laboratories, 418 Seventh Street, Parkersburg, W. Va.

Transformers

Refer to GENERATORS, MOTOR

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Transparencies, Window Displays

THE TRANSPARENCY offers a colorful and eye-catching form of advertising. Use of this type of display is growing, for the effect is one of delicacy, yet it attracts. It may be ordered in the form of window displays, lobby boards, etc.

Eastman Brothers Studios, 36 W. 46th Street, New York City.
National Studios, 226 W. 56th Street, New York City.
Ransley Studios, 308 W. Randolph Street, Chicago, Ill.

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Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
Brooks, 143 W. 40th Street, New York City.
Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap Company 208 East Monroe Street Chicago Ill.
DeMoulin Brothers & Company, 1030 S. Fourth Avenue, Greenville, Ill.
Gemsco, 692 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
National Uniform Company, 12 John Street, New York City.
Pettibone Brothers Manufacturing Company, 632 Main Street, Cincinnati, O.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.
Western Uniform Company, 105 S. Wells Street, Chicago, Ill.

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Upholstery Material

USE OF SOUND absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down, and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

L. C. Chase & Company, 89 Franklin Street, Boston, Mass.
Ronald Grose, Inc., 2 W. 46th Street, New York City.
Ideal Seating Company, Grand Rapids, Michigan.
The Orinoka Mills, 183 Madison Avenue, New York City.

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Usher Signal Systems

THE USHER SIGNAL SYSTEM provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting.

The Acme Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Automatic Electric Company, Inc., 1027 W. Van Buren Street, Chicago, Ill.

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Vending Machines and Scales

IN RECENT months BETTER THEATRES has inaugurated a department called "Added Income" designed to keep theatre owners informed of possibilities for extra revenue through the use of vending machines and other merchandising ideas.

One large circuit which has recently installed candy vending machines and weighing scales in some 600 theatres has made a careful analysis of possible revenue from such sources and reveal an expected income of between $400,000 and $500,000 annually. Their survey shows that an average of one out of every thirteen persons attending a theatre will patronize a vending machine. According to figures from various theatres, candy vending machines have produced from $50 per month upward, each. Many theatres have found room for three or more machines.

Advance Machine Company, 4641 Ravenswood Avenue, Chicago, Ill.
The American Vending Company, 39 S. LaSalle Street, Chicago, Ill.
Automatic Canteen Company, 155 W. Austin Avenue, Chicago, Ill.
Automatic Selling Associates, Inc., 341 Madison Avenue, New York City.
Columbus Vending Company, 2005-13 E. Main Street, Columbus, O.
Consolidated Automatic Merchandising Corporation, 245 Fifth Avenue, New York, N. Y.
O. D. Jennings & Company, 4309 W. Lake Street, Chicago, Ill.
Mills Novelty Company, 4110 Fullerton Avenue, Chicago, Ill.
National Automatic Machines Co., 2196-2206 University Avenue, St. Paul, Minnesota.
Rock-Ola Mfg. Company, 629 W. Jackson Boulevard, Chicago, Ill.
Vendola Corp., 636 Eleventh Avenue, New York City.
Watling Scale Manufacturing Company, 4654 W. Fulton Street, Chicago, Ill.

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Ventilating Systems

Refer to AIR CONDITIONING AND COOLING EQUIPMENT—COOLING, VENTILATING SYSTEMS—ELECTRIC FANS—FANS, VENTILATING

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Ventilators

PROPER DISTRIBUTION of air in the theatre is an important feature of correct ventilation. One of the methods of achieving this is through the use of ventilators located in the auditorium floor. Air brought into the theatre is distributed in this manner to all parts of the house. Ventilators of this type which are generally known as mushroom ventilators, may be adjusted to permit the desired amount of air entering the auditorium.

American Metal Products Company, 5855 Manchester Avenue, St. Louis, Mo.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Sobel & Kraus, Inc., 525 E. 136th Street, New York City.

THEATRE SUPPLY DEALERS

A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING MOTION PICTURE EQUIPMENT OVER RESTRICTED TERRITORIES

Alabama

THE QUEEN FEATURE SERVICE, INC.
1912½ Morris Avenue
Birmingham

Arkansas

THE THEATRE SOUND EQUIPMENT COMPANY
Hope

Arizona

ARIZONA FILM SUPPLY COMPANY
84 West Pennington Street
Tucson

California

BRECK PHOTOPLAY SUPPLY COMPANY
1969 South Vermont Avenue
Los Angeles

EDUCATIONAL PROJECT-O-FILM COMPANY
214 American Bank Building
Second and Spring Streets
Los Angeles

NATIONAL THEATRE SUPPLY COMPANY
1961 South Vermont Avenue
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EQUIPMENT AFFAIRS

Equipment News and Comment

NEW DIMMER DEVICE

● A new dinner control system has been invented by Joseph and Samuel Saltzman, theatrical electricians in New York City. The system is of hydraulic type, and its tremendous leverage permits it to operate one dimmer or 100 dimmers at the same time, affecting any lighting change at even very slow speeds.

The invention was recently granted a patent, and the first installion was made in the Royale theatre in New York, where it is being used extensively throughout the John Goldn production of "When Ladies Meet," highly successful comedy by Rachel Crothers.

In this production it is necessary to change the lighting effects several times, and in addition to the night and day effects there is a storm which requires considerable slow and fast dimming.

Joseph Saltzman is the chief electrician of the Chanin Brothers theatres, while Samuel, his brother, is chief electrician for John Golden. Both have been in the theatrical electrical industry and have contributed many devices and inventions for the past 27 years.

SPEED CONTROL

● A small speed reduction unit with an enclosed motor drive has been placed on the market by the Merkle-Korff Gear Company of Chicago. This unit has a wide range of application due to its compactness. The overall dimensions are: height, 3⅛ inches; width 3⅛ inches; and depth, 2⅜ inches.

The unit can be supplied for almost any speed required, from motor speed of three thousand revolutions per minute downward. It can be obtained for either clock-wise or counter clock-wise rotation. Both horizontal and right angle drives can be furnished. Right angle drives are available with the output shaft in any position around the 350° circle.

An induction motor of the (shaded pole type) or a synchronous motor is provided although where required same can be supplied with the universal motor for d. c. applications. The gear housing is made so that gears run in grease which is sealed.

This unit has theatrical application to automatic curtain control, timing devices, for stage lighting equipment, relays and automatic color changers.

SIGN-LIGHTING CONTROL

● A new type of sign-lighting control that flashes, dims or brightens the lamps with a wide variety of effects—and which requires neither moving parts nor electric contacts—has been produced in the Research Laboratory of the General Electric Company. The control can be applied economically to practically all incandescent-lamp signs and, when used with those which are lighted continuously, produces a more attractive effect and at the same times reduces the operating expense by from 40% to 60%. So compact is the control, a space little more than three feet on a side is large enough to hold all the equipment required to control a sign having 1,500 lamps. Correspondingly smaller space is, therefore, required for smaller signs.

The sign control, as well as many other effects, is obtained by combinations of saturable-core reactors, copper oxide rectifiers and resistance units, built up into non-linear circuits. These circuits have been produced, and their effects are being studied, by Dr. C. G. Suits in the G. E. Laboratory.

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Among Contributors to This Issue:

¶ *Ben Schlanger (Looking Toward a Better Theatre) is a New York architect who has extensively studied the technology of the motion picture theatre from both an architectural and an operating point of view. He has contributed frequently to* Better Theatres.

¶ *Leo T. Parker (Contracts: An Analysis for Exhibitors) is a Cincinnati attorney-at-law, and a regular contributor to* Better Theatres. *His article in this issue is the first of a series on specific phases of the law of direct importance to theatre operators.*

¶ *Francis M. Falge (Lighting Effects That Reflect the Christmas Spirit) is an illumination engineer on the staff of the General Electric Company at Nela Park, Cleveland.*

¶ *S. K. Wolf (Measuring the Quality of Your Sound) is an acoustics engineer, and head of that activity in the organization of Electrical Research Products, Inc.*

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Tiffin Scenic Studios
THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Showman's Press
The Vitaprint Company
THEATRE SEAT REPLACEMENTS
General Seating Company
TICKETS
The Standard Ticket Register Corp.
TICKET MACHINES
General Register Corporation
The Standard Ticket Register Corp.
UNIFORMS
Chicago Uniform and Cap Company
Gemsco
Maier-Lavaty Company
UPHOLSTERY PRODUCTS
L. C. Chase & Company
VARIABLE SPEED PULLEYS
Horton Manufacturing Company
VENDING MACHINES AND SCALES
Watling Scale Manufacturing Company
VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Auditorium Conditioning Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Lakeside Company
Scott-Ballantyne Company
Supreme Heater & Ventilating Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Air Conditioning Company, Inc.
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

J

123 Janitors supplies.

L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
132 Ledgers, theatre.
133 Lenses.
134 Letters, changeable.
135 Lights, exit.
136 Lights, spot.
137 Lighting fixtures.
138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquid soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquee.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music Stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative.
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel end signals.
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquee.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[5-7-32]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity ....

Contracts: An Analysis for Exhibitors

(*Continued from page* 10)

However, it must be remembered that a fraudulent statement made *after* a contract is signed has no effect. In order that a theatre owner may successfully plead fraudulent or misrepresenting statements he must show that he *relied* on such statements when making the contract which he desires to repudiate.

Contract By Correspondence

IT IS well established that a contract made by a series of letters and telegrams is equally as binding as a written or printed contract signed by the contracting parties.

Also, the general principles of the law of contracts are applicable in determining the rights of the litigants and the outcome of legal controversies involving agreements made by correspondence, although many numerous additional complications may be found in this class of contracts. The law relating to this subject is seldom explained. Therefore, few theatre owners are correctly informed of their rights and liabilities.

Usually contracts by correspondence two or more communications and, generally, the first letter, message or telegram contains an offer from one party to do a certain thing at a stipulated price. The most important element is that if the theatre owner simply accepts the offer *without modification,* a valid contract is made and each party is immediately bound by the agreement.

However, if the theatre owner who receives the proposal fails to accept the offer, or write saying that he *will* accept the offer *if certain changes are made,* he is *not* bound.

For illustration, in a late case (263 Pac. 126), it was shown that a stock company, being desirous of booking an engagement for their dramatic show, sent to the owner of a motion picture theatre a telegram offering a four week bill at stated terms. Several telegrams were exchanged and finally the theatre owner accepted the exact offer made by the stock company. Later litigation developed and the stock company sued the theatre owner for $3,250 damages. Since it was proved that the theatre owner had violated the agreement the court rendered its verdict in favor of the company and stated the following law:

"No contract is complete without the mutual assent of all the necessary parties to all of its terms. So long as the negotiation remains open, neither party is bound; the one may decline to accept or the offer may be withdrawn by the other. The offer of acceptance as modified or added would be a new or counter proposal, and would require an acceptance, according to its terms, before it could be said that a contract had been made. The consent must be mutual, and consent is not mutual unless the parties all agree the same thing in the same sense. . . . In determining whether or not a contract is made by correspondence and telegrams, the entire correspondence must be looked into and, if a bona fide intention of both parties to come to a definite agreement is shown, it should be construed, if possible, as to constitute an agreement rather than to defeat one."

Written Offer Accepted Verbally

GENERALLY SPEAKING, a written offer must be accepted in writing, otherwise a valid and enforceable contract is not completed.

This peculiar situation arose in the recent case of Vit Company v. Standard Company (139 Atl. 615). In this case it was shown that a theatre owner submitted an offer by letter to purchase a definite quantity of merchandise at a stipulated price. The seller immediately wrote an answering letter stating that before he should accept the offer he would obtain offers on the commodity from other purchasers. Afterward letters were exchanged, but the seller did not definitely accept the purchaser proposal. Later the buyer and seller met personally and it seems that the seller intended to orally agree to accept the original proposition submitted by the buyer. Circumstances developed which resulted in the seller refusing to deliver the merchandise, and the buyer sued to recover damages on a breached contract.

It is interesting to observe that the court held the seller not liable, saying:

"Neither set of correspondence shows the two essential elements of a contract, a plain offer and unqualified acceptance. A contract must arise from the acceptance of the last-stated terms, and the acceptance must be identical, in order to bring the minds of the parties together. It is evident from this correspondence that the parties were negotiating to buy and sell, and that each set of letters refers only to proposed understandings which were to be concluded in the future; whereas if a right of recovery is to be shown, *the terms of a concluded agreement must appear* . . . the ingenious attempt of plaintiff (buyer) to derive contracts out of the correspondence in this case by treating defendant's (seller's) letters as final acceptances on definitely stated terms of offers and then, by spoken words, accepting these acceptances, utterly fails *if defendant's (seller's) letters were not in fact acceptances.*"

Invalid Contracts

ANY CONTRACT is void and unenforceable if its object is illegal. The courts have held that if a contract contains certain important clauses which are in themselves illegal, the other clauses in the contract are not enforceable.

[*Mr. Parker will continue his discussion of contract law in the next issue of* Better Theatres.]

Avoiding Liability in Injury

By M. MARVIN BERGER

Member New York Bar

A 300-POUNDER enters your theatre and seats himself. The seat gives way and the 300-pounder brings suit for personal injuries. A woman catches her coat on a projecting nail in a seat, causing it to rip and sues for property damage. In both instances, one of the most important issues on the trial will be: Was the seat that caused the personal injury or property damage, regularly and thoroughly inspected?

"The owner," says the Supreme Court of Connecticut, "assumes the duty * * * of exercising reasonable care to see that the seats are in reasonably safe condition for its guests. It performs this duty by having its servant examine the seats each day and report their condition, and thereafter repairing the defective ones." By the Supreme Court of Alabama we are told that "such inspection must be sufficiently frequent and thorough to determine the condition and to insure a reasonably safe condition." The rule in these two cases is the same in all the states.

Inability to prove upon the trial of an action for personal injuries, or for property damage, that seats were frequently inspected, is likely to result in a verdict for plaintiff.

Now while the courts insist upon "frequent and thorough" inspection, they never go into details as to how frequently or how thoroughly a seat should be inspected. Nor can they be expected to do so. Having outlined a general duty, they must wait for a specific case to be presented to them, and then determine upon the evidence whether or not a theatre owner has met this duty. However, I believe that the careful observance of the following inspection standards should satisfy any court that all possible precautions have been taken to prevent seat accidents.

How thoroughly should seats be inspected and what to look for in inspecting them? The best rule to follow is to anticipate the happening of seat accidents. Think of the different ways in which a seat may become faulty and of the different ways in which that defective seat may cause injury—then look for these defects in your seats. Look for *looseness, rips in the upholstery, splinters.* If a seat looks doubtful, have it immediately replaced or repaired, or if this cannot be done at once, *have the seat roped off until it can be done.*

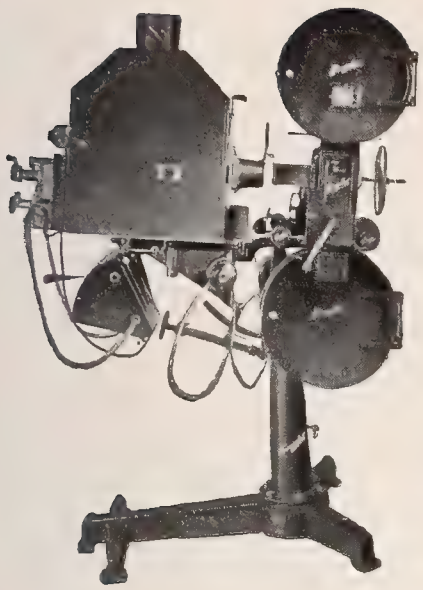
I recommend the practice in use throughout several circuits, of assigning each usher to the inspection of a certain number of seats. After the last performance, *each usher walks through the rows assigned to him and turns up every seat,* listening for the squeak which would indicate a possible defect, and looking for any signs of looseness. He turns his flashlight on the upturned seat to detect splinters and projecting nails. If a seat appears to be out of order the usher reports it by row and seat number to the cleaner.

To avoid the shifting of responsibility for repairs, and to provide yourself with a record of inspections, the cleaner should be required to fill out and sign a report giving the location of any defective seats and the steps taken to prevent injury: i.e., replacement, repair or roping off.

"Find the defects in your equipment yourself. Don't let your patrons find them for you!"

Better Projection Pays

REASONABLE REPAIRS
AND IMPROVEMENTS
ARE A PROFITABLE
INVESTMENT

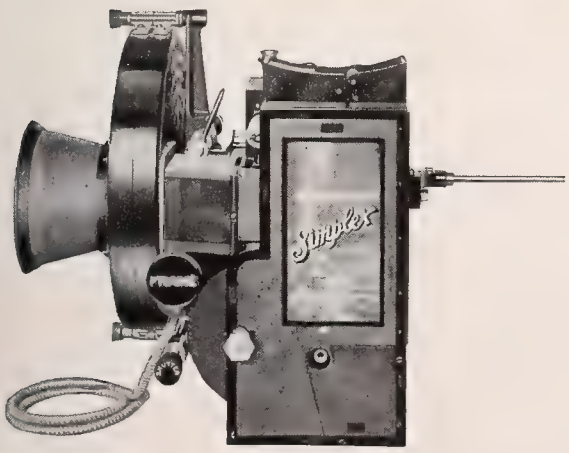


IT PAYS

TO REPLACE OLD PROJECTORS
WITH
New
Simplex PROJECTORS
TRADE MARK REG'D.

IT PAYS

TO REPLACE
WORN OUT PARTS
WITH
GENUINE *Simplex* PARTS
TRADE MARK REG'D.



IT PAYS

TO ATTACH
Simplex REAR SHUTTER
TRADE MARK REG'D.
TO SIMPLEX MECHANISM

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET
NEW YORK

SAVINGS—RESULTS—SATISFACTION
MOTIOGRAPH SOUND USERS ARE BOOSTERS!

THIS IS WHY:

MIRACLE THEATRE:
"Mighty proud of my sound equipment. Cost of maintenance and service for two years has been $53.00."

BROADWAY-LYCEUM THEATRE:
"In over two years' use, the only cost has been for replacement of batteries and tubes—no service cost whatever."

STRAND THEATRE:
"Commend Motiograph DeLuxe Sound Equipment in highest terms. In use 20 months. Patrons as well pleased as ourselves. Has no equal for naturalness of tone quality."

REX THEATRE:
"Have had equipment in constant operation for a year and a half. Never have had to close down on account of equipment. Upkeep extremely small."

PRINCESS THEATRE:
"Eleven months since installed—continuous service without additional expense except for three amplifying tubes."

BROKAW THEATRE:
"Have used Motiograph Projectors for 20 years—was satisfied your sound would be on a par with your projectors—you have proven this."

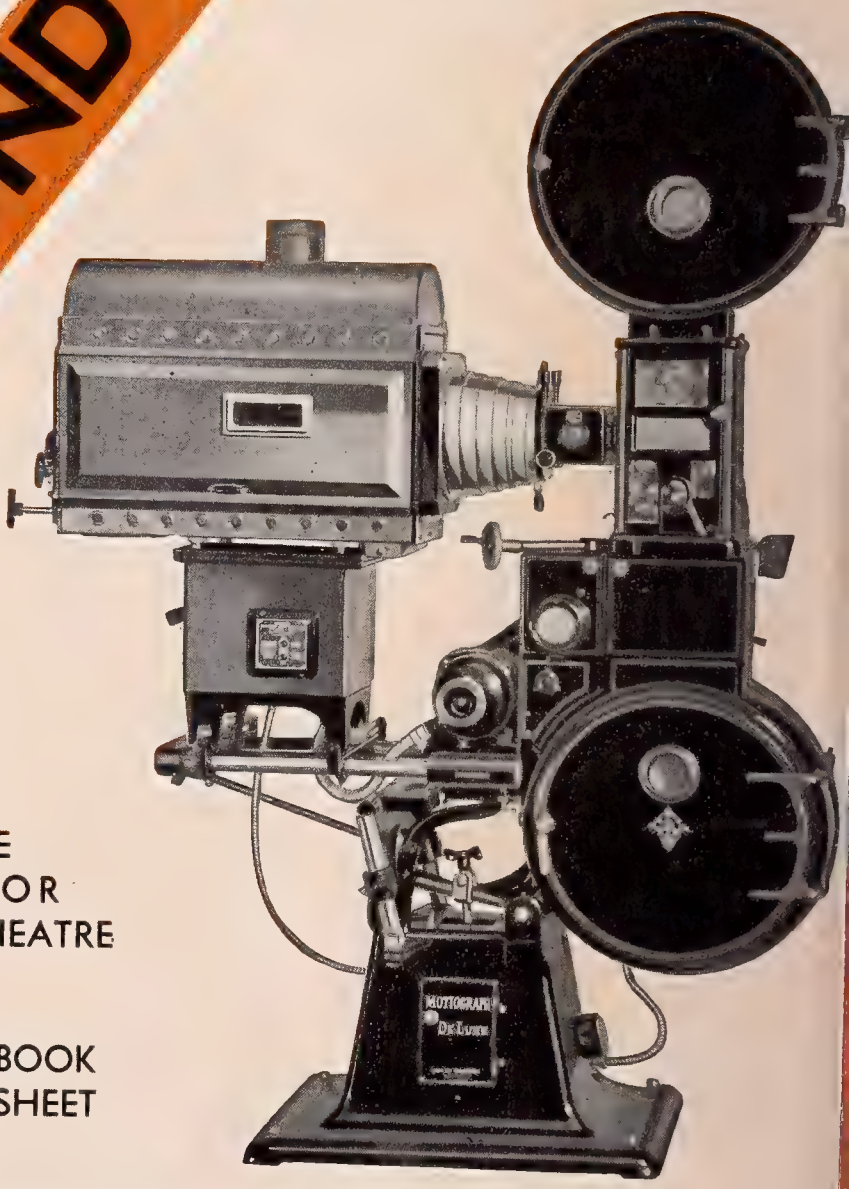
FAMILY THEATRE:
"My patrons join me in claiming Motiograph Sound is the most perfect and pleasing we have ever heard."

MARVA THEATRE:
"The sound has more color and naturalness than any other we have heard. It is far better than ..... equipment we have in our other house."

FAMILY THEATRE:
"Never have been stuck for sound. Replacement parts and mechanical costs for one year total only $3.50. The outfit is still functioning beautifully after one year of service."

(Original letters on file in our office.)

GUARANTEED SOUND EQUIPMENT



AN
EQUIPMENT
FOR ANY THEATRE
PRICED RIGHT FOR
THAT PARTICULAR THEATRE

SEND FOR OUR BLUEBOOK
AND BLANK SURVEY SHEET

THE FINEST, MOST MODERN EQUIPMENT
AT PRICES YOU CAN AFFORD—
CASH OR TERMS

THE ENTERPRISE OPTICAL MANUFACTURING CO.

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CHICAGO, ILL.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Decentralizing Production

Paramount Realigned

500 Theatres Reopened

Vol. 109, No. 9 *Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* November 26, 1932

JUST AROUND THE CORNER!



NEW HAVEN

"PROSPERITY" beats "Grand Hotel" and "Smilin' Thru".



WORCESTER

"Prosperity" phenomenal. Beats even "Emma"!!!



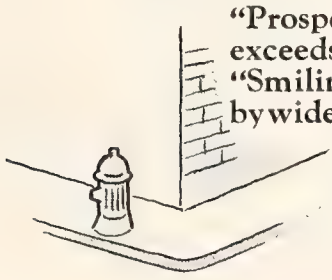
SPRINGFIELD

Another spot where "Prosperity" tops "Emma"!!!



CHICAGO

"Prosperity" off to a whirlwhind start!



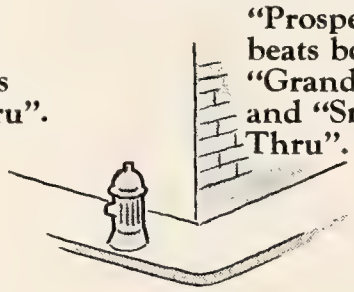
DETROIT

"Prosperity" exceeds "Smilin' Thru" by wide margin.



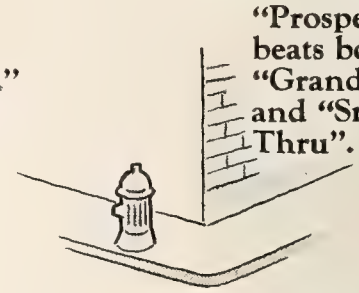
BRIDGEPORT

"Prosperity" ties "Grand Hotel". Beats "Smilin' Thru".



HARRISBURG

"Prosperity" beats both "Grand Hotel" and "Smilin' Thru".



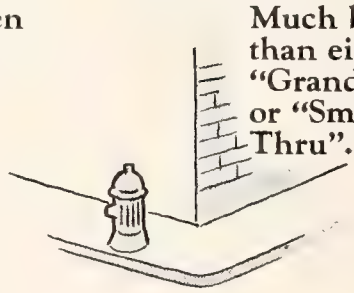
PITTSBURGH

"Prosperity" beats both "Grand Hotel" and "Smilin' Thru".



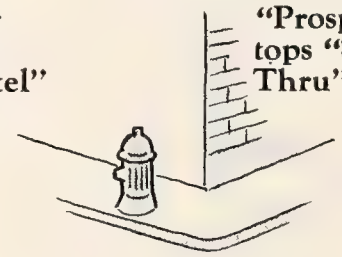
PROVIDENCE

Midway between "Smilin' Thru" and "Grand Hotel".



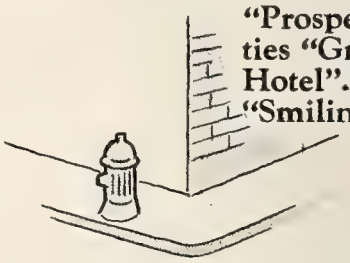
READING

Much better than either "Grand Hotel" or "Smilin' Thru".



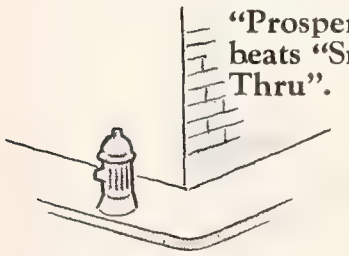
AKRON

"Prosperity" tops "Smilin' Thru".



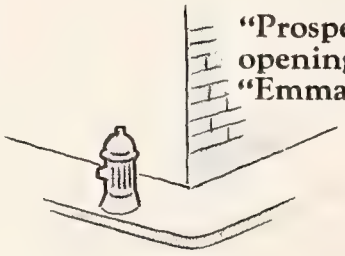
BALTIMORE

"Prosperity" ties "Grand Hotel". Beats "Smilin' Thru."



SYRACUSE

"Prosperity" beats "Smilin' Thru".



WASHINGTON

"Prosperity" opening tops "Emma".

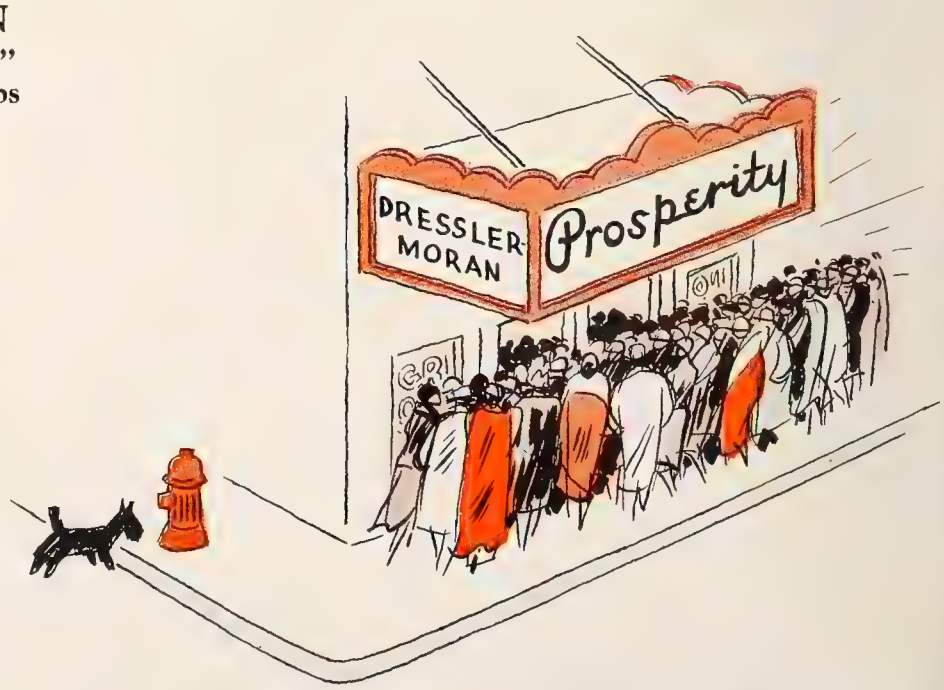
LANDSLIDE FOR M-G-M



As expected, M-G-M tops the industry in the Annual Awards of the Academy of M. P. Arts and Sciences.

BEST ACTRESS: Helen Hayes
BEST PICTURE: "Grand Hotel"
BEST STORY: Frances Marion ("The Champ")
BEST SHORT: Laurel-Hardy in Hal Roach's "Music Box"

EXTRA AWARD: Wallace Beery ("The Champ")



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Always brings you "Prosperity"!



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NOTRE-DAME

vs.

SO. CALIF.

East-West Championship Football Game

will be ready a few days after date of game—Dec. 17! Yours for an even bigger clean-up than last year's Tulane-So. Calif. because of greater fame of Notre Dame! Better than a 50-yard-line seat....Every play from kick-off to final gun in close-ups—fast and slow motion ....Play-by-play description by a noted sports expert!

PRINTS WILL BE RUSHED BY PLANE FOR CHRISTMAS WEEK BOOKINGS!

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prove the truth of
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WARNER BROS. PICTURES and VI

Are the LONG and the SHORT of Pict

VITAGRAPH, INC., DISTRIBUTORS

VELCOME BACK!



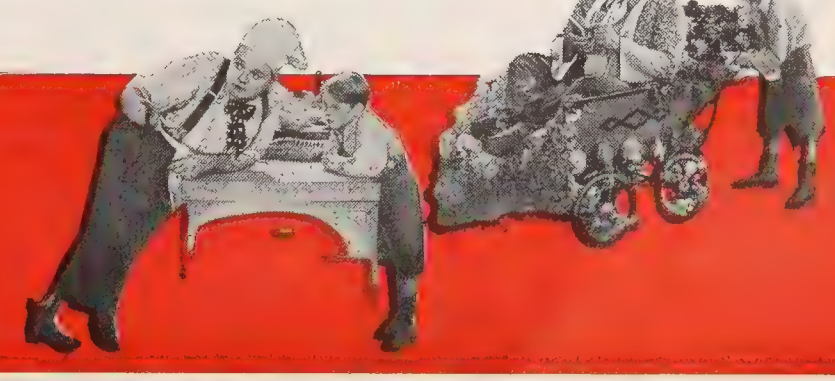
Fatty Arbuckle

Sensational public preview tests prove millions waiting to welcome him with wide-open pocketbooks! Another box-office boon from Warner Bros. . . . Buy it at Short prices—bill it as a Feature!

in "HEY, POP!"

Yours NOW for double-feature business!





APHONE SHORTS

re Business!



Still photography by
WILLIAM E. THOMAS

Oriental Fantasy . . . a study indicating the romantic and scenic qualities of Paramount's cinematic version of the famous operetta, "Madame Butterfly." Its notability lies in the composition, as to both placement and lighting, effecting a delicately sensitive interpretation of theme. "Madame Butterfly" is a B. P. Schulberg Production directed by Marion Gering and Arthur Jacobson. Art direction is by Wiard Ihnen. Original story by John Luther Long. Dramatization by David Belasco. Screen play by Josephine Lovett and Joseph Moncure March. Music by Giacomo Puccini. Cinematography by David Abel. Cast: Sylvia Sidney, Cary Grant, Charles Ruggles, Sandor Kallay, Irving Pichel, Helen Jerome Eddy. The player in this still is Sylvia Sidney.

the still of the month

DECENTRALIZING PRODUCTION WINS SUPPORT AS STIMULUS TO QUALITY

Proponents of Unit System Now Include Such Names as Lasky, Schulberg, Rogers, Schnitzer, Bischoff, and Goldwyn Again

by LEO MEEHAN

Hollywood Staff Correspondent

Today's big topic in production circles is the same as the one in the fields of distribution and exhibition: Decentralization.

As in the case of distribution, there are those who still believe in the system of making 40 or 50 or 60 pictures a year through one centralized studio organization, presided over by an executive production head who, no matter how much or how little authority is delegated, is finally responsible for the product of his company. On the other hand, the admitted inferiority of a great deal of product made these past two years under such a system has converted many others to the idea that unit product, in fact as well as in theory, is the answer to the demand for better pictures more economically made.

Names Cited

Entrance in a very substantial way, fully financed, of such former exponents of the mass production method as Jesse Lasky, B. P. Schulberg, Charles R. Rogers, Joseph I. Schnitzer, Sam Bischoff and others has focused much attention upon the subject. Another major executive—the newest of his rank—David O. Selznick of Radio, is now reported to be a convert to the idea of decentralized production. It is said that Sam Katz, prior to his sudden departure from Paramount, had become "sold" on the unit plan after a brief few months in the company's Hollywood studios, and had intended to proceed along such lines as far as consistently possible with next year's Paramount product.

Make no mistake about it: the changed viewpoint is not a matter of "sour grapes" with men like Lasky, Schulberg or Rogers. After carrying the back-breaking, heart-breaking burdens of tremendous production programs, these men look years younger and appear to be far happier now that they can concentrate upon eight pictures a year, and have no concern about any more. Samuel Goldwyn, who last year was induced to take charge of the entire United Artists production program, was a very unhappy man during that period. This year, again devoting his talent and energy strictly to a few Goldwyn productions, he is in better health, better spirits, and the quality of his pictures speaks for itself.

Charles R. Rogers so far has turned in to Paramount consistently successful and high-class pictures. They include "70,000 Witnesses" and "Madison Square Garden"—both currently doing satisfactory business. Pictures underway and in preparation look equally promising. When Mr. Rogers was in charge of the Pathe program for RKO-Pathe, like other large producers, he turned out pictures which ranged from good to bad; he found himself unable to function at his best when he had to try to keep track of half a dozen stories in production and an equal number in preparation.

William LeBaron, who as a unit producer twice won the Photoplay gold medal and last year was given the Academy award for "Cimarron," was anything but successful trying to grind out 60 or more pictures as executive producer for Radio, with the exception of "Cimarron" and possibly one or two others. Today, as a unit producer for Paramount, while still under an executive studio authority, he is able to concentrate his knowledge of show business on one picture at a time, and unless he is compelled to do stories he does not like, with casts and directors who do not suit him, there is reason to believe he may turn out superior product.

It is well known history that Jesse Lasky pioneered much of what was best in motion picture production. Always he has been acknowledged as being eminently qualified as a producer, as a developer of stars, directors and other talent. But his special talent got lost in the vast Paramount machine. The intimate contact was gone, and Mr. Lasky's reputation as a picture maker suffered. There is no logical reason to doubt that, if he has the time to concentrate, he can make just as good pictures as he ever did. Fox has such faith in his ability to do just this thing that the company is erecting a special building on its Westwood lot to house the Lasky staff. He works quite independently of the studio, utilizing and paying for its mechanical and technical facilities only as he requires them.

I talked one day recently very frankly and very intimately with one of the independent producers who was formerly a major mass production executive. I could not help but marvel at his appearance and demeanor in contrast to that when I had last seen him in the executive spot, responsible for an entire season's program for one of the largest companies in the business. He smiled, he relaxed, the telephone rang only once; not a secretary or a yes-man bobbed into his office while we chatted. His new desk was not piled high with scripts and memoranda as was the old desk.

Talent Lost in Mass Machinery Reasserts Itself and Product Improves, Says Independent; Economies Also Effected

The Independent

"I don't know why I couldn't see long ago that the mass production scheme wouldn't work," he observed. "It is all so very clear to me now. I got to the point where I was no good to myself or anyone else. There simply were not enough hours in a day to wade through, even perfunctorily, the matters which should have had my attention. So I carried as much as I could home at night. That isn't any good, either. I'd wake up in the night, for example, thinking about some script I had been reading. I would see a character who didn't seem to fit, and I would wonder how he got into the story, why he was there. Then, if my mind cleared, it would suddenly occur to me that this character belonged in another script I had been reading at the same time. I went to the office next day tired and weary.

"What happens now? I have one script to think of at a time. I can follow that from its original conception right through to the finished picture. I see the daily rushes. I have time to talk with the directors, with the actors, with every one connected with the picture. Perhaps in the evening I have dinner with my director, and over a cocktail or a good piece of steak we relax and plan the next day's work; go over what has been done, build up, eliminate, do everything possible to make for success. We are doing a show together. He can see me and I can see him any time of the day or night we need one another's counsel. He knows what I want; I know what he is striving for every time the camera turns over.

"You may think that an executive in a mass production schedule might turn over considerable authority to subordinates and forget about it. Theoretically he might, but practically, if he takes his job and his responsibilities seriously, he cannot. He is the one who is responsible to New York and the exhibitors for the results. If they are bad, he gets the blame. Hence, if he must take the blame, and he is conscientious, he does his best to keep track of everything. Furthermore, the men under him, knowing it is his responsibility, hesitate to act with-

(*Continued on next page*)

This Week

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More than 500 theatres are reopened in first two months of new show season — Page 11

Decentralizing of Paramount results in formation of four subsidiaries; E. V. Richards acquires part interest in Saegener circuit, Goldstein in New England, O'Donnell in Texas — Page 17

Cross-licensing and inter-company stock holding will be dissolved in Radio group; Government drops suit against RCA, A. T. & T. and General Electric — Page 25

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UNIT PRODUCTION WINS SUPPORT

(*Continued from preceding page*)

out consulting him except in minor matters. The result is congestion, delay, or unconsidered decisions made without intimate knowledge of what is going on. This must inevitably reflect in the quality of the product."

Proponents of the mass production system argue that even if there were complete decentralization there ultimately would be no substantial economies effected, that ten independent units, for example, would spend just as much for talent and physical facilities as the same group working under a centralized authority. This is not necessarily the case. In other businesses in this country which have grown to huge proportions, it has been discovered that the overhead, the cost of doing business, does not necessarily increase in direct proportion to the volume of business done. It sometimes becomes so complex, so involved through paper work, reports, committee management, boards, inspectors and whatnot, that the overhead eats up the other advantages which might be obtained through large-scale production. General Motors makes no attempt to manufacture all its cars under one management. The case of Standard Oil splitting up into several units and finding itself making more money is well known.

Economies

Mass production, after all, grew up during the period of enormous expansion and high prosperity when motion pictures could not be made fast enough to supply the demand. Quantity, in many ways, was more important than quality. So big production machines were built to try to keep supply equal to demand. Today, quality is the only thing that can save the business from disaster. Each production must be "hand made," whether it is turned out in a big studio or a little one. Not only must there be good entertainment, but it must be done at a price which will turn a profit with fewer exhibitions and smaller rentals. The public is shopping. It doesn't just go to the pictures any more. The price of admission is a matter of serious consideration in the family budget, and, besides, Mr. Public isn't satisfied to spend his money just to see a picture, or to hear the galloping photographs talk.

Mr. Rogers, for example, bought the story of "70,000 Witnesses" after Paramount's story department had turned it down. When this was brought to the attention of Mr. Schulberg, then executive head of Paramount production, he said: "All right, it is very possible that after studying the story carefully Charlie has hit upon an idea for a screen treatment that we didn't." Rogers came in and told Schulberg how he proposed to treat the story. "Fine," said Schulberg. "I think that will make a good picture. You've got the right idea for handling it." The treatment which had come to Schulberg didn't click. Rogers, with time to study the story, got an idea which did. It was the system. No fault of Schulberg's, no fault of the writers who had worked on it for Schulberg. Rogers just happened, through careful concentration and a keen interest personally in the yarn, to get the correct angle. The picture has been well received by both press and public this fall.

Another of the top hole production executives told me he found himself in the spot where he realized that the only thing he could do, charged with the making of forty or fifty pictures, was to select the five or six which seemed to be the most important, the leaders of his program, and devote most of his attention to them. But, as he says, that did not mean that the other 35 or 40 were not important; in aggregate they were equally vital to the program. But he had to give them little or scant attention, simply because he could not possibly spread his time and talent over such a large area.

"The result," said this executive, "was that executives, actors, directors and others concerned with these other pictures—the major portion of our program—felt neglected, hurt. They sometimes thought I was showing favoritism, devoting most of my time and interest to a certain group who happened to be in charge of the half dozen pictures I had decided were most important. They had reason to feel that way, but you can readily see I was helpless. It was not because I did not want to do just as much for them; it was a physical and mental impossibility."

The independent producer can buy a story after he has read it, become enthusiastic over it, see a way of making it good screen entertainment. But, in the last analysis, he buys it strictly on his own personal judgment. With this large organization, there must be a consensus of opinion, and you can't get any five people to agree upon any story. There are story readers, story committees, production committees, technical experts, sales department reactions, all involved in deciding whether or not to buy a given story or play. Massed together they are pretty much of a jumble. I know of the case of a story which was being considered here by a major studio through this elaborate system; before they could arrive at a decision an independent bought the story for $10,000. Within two weeks the major studio decided it needed the story badly for one of its stars and offered him $50,000 for it! The independent can act more quickly, and in most cases can buy more reasonably.

Another instance is a story now in production by one of these independents. The first story conference was held September 12. The script was completed, final draft made and production started October 17. The producer declared he believed there was a saving in preparation of $50,000 over what it would have cost to get it ready under mass production.

And this doesn't mean any particular inefficiency on the part of the writers, either. A writer or two or three writers are put to work on a story. They bring in a treatment which is unsatisfactory to the production executive. But he hasn't time to sit down, go into details on the matter, work with the writers until it is developed to his satisfaction. All he can say is to try it again, or to put another set of writers on it and see what they can do, then perhaps a third set. Often, when all is said and done, they come back to the original treatment, that or a conglomeration of all of them. Meantime the cost of preparation has mounted tremendously, and possibly a high priced star or director, or both, have been idle, waiting to get under way.

$50,000 Saved in Preparation

One thing is important, however, if the independent producer, self-financed, is to make a success. The distributing company must make every effort to exploit and sell his picture under just as favorable terms and circumstances as it does the product made by the company, if it is also a producer. There have been many instances in the past when the distributor concentrated on his own product first, got all there was to be had for it, and what was left went to the independent picture.

Financing is an extremely difficult problem today for the independent, just as it is for everyone else. Hence, if this new independently made product for release through major distribution channels is not properly exploited, does not bring its fair return, the new independent production movement is likely to starve in very short order.

The independents also point out to the exhibitor that just because the picture which comes to him has an independent production label on it, that does not mean that it is an inexpensive picture. It must have quality, and quality now costs money, just as it always did and always will. So the exhibitor who wants to encourage such independent production must expect to pay reasonable prices if he expects to get salable product from the independent producer.

FILM "TEST BOOK" USED IN COLLEGE

The use of the motion picture in the instruction of large groups and in the advancement of scientific study gains new impetus with the addition to the curriculum of the elementary courses in psychology at Ohio State University, Columbus, of what may well be called a "motion picture text book." The fundamentals of human behavior, with which such courses concern themselves, are depicted before large student groups via the motion picture screen, which shows experiments in detail, impossible of actual demonstration repeatedly. It is said other universities over the country are adopting similar methods, with the definite possibility, in the not far distant future, of establishing an exchange system of scientific motion pictures.

Walker Resuming Circuit Duties

Frank C. Walker soon will resume his executive duties with the Comerford circuit at the New York headquarters, 1600 Broadway. Mr. Walker, as treasurer of the Democratic National Committee, had been active in the presidential campaign.

525 REOPENINGS AND 32 NEW HOUSES IN FIRST 2 MONTHS OF NEW SEASON

Activity in Exhibition Field Reflects Forward Economic Trend in General Business; Gives at Least 2,000 Jobs

Five hundred and twenty-five picture theatres resumed operations, and 32 new houses were opened, during the first two months of the new show season, from August 15 to October 15. While part of this activity was obviously seasonal, it is evident that the film business reacted to an appreciable extent, to the upward economic trend which has been prevalent during recent months in many of the nation's leading industries. It seems safe to assume that optimism prompted the reopening of many of the darkened theatres, many of which had been inactive for as long as two years.

Contributing additional strength to the movement toward normalcy were employment of at least 2,000, or an average of close to four persons per theatre, to man the reopened houses, coupled with a resumption of spending for film and, in some cases, building rentals; salaries; equipment and film accessories, power, sound charges, new parts, redecorating, refurnishing and remodeling.

The number of houses reopened and new projects started both compared favorably with normal times. California opened six new theatres, Texas five and New York four. Texas led in reopenings with 56. Forty-four were reopened in Pennsylvania; 43 in California; 42 in Ohio; 29 in New York; 33 in Minnesota and 31 in Illinois. The openings by states follow:

Alabama	4	Nevada	1
Arizona	2	New Jersey	6
Arkansas	4	New Mexico	1
California	43	New York	29
Colorado	7	North Carolina	5
Delaware	1	North Dakota	14
Florida	7	Ohio	42
Georgia	1	Oklahoma	24
Idaho	1	Oregon	1
Illinois	31	Pennsylvania	44
Indiana	7	Rhode Island	4
Iowa	21	South Carolina	2
Kansas	6	South Dakota	7
Kentucky	1	Texas	56
Louisiana	7	Utah	3
Maryland	7	Virginia	2
Massachusetts	16	Washington	17
Michigan	15	West Virginia	11
Minnesota	33	Wisconsin	20
Mississippi	1	Wyoming	1
Missouri	10		
Nebraska	10	TOTALS	525

Figures were compiled from data supplied by the Film Boards of Trade and by correspondents, circuits and other sources. Forty-two states are included. It is believed that in only a few situations were reports not submitted. Theatres which reopened in the two-month period after having been closed for a week or thereabouts for remodeling were not included in the checkup, which was confined to houses were business was suspended for an indefinite period, or for the summer, because of economic conditions.

Warner Brothers, operating principally in the Eastern industrial centers, reported 39 reopenings, more than any other circuit. Herschel Stuart listed 14 for RKO. Other national circuit executives refused to submit data, but reopenings of their properties appear, unidentified, in the national compilation.

One interesting observation is the fact that the reopenings were scattered widely throughout the country and were not as heavily concentrated in the principal cities as might be expected. Three hundred and fifty-seven cities and towns report one reopening each and 29 others reopened two each, a total of 415 of the entire group of 507. Chicago exhibitors reopened 14, largest of any city. Los Angeles had nine; Cincinnati and Minneapolis, 8 each; Philadelphia, 7; Detroit and San Francisco, 6 each; Miami, 5, and there were three each in Hollywood, New Orleans, St. Louis, Cleveland, Salt Lake City, Seattle, Tacoma, Milwaukee.

Opening of 32 new theatres during the early days of the new show season is a significant factor in analyzing the exhibition field and its relation to economic conditions generally. This group is believed to be the largest of any similar period since the depression began. Fourteen states reported new theatres as follows:

California	6	Ohio	1
Iowa	1	Oklahoma	3
Maryland	2	Oregon	2
Massachusetts	2	Rhode Island	1
Michigan	1	Texas	5
Minnesota	1	Wisconsin	2
New Jersey	1		
New York	4	TOTALS	32

New York City, reporting three, and Baltimore, with two, were the only cities in which more than one new theatre was opened in the period surveyed.

Following is a detailed listing of reopenings,

NEW THEATRES OF TWO MONTHS

CALIFORNIA (6)

Alameda—New Alameda
El Centro—United Artists
Long Beach—United Artists
North Hollywood—Pilot
San Francisco—President
San Mateo—New Regent

IOWA (1)

Iowa City—Varsity

MARYLAND (2)

Baltimore—Harlem, Roxy

MASSACHUSETTS (2)

Fitchburg—Cummings
Plymouth—Auditorium

MICHIGAN (1)

Detroit—Fox

MINNESOTA (1)

Duluth—Lakeside

NEW JERSEY (1)

Newark—Market

NEW YORK (4)

New York—Barnes Open Air, Broadway Open Air, Bronxdale Open Air
Moravia—Studio

OHIO (1)

Columbus—Lyceum

OKLAHOMA (3)

Hugo—Hugo
Oklahoma City—New
Tipton—Ritz

OREGON (2)

Ontario—Roxy
Portland—Liberty

RHODE ISLAND (1)

Central Falls—Lafayette

TEXAS (5)

Bonham—Texas
El Paso—Texas Grand
Hereford—Queen
Huntsville—San Houston
Sulphur Springs—Palace

WISCONSIN (2)

Evansville—Rex
Hartford—Hartford

Many Theatres Closed for Two Years Return to Action; Texas Leads in Reopened Houses, With Fifty-six Again Playing

the cities in alphabetical order followed by the names of the theatres:

ALABAMA (4)

Andalusia—Andalusia
Geneva—Arcade
Lineville—Dixie
Talladega—Fox

ARIZONA (2)

Chandler—Rowena (formerly Granada)
Nogales—Nogales

ARKANSAS (4)

Hartford—Emerson
Lepanto—Rialto
Paris—Strand
Star City—Central

CALIFORNIA (43)

Benecia—Majestic
Berkeley—United Artists
Brea—Brea
Browley—Azteca
Coachella—Paramount
Covelo—Owl
Graham—Graham
Hollywood
Criterion
Pantages
United Artists
Knights Landing
Welcome
Long Beach—Palace
Los Angeles
Biltmore
Carthay Circle
Criterion
Elysian (formerly Riverside)
Hillstreet
Majestic
Rex
RKO
Royal
Morgan Hill—Granada
Newport Beach—Newport
Oakland—Premier
Orange—Colonial
Oxnard—Boulevard
Palo Alto—Varsity
Petaluma—Mystic
Pinole—Pinole
Sacramento—Alhambra
San Diego—Fox California
San Francisco
Circle
New Mission
Orpheum
President
Tivoli
United Artists
San Gabriel—Mission
Santa Ana—Princess
San Ysidro—Azteca
Sonora—Star
Stockton—Royal
Torrence—Torrence

COLORADO (7)

Aguilar—Colorado
Colorado Springs
Rialto
Denver—Denham
Loveland—Loveland
Meeker—Princess
Pueblo—Colonial
Rifle—Rex

DELAWARE (1)

Wilmington—Savoy

FLORIDA (7)

Coral Gables—Coral Gables
Miami
Cocoanut Grove
Flagler
Mayfair
Paramount
West Palm Beach
Tampa—Victoy

GEORGIA (1)

Atlanta—Fox

IDAHO (1)

Twin Falls—Idaho

ILLINOIS (31)

Aurora—Tivoli
Carrier Mills—Gayety
Champaign—Orpheum
Chicago
American
Commercial
Crown
Gage Park
Keystone
Lexington
Little
Logan Square
Loomis
Music Box
McVickers
New Portage
Sunnyside
United Artists
East St. Louis
Liberty
Waverly
Evanston—Valencia
Herrin—Hippodrome
Marengo—Royal
Meredosia—Princess
Murphysboro
Hippodrome
Mt. Carroll—Majestic
Palestine—Vance
Park Ridge—
Park Ridge
Rankin—Rialto
Taylorville—Capitol
Vermont—Princess
Watseka—Watseka

INDIANA (7)

Albion—Majestic
Fort Wayne
Jefferson
Paramount
Gary—Palace
Indiana Harbor
Indiana
Noblesville
Opera House
Sheridan—Hippodrome

(*Continued on following page*)

THEATRES REOPENED IN TWO MONTHS

(Continued from preceding page)

IOWA (21)

Burlington
Iowa
Rialto
Cedar Rapids—Paramount
Centerville—Majestic
Clinton
Rialto
Strand
Council Bluffs
Broadway
Strand
Davenport
Garden
Orpheum
Des Moines
Des Moines
Fort Dodge—Strand
Guttenberg—Princess
Marquette—Marquette
Milton—Milton
Moulton—Colonial
Sioux City—Orpheum
State Center—Sun
Strawberry Point
Orpheum
Tabor—Tabor
Waterloo—Paramount

KANSAS (6)

Garden City
Dickinson
State
Leroy—Kesner
Moran—Ralston
Topeka—Fox State
Wichita—Fox-Uptown

KENTUCKY (1)

Owingsville—Majestic

LOUISIANA (7)

Delhi—Delhi
De Quincy—Strand
Leesville—Dreamland
Mangham—Mangham
New Orleans
Olive
St. Charles
Strand

MARYLAND (7)

Baltimore
Electra
Idle Hour
Ellicott City—Earle
Emmittsburg—Gem
Reisterstown
Reisterstown
Ridgely—Community
Snow Hill—O'House

MASSACHUSETTS (16)

Attleboro
Columbia
Union
Barre—Town Hall
Boston—Tremont
East Boston—Orient
Framingham—Gorman
Greenfield—Garden
Holyoke—Strand
Malden—Royal
Marlboro
Pastime
Princess
Medway—Sanford Hall
Northampton—Plaza
Pawtucket—Music Hall
Quincy—Alhambra
Springfield—Majestic

MICHIGAN (15)

Almont—Star
Camden—Pastime
Cedar Springs—Emprize
Detroit
Columbia
Lincoln Square
Paramount
Ruby (formerly Holbrook)
United Artists
Whittier
Flint—Michigan
Flushing—Princess (formerly Ideal)
Lakeview—Liberty
Mackinac Island
Temple
Merrill—Merrill
Niles—Strand

MINNESOTA (33)

Albany—Wertin
Atwater—Lyric
Bemidji—Grand
Clarfield—Star
Fairmont
Nicholas
Strand
Greenbush—Greenbush
Hancock—Hancock
Hawley—Garrick
Hayfield—New Hayfield (formerly Ideal)
Hinkley—Liberty
Lake Crystal—Crystal
Lakeville—Lakeville
Lamberton—Star
Maynard—Pavilion
Minneapolis
Arion
Aster
Century
Empress
Minnesota
Pantages
Rialto
World
Mountain Lake—State
Nashwauk—Grand
Northfield—Grand
Raymond
Opera House
Rushford
Opera House
Sacred Heart—Gould
St. Paul
Orpheum
Rialto
Tower—Rex
Warren—New State

MISSISSIPPI (1)

Hattiesburg—Rose

MISSOURI (10)

Cabool—New Cabool
Hayti—Missouri
Neosho—Rex
Perry—Strand
St. Louis
Gaiety
Liberty
St. Louis
Trenton—Plaza
Warrenton—Warrenton
Weston—De Luxe (formerly Weston)

NEBRASKA (10)

Beaver City—Auditorium
Bridgeport—Trail
Dorchester—Colonial
Elgin—Avalon
Guide Rock—Opera House
Louisville—Playhouse
Minatore—Aladdin
Omaha—State
Oxford—Granada
Ulysses—Ulysses

NEVADA (1)

Reno—Wigwam

NEW JERSEY (6)

Cape May—Grand
Hammonton—Palace
Newark
Mosque
Orpheum
Red Bank—Strand
Trenton—Trent

NEW MEXICO (1)

Springer—Pastime

NEW YORK (11)

Albany—Grand
Brooklyn—Empress
Buffalo
Great Lakes
Keith's
New York — 18 reopened
N. Tonawanda, Strand
Rochester—Capitol
Solvay
Allen
Community
Staten Island (Rosebank)—Lyric
Syracuse
Paramount
Strand

NORTH CAROLINA (5)

Draper—Y. M. C. A.
Southern Pine—Carolina
Statesville—Crescent
Wallace—Wanoca
Weldon—Legion

NORTH DAKOTA (14)

Anamoose—Annex
Bismarck—Capitol
Bowbells—Royal
Elgin—Audit
Eureka—Lyric
Garrison—Garrison
LaMoure—Rex
Ledgerwood—Grand
McClusky—Audit
McIntosh—Lyric
McVille—Hollywood
Oberon—Community
Onida—Crystal
Valley City—Rex

OHIO (42)

Akron—Civis
Bellefontaine—Cort (formerly Op. House
Celina—Ohio
Cincinnati
Cox
Grand Opera House
Keith's
Metropolitan
Park Hall
Shubert
Star
Ufa
Cleveland
Alhambra
Detroit
Hippodrome
Columbus
Rialto
Steelton (formerly Wonder)
Conneaut—LaGrande
Corning—Majestic
Coshocton—Pastime
Dayton
Edgemont
State
Franklin—Franklin
Granville—Opera House
Hamilton
Lyric (formerly State)
Palace
Libson—Grand (formerly Libson)
Lynchburg—Lyric
Middletown—Sorg's O. H.
Nelsonville—Pastime
New Lexington—Grand
Niles—Butler
Pomeroy—Electric
Portsmouth—Columbia
Ravenna—Strand
Richwood—Opera H.
Seville—Hope
Sharonville—Sharon
Springfield—Band Box
Steubenville—Paramount
Toledo
Granada
Paramount
Youngstown—Palace

OKLAHOMA (24)

Apache—Opera House
Binger—A-Mu-Su
Blackwell—Plaza
Carnegie—Liberty
Carter—Liberty
Cordell—Nu-Art
Eldorado—Eldorado (formerly New Empire)
El Reno—Royal
Ft. Cobb—Rialto
Grandfield—Princess
Holdenville—Dixie
Hugo—New
Idabel—Brent
Lexington—Mystery
Manchester—Franklin
Mangum
Ortman
Temple
Marlow—Rex
Maysville—Folly
Minco—Royal
Mt. View—Royal
Oklahoma City—New
Purcell—New
Timpton—Dixie

OREGON (1)

Portland—Fox

PENNSYLVANIA (44)

Albion—Gibbs
Aliquippa—Strand
Allentown—Earle
Arnold—Star
Ashley—Park
Berwyn—Berwyn
Bridgeville—Strand
Brookville—Columbia
Carmichaels—Ross
Clairton—Capitol
Columbia—
Opera House
Conshohocken—Riant
Coverdale—Colonial
Easton—Transit (formerly Third Street)
Fayette City—Bell
Hill Station—Grand
Johnstown—National
Juniata—Juniata
Kittanning—Columbia
Kutztown—Strand
Mahoney City—Elks
Meadowlands—Crystal
Mifflin—Mifflin (formerly Juniata)
Millheim—Municipal
New Kensington
Liberty
Ritz
Perryopolis—Perry
Punxsutawney
Jefferson
Philadelphia
Aldine
Allen
Boyd
Crescent
Fay's
Mastbaum
Pelham
Reading—Park
Ridgeway—Strand
Robertsdale—Liberty
St. Michaels—Lake
Scranton—Davis
Shenandoah—Strand
Vestaburg—American
Youngwood—Pearl
Zelienople—Strand

RHODE ISLAND (4)

Manville—Central
Pawtucket—Music Hall
Providence—Conn's
Metropolitan
Woonsocket—Park

SOUTH CAROLINA (2)

Belton—Cameo
Conway—Pastime

SOUTH DAKOTA (7)

Alcester—Barrymore
Emery—Sun
Kennebec—Rex
Milbank — Bentley Grand
Bentley Grand
Pierre—Grand
White Lake—Aurora
Woonsocket—Gem

TEXAS (56)

Abilene
Paramount
Queen
Anson—Palace
Big Lake—Palace
Breckenridge
National
Palace
Brownfield
Lyric
Rialto
Brownwood
Gem
Lyric
Corrigan—Corrigan
Corsicana—Grand
Crosby—Crosby
Dallas—Melba
Denison—Liberty
Eldorado—Ritz
El Paso—Ellenay
Ferris—Queen
Fort Worth—Palace
Gainsville—Majestic
Galveston—Dixie
Granbury—Strand
Greenville—Star
Groveton—Capitol
Harlington—Arcadia
Italy—Elk
Itasca—Pastime
Kirkland—Kirkland
Knox City—Texas
Kosso—Palace
Labonia—Sunset
Levelland—Wallace
Lometa—Lyric
Lott—Gem
Merkel—Queen
Moody—Palace
Muleshoe—Ritz
Needville—Alcove
Oberton—Gem
Olney—Palace
Panhandle—Palace
Pleasanton—Plestex
Port Lavaca—Amusu
Roby—Artist
Roscoe—Majestic
San Antonio—State (formerly Majestic)
San Marcos—Plaza
Sudan—Garden
Sulphur Springs
Broadway
Sweetwater—Palace
Temple
Arcadia
Gem
Timpson
Texas
Victory
Waxahachie—Lincoln
Winters—Queen

UTAH (3)

Salt Lake City
Gem
Rivoli (formerly Sun)
Victory

VIRGINIA (2)

Alexandria—Saenger
Richmond—National

WASHINGTON (17)

Bellingham—Peoples
Brewster—Caribou
Davenport—Talkie
Deer Park—Family
Forks—Olympic
Montesano—Mayfair
Olympia—Avalon
Rosalia—Audian
Seattle
Coliseum
Paramount
Society
Spokane—Evalon
Tacoma
Broadway
RKO
Temple
Wenatchee—Mission
Yakima—Liberty

WEST VIRGINIA (11)

Anawalt—Anawalt
Bluefield—Granada
Cabin Creek—Wilson
Cameron—Almo
East Rainelle—Lyric
Follansbee—Rexy
Huntington—Strand
Kimball—Kimball
Marlington—Seneca
Van—Van
Wellsburg—New Palace

WISCONSIN (20)

Antigo—Palace
Beloit—Majestic
Chetek—Grand
Clear Lake—Community
Cornell—Gem
Goodman—Goodman
Green Bay—Strand
Greenwood
Opera House
Independence—Legion
Kenosha
Butterfly
Lincoln
Loyal—Viking
Marion—Opera House
Merrill—Fox
Milwaukee
Alhambra
Lexington
Strand
Oshkosh—Strand
Superior—Peoples
Weyauwega—Gerold

WYOMING (1)

Arvada—Arvada

Fox Film Obtains Income Tax Credit for Year 1925

The Fox Film Corporation, New York, has been accorded an income tax credit of $65,682 for the year 1925, it has been announced by the Internal Revenue Bureau at Washington. Reductions for depreciation and other factors were involved in the settlement.

THE CAMERA REPORTS



SHORTS THEATRE REOPENED. P. N. Furber, president, and Major L. E. Thompson, vice president, of Trans-Lux, at the Broadway, New York, Trans-Lux theatre the night of its reopening following remodeling from two houses into one.



ARRIVING FOR PREMIERE. Of his first talking picture. Cecil B. DeMille, who directed "The Sign of the Cross" for Paramount, with Mrs. DeMille in New York for the opening of that production at the Rialto theatre.



MEETS HIS MATCH. Mr. Joe E. Brown being forced into certain admissions as he attends the unloading of a circus out Hollywood way. Incidentally or not, the First National star's current picture is none other than "You Said a Mouthful."



GIVEN CONTRACT. Alice Jans, one of the newer screen personalities whose work has won her a long-term agreement from Warner Brothers. Her first important role is in "Parachute Jumper," latest starring vehicle of Dougles Fairbanks, Jr.

THE 1931-32 WINNERS OF

Best Performance, Actress:
Helen Hayes, as in "Sin of Madelon Claudet."
Best Performance, Actor:
Fredric March, as in "Dr. Jekyll and Mr. Hyde."
Best All-Around Production:
Metro-Goldwyn-Mayer, for "Grand Hotel."
Best Direction:
Frank Borzage, for "Bad Girl."
Best Original Story:
Frances Marion, for "The Champ."
Best Adaptation:
Edwin Burke, for "Bad Girl."
Best Photography:
Lee Garmes, for "Shanghai Express."



HELEN HAYES. (Above) Cited as best actress, as result of her portrayal in MGM's "Sin of Madelon Claudet," her first screen effort. Still divides time between the stage and pictures.

FREDRIC MARCH. (Right) Named best actor for portrayal in title role of Paramount's "Dr. Jekyll and Mr. Hyde." Quit stage for pictures in 1928, and is now an established star.

WALLACE BEERY. (Extreme right) Received but one vote less than Fredric March in poll for best performance. A two-vote plurality being required, Beery was given an extra award.





LEE GARMES. (Above) Paramount cinematographer. Photography interested him as a boy, and his cinematographic career follows work in still field. First efforts were two-reelers.

WALT DISNEY. (Right) Shown with his creation, "Mickey Mouse," for which he was given a special award by the Academy.



ANNUAL ACADEMY AWARDS

Best Art Direction:
Gordon Wiles, for "Transatlantic."
Best Sound Recording:
Paramount, for "Shanghai Express."
Best Short Subjects:
Disney, for "Flowers and Trees"
Sennett for "A Wrestling Swordfish"
Roach for "The Music Box."
Special Award:
Walt Disney, for creation of "Mickey Mouse."
Certificates of Honorable Mention:
Technicolor Corporation, Eastman Kodak Company.
Extra Award for Performance:
Wallace Beery, for "The Champ."



FRANK BORZAGE. (Above) Won directorship award for Fox's "Bad Girl." Cited similarly in 1928 for Fox's "Seventh Heaven." Worked in mine at 13. Became director after stage career.

FRANCES MARION. (Left) Citation as author of best original ("The Champ") is her second Academy award. Was newspaper woman, then Hobart Bosworth's secretary. Now a dramatist.

EDWIN BURKE. (Extreme left) His adaptation of Fox's "Bad Girl" called best of 1931-32. Joined Fox as writer in 1929, following career as Shakespearian actor and dramatist.







GORDON WILES. (Above) Fox art director. Studied art in Paris and Rome. Practiced architecture in Los Angeles before joining United Artists as art director.

GRAND HOTEL. (Left) A scene from the MGM production cited as the best all-around feature picture of 1931-32.

MPTOA DROPS U. S. REGULATION PLEA IF COMPANIES ADOPT PLAN

Distributors Acting on Basis Two-Thirds of State Units of Allied and MPTOA Will Ratify Kent Proposals at Meetings

Members of the Motion Picture Theatre Owners of America and of Allied States Association will assemble at the Congress hotel in Chicago Monday to act upon Sidney R. Kent's proposals for correcting trade practices.

The plan provides for a standard exhibition contract as an alternative form; creation of a national appeal board to adjust important disputes; elimination of forced selling of shorts, and a committee on arrangements for carrying the proposals into effect. Adoption by the MPTOA, headed by M. A. Lightman, is practically assured, although the Allied stand still is unknown. Allied might project the proposals and decide to continue independently with a campaign for federal legislation. In any event, if enough acceptances by distributors come through prior to the mass meeting, which is scheduled to last until next Wednesday, the MPTOA definitely will abandon any idea of federal regulation and immediately will withdraw the socalled "mental support" offered Allied at a joint conference several weeks ago. Mr. Kent's proposals were drafted recently in conjunction with an Allied and MPTOA joint committee.

Fox and Educational-World Wide definitely have agreed upon adoption of the program. Metro-Goldwyn-Mayer and Universal have signified their intention of going along with a few slight modifications in the contract. United Artists decided Tuesday against the plan and the others are expected to make known their decision by the weekend. Modifications asked by MGM and Universal are not expected to cause dissension among the exhibitors.

Two-Thirds of Units Must Ratify

The distributors, it was learned Wednesday, are approving the program on the basis that two-thirds of the state units of each national organization ratify the proposals. This would indicate that it will be necessary for the Chicago mass meeting to represent the respective units individually instead of representing each association as a national body. Mr. Lightman already has written to all MPTOA state organizations requesting that the matter be presented to their respective directorates for action prior to the mass meeting Monday. The MPTOA national board will convene in special session in Chicago Tuesday.

Allied will observe the following procedure: Affiliated regional associations will send delegations to the two mass meetings where the proposals will be fully explained by those who participated in the conference.

Based on the reports of those attending, the regional associations will vote at meeting shortly thereafter. It is the hope of Allied leaders that there will be a full attendance at the mass meeting and that the affiliated regionals will take separate action before December 15.

"By this method Allied leaders expect first to get a fair cross-section of exhibitor opinion, and, second, the definite and specific approval or rejection of each regional association," it was said.

Abram F. Myers, chairman of Allied, said this week that "the proposals worked out at the recent conferences are too important to be treated lightly. If accepted, it must be in such an unmistakable way that those charged with responsibility thereunder can proceed with full assurance that they are carrying out the will of the exhibitors. If rejected, such action should be taken with full appreciation of the consequences and with the means in sight to pursue a different course. Every leader and every exhibitor should take a position in the open so that there will be no sniping or kibitzing later."

MPTOA Will Keep Up Fight

In the event that two-thirds of the MPTOA state units do not ratify, the national association will not give up the fight for those individual units desiring it. "It is what the MPTOA wants and it is not our intention to lose this opportunity of getting it," said one official. It was learned confidentially that if approval is not forthcoming there is serious doubt that there will be any more cooperation between the two national exhibitor organizations.

Mr. Steffes said the other day that not "in the past 10 years has there ever been a meeting that carried as much importance to the individual theatre owner as the mass meeting in Chicago," which will be followed by a gathering in New York at the Park Central hotel December 1.

A statement issued Monday by Sidney E. Samuelson, president of Allied of New Jersey and in charge of the New York mass meeting, said:

"Intimations that the Jersey Allied unit is committed to approval of the industry conciliation program, regardless of what action might be taken by other Allied units, are entirely false. This, coupled with the rumors that action on the program by Allied States might lead to a split in the national organization, makes it imperative for Jersey to state its position. Jersey is an integral part of Allied States Association, proud of the fact that it has been a member unit since the inception of Allied, and committed to thorough-going support of President Steffes and Chairman-of-the-Board Myers. Jersey's record of loyalty is such that I can say without hesitation that if a majority of the Allied units find the industry conciliation program unsatisfactory, Jersey will go along with the majority."

Supreme Court Judge Reserves Decision in Paramount Suit

Judge Wasservogel, of the New York supreme court, reserved decision Tuesday following argument of the motion in the case of Relmar Holding Company, Inc., against Paramount-Publix and Film Production Corporation in which the plaintiff asks that the film companies be restrained from using $10,000,000 of its assets to pay bankers' loans, unless provision is made for the security of bondholders.

Wampas Postpones Election To Discuss National Tour

The Western Associated Motion Picture Advertisers did not elect the "baby stars" on Wednesday as planned. Instead, the membership will discuss a plan for general exploitation including personal appearances by the winners on a national theatre circuit.

Hal Roach announced he will offer contracts to the two freelance girl-winners who poll the most votes.

Protection Bureau Plans New Drive

The Copyright Protection Bureau, which now is receiving as many as ten complaints a week from exhibitors charging unfair competition, soon will undertake a nation-wide drive to investigate and correct situations resulting from unauthorized exhibitions or holdovers of pictures.

Despite the fact that there is obviously a great deal of work still to be done by the Bureau, Jack Levin, who is its director of operations, points out that due to the educational work of the Bureau through its divisional managers, Harold L. Groves and Joseph L. Stein, "conditions coming under the purview of the Bureau's work are considerably better now than a few years ago."

Division managers of the Bureau have been meeting frequently with various exhibitor groups throughout the country. "Our men are spending time setting up a prevention bureau rather than a protection bureau," said Mr. Levin. "In meeting with exhibitor leaders we outline a joint method of cooperation, urging them to deal seriously with any member who insists upon running his business in an unfair way—from both the distributor and exhibitor standpoints. We urge exhibitors not to fall for a verbal agreement, since that portion of the deal that cannot be placed in the contract makes it obvious that the exhibitor will be at the short end of the stick, what with the usual changes in the line-ups of the distributor representatives. In our talks with the exhibitor we further convince him 'it doesn't pay'; secondly, this method of square dealing will then entitle him to the complete protection of the industry."

General sales managers of the national distributors at the semi-annual meeting of the Copyright Protection Bureau unanimously decided to continue the same basis of appropriations for the Bureau for its fiscal year ending July 1, 1933.

To coordinate the activities of the Bureau still more closely with immediate film exchange problems in connection with proper exhibition of pictures, and to bring home to the distributors the many important features of the playing time protection service for their copyrights given by the Bureau, a committee consisting of E. C. Grainger of Fox, Paul Lazarus of United Artists, and John Nolan of RKO was appointed to consult with the Bureau.

Resign from "Photoplay"

The Misses Frances and Henrietta Kish, eastern editorial representative and office manager, respectively, of *Photoplay Magazine,* resigned on Wednesday and will leave for Hollywood immediately. They were with the publication five years.

Mascot in New Quarters

Mascot Pictures, formerly at 1650 Broadway, New York, has moved to 1776 Broadway.

FOUR SUBSIDIARIES ORGANIZED IN DECENTRALIZING PARAMOUNT

Richards Repurchases Interest in Saenger Circuit, Goldstein in New England; O'Donnell Operates 23 Texas Publix Houses

The management of Paramount is proceeding rapidly in effecting decentralization of Publix theatres, the largest circuit in the country, which at its peak controlled from the home office some 1,200 houses. John Hertz, chairman of the board, declared late in October for local autonomy in the interest of greater economy and efficiency. Sam Katz, as executive vice president, opposed this direct reversal of the corporation's national policy and resigned. Since then the movement has advanced along several lines, crystalizing last week end as follows:

The entire Paramount corporate structure was decentralized into four subsidiaries, each of which exclusively will handle certain departmental functions.

E. V. Richards repurchased an interest in the Saenger Circuit and assumed management of the southern properties of which he was formerly a principal owner.

Nathan Goldstein acquired an interest in and management of the former circuit of Goldstein Brothers in New England.

Reports were current that George Trendle is negotiating for Publix properties in Detroit which he formerly operated.

R. J. O'Donnell assumed operation of 23 Publix theatres in Texas.

Management of the Publix circuit was virtually vested in a triumvirate, headed by Sam Dembow, Jr., and including Dave Chatkin and Milton Feld.

The management established a complete new executive setup for the circuit.

Division managers from the home office and film bookers were sent to the field to localize operation further.

Decision was made to continue budget control in New York in most instances.

Plans were launched for converting the Publix advertising department into a "service unit."

Paramount's policy of decentralization reasserts the power of the individual exhibitor and lends considerable impetus to the trend toward independent operation. The corporation freely admitted that efficiency in operation in anticipation of more favorable economic reactions was the basic factor which prompted the move.

Plans to turn back large blocks of theatres to individuals originally responsible for and identified with their development were expanded late last week to include decentralization of the parent corporate structure itself. Regarding this new move, an official announcement said: "In connection with further reorganization of departmental operations in the interest of greater efficiency and economy, Paramount Publix Corporation formed four new subsidiaries to carry on certain of its operations. The new subsidiaries will be qualified in certain states and the parent company withdrawn, and in addition certain companies formed in certain states for local purposes will be eliminated."

Essentially, the corporate change is similar to the structure at Loew's and RKO, where separate entities carry on production, distribution, exhibition and foreign activities. For the first time, the parent corporation will not directly engage in these activities, but will instead act as a holding company for the four new subsidiaries, which include:

Paramount Pictures Corporation, capitalized at $200,000; Adolph Zukor, president; Emanuel Cohen, vice president; Ralph Kohn, vice president and treasurer.

Paramount Distributing Corporation, $500,000; Adolph Zukor, president; George Schaefer, vice president; Ralph Kohn, vice president and treasurer.

Paramount Productions, Inc., $500,000; Adolph Zukor, president; Emanuel Cohen, vice president; Ralph Kohn, vice president and treasurer.

Paramount International Corporation, $500,000; Adolph Zukor, president; Joseph H. Seidelman and Emil E. Shauer, vice presidents; Ralph Kohn, vice president and treasurer.

All were incorporated in Delaware. The incorporators of all four are: G. W. Haight, Brooklyn, N. Y.; J. H. Ream, Staten Island, N. Y.; E. M. Sellwood, Jr., New Canaan, Conn.

Mr. Schaefer will continue as sales manager in addition to vice president of the new distributing corporation. He was promoted from the ranks following the resignation some months ago of Sidney R. Kent, who joined Fox as president. Emanuel Cohen has been in charge of production in Hollywood and Mr. Shauer and Mr. Seidelman supervise foreign activities.

Saenger Circuit Returned

Next in importance to actual consummation of deals whereby theatres were turned back to E. V. Richards, Nathan Goldstein, R. J. O'Donnell, and, as took place several months ago, to E. J. Sparks, Wilby-Kincey and Ed Dubinsky, is the complete secrecy surrounding terms of the agreements. In current announcements, it was stated by Paramount that the Richards and Goldstein deals included turning over management of properties and "an interest," but nothing further was revealed. It is assumed that in all cases franchises were signed to show all Paramount product over a long period.

Although the company steadfastly refused to divulge the exact relations of either party to profit and losses, the decentralization program is understood to provide for three distinct types of arrangements, including:

Continued ownership and management of Publix properties with localized operation by home office representatives in the field and budgetary control remaining in the home office;

Secondly, deals, which include disposition of about 23 houses in Texas to W. K. Jenkins and John J. O'Donnell; Saenger theatres to E. V. Richards; four in Minnesota to Eddie R. Ruben; about 20 in Massachusetts to Nathan Goldstein and houses along the Atlantic Seaboard, in the South, to Wilby-Kincey. In these arrangements, the new operators obtained an interest, it is understood, and full authority to manage without interference from New York

Dembow, Chatkin and Feld Managing Publix Circuit; Aylesworth and Jack Cohn Indorse Trend; Other Developments

headquarters of Publix. Also, arrangements of this type are reported to provide for a split-up of profits, but no payments are to be made in case of losses in operation; nor will Paramount have control over budgets.

Type three embraces outright disposition, which is said to include about 30 theatres in Florida which were turned over to E. J. Sparks some months ago, and a dozen in Kansas City and Missouri which Ed Dubinsky acquired early this fall.

Richards Assumes Management

In announcing the Saenger deal, Paramount said: "Announcement is made by Adolph Zukor, president of Paramount Publix, that E. V. Richards, formerly one of the principal owners of the Saenger Circuit, has once more acquired an interest in the circuit and will immediately assume general management of the theatres involved. Mr. Richards will leave for New Orleans Sunday night (Nov. 20) to assume active theatre operation. He will be accompanied by Mr. Sam Dembow, Jr., acting head of the theatre department of Paramount Publix, who will turn the business over to him, and will confer with executives in the territory." The statement concluded with an explanation that this move is part of the decentralization policy.

Mr. Richards, one of the first large independent circuit operators, developed the powerful Saenger properties with Julian Saenger. Located principally in Louisiana and Mississippi, the circuit rapidly expanded into Florida, Tennessee, Virginia, Texas and Arkansas. When the houses were sold to Publix Mr. Richards' group withheld control and management of a few theatres, strategically located in Louisiana, which Saenger practically dominated.

Mr. Dembow announced consummation of the Goldstein deal. He said: "Arrangements have been completed with Nathan Goldstein, one of the owners of the former Goldstein Brothers' Circuit in New England, by which Mr. Goldstein acquires an interest in those theatres. Prior to its sale to Paramount Publix the circuit was under the management of Mr. Goldstein, who once more assumes the function of general manager of those theatres in New England which comprised the circuit originally."

Mr. Goldstein will make his headquarters in Springfield, Mass., operating the 20 properties which are scattered throughout the Bay State. Samuel Goldstein was interested with his brother in the original circuit.

Trendle Reported Negotiating

Unconfirmed reports in New York this week said Publix is negotiating to return a group of Detroit theatres to George Trendle, who formerly operated the properties with John Kunsky. Mr. Trendle is understood to have conferred recently in Chicago with John Balaban, under whose direction the theatres are operated as part of the midwest division. The deal, it is said, would be similar to the Saenger and Goldstein arrangements.

R. J. O'Donnell, president of a new company at Dallas, and William K. Jenkins, a Publix division manager, took over active management of the 23 Texan theatres which Publix agreed some weeks ago to dispose of on a partnership basis. Theatres involved are at Dallas, Fort Worth, Houston, San Antonio,

(*Continued on following page*)

HOLD YOUR HORSES!
THE BLANKS ARE COMING!

Here's good news for you exhibitors who are champing at the bit, eager to begin reporting on "What the Picture Did for Me".

The first supply of report blanks went forward to theatre men this week. Many already have received them; to those of you who still are awaiting them the word is: They're on the way. But don't let that stop you from writing in for your supply; from the number of requests received this week we know you couldn't be stopped anyway. So just address "What the Picture Did for Me", Motion Picture Herald, 1790 Broadway, New York.

It's YOUR department.

Decentralizing of Paramount Brings Four Subsidiaries

(Continued from preceding page)

Austin, Galveston and El Paso, and in Albuquerque, New Mexico.

There have been no new developments in negotiations whereby Publix will turn back management of its New Jersey group to Walter Reade. Mr. Reade formerly operated the houses.

The deal with E. J. Sparks, which included about 30 of his former properties in Florida, was closed earlier in the year, and arrangements whereby Eddie R. Ruben is already operating four in Minnesota were concluded last month. Also, Wilby-Kincey Circuit resumed operation some time ago of a group in the Southern tier of Atlantic Seaboard states.

Duties of Executives Increased

Paramount's home office in New York remains silent concerning a successor to Sam Katz, who resigned suddenly late last month after differences with Mr. Hertz over decentralizing the circuit. Since then executive duties formerly performed by Mr. Katz have been delegated to other officers. Mr. Schaefer's distribution activities have been increased; Mr. Dembow, Dave Chatkin and Milton Feld were given additional responsibilities in the theatre division, while the scope of executive duties of Leo Spitz has also been widened.

Changes in the home office advertising department of Publix are now being worked out in order "to convert the present set-up into a service unit primarily giving information and advice to all theatres." Evidently, houses disposed of in partnership deals are included.

Mr. Chatkin and Mr. Feld already have commenced their new duties as New York contacts for the field, dividing the country between them as follows: Mr. Chatkin is in charge of New England, New Jersey, Comerford sub-division in Pennsylvania and New York, Atlantic States, Texas, Indiana, Ohio and Kentucky. Mr. Feld has been assigned supervision over Broadway runs, New York City, upper New York State, Detroit, Toledo, Chicago, Great States division in Illinois, Colorado, Utah, Idaho, Los Angeles, Kansas City, Indianapolis, Northwest, Iowa and Nebraska.

Mr. Dembow, in addition to other duties, including general supervision of the entire circuit, will continue to contact directly all partnership and affiliated groups. His title is "acting head of the theatre department."

In order further to facilitate the functioning of the decentralized units, and to "make the home office essentially an organ of service and information to the field," Messrs Dembow, Feld and Chatkin will make frequent visits to the territories to hold conferences with divisional executives on the ground. In a message to the divisional directors, Mr. Dembow said: "The new set-up is not designed to curtail the latitude and initiative of you and your associates, but is designed primarily to eliminate all waste motion insofar as your necessary contacts with the home office are concerned."

The division directors started working in the field several days ago to effect localized operation at once, without budgetary control. John Balaban, with headquarters in Chicago, is in charge of B and K theatres in Chicago; Famous Players Canadian; Great States Theatres in Illinois, and Publix Detroit properties. Harry Katz operates Indiana, Ohio and Kentucky divisions, from New York. Martin J. Mullin is in charge of New England, with headquarters at Boston and he will be assisted by Samuel Pinanski. John J. Friedl and L. J. Ludwig have the Northwest division; George Walsh the Comerford circuit, and G. Ralph Branton the Northwest.

Leon Netter continues in charge of bookings, handling all booking and buying that need be done in New York, and serving as adviser to bookers in the field. The personnel department remains under supervision of Chester Stoddard. Personnel records will continue to be kept at the home office and all executives in the field have been directed to dispatch a record of changes to New York at once. Listings are available to the field for assistance in obtaining manpower.

Aylesworth and Cohn Comment

In the meantime, from quarters other than those in the Paramount building, came statements supporting the current decentralization movement. M. H. Aylesworth, president of the RKO companies, said: "The widespread discussion concerning the benefits of decentralized theatre operation finds the RKO circuit in the position of standing as an example of the benefits which accrue from the system." Mr. Aylesworth's brief observation was amplified by Herschel Stuart, an RKO theatre executive, who said: "There will be no decentralization of RKO theatres. There is no need for it, because the company's theatres are now being operated by district managers with the home office acting only as a service department."

Jack Cohn, vice president of Columbia, one of the few producer-distributors which does not operate theatres, favors the new trend. Theatre decentralization, he believes, will benefit the entire industry. Mr. Cohn cited widespread advantages accruing to both theatre and distributor under the increase in local film buying resulting from decentralization.

Meanwhile, Fox and Warners engage in some decentralizing on a small scale. Fox West Coast, operated with other Fox properties by Skouras Brothers, divided the Rocky Mountain division into four instead of three districts. Headquarters for the first, second and third districts will be in Denver, while number four will be handled out of Salt Lake. The districts are under direction of Frank Culp, Dave Davis, C. U. Yeager and Max Golden, respectively, while Frank H. Ricketson is division manager.

Warners relinquished title to the Strand and Morrison, at Alliance, Ohio, both houses reverting to original owners. The circuit recently turned back to the owners the Palace at Canton, and the Olympic, Steubenville, both in Ohio.

Loew Escapes Death When Plane Crashes in Africa

Arthur M. Loew, head of the foreign department of MGM, had a narrow escape from death in an airplane crash last week, near Victoria Falls, Rhodesia, Africa, in the course of a world tour by air. Captain James Dickson, pilot, was killed instantly when the plane cracked up in attempting a takeoff. The plane, belonging to Hal Roach, was known as the "Spirit of Fun."

Mr. Loew and Joseph Rosenthal, his companion, were bruised but uninjured. The group was en route from Johannesburg to Cairo when the accident occurred. Mr. Loew is expected to continue his journey by train and boat, following receipt of cables from his mother, Mrs. Marcus Loew, urging him to abandon the air trip.

Wingart Joins Fox Film As Publicity Manager

Earl Wingart joined Fox Film last Monday as publicity manager under Charles E. McCarthy, director of advertising and publicity. Hereafter, the Fox publicity department will be separated from the advertising department, with Gabe Yorke continuing in charge of advertising.

Mr. Wingart handled similar duties under Mr. McCarthy at Paramount. He resigned that post recently, following Mr. McCarthy's resignation as Paramount publicity director several weeks ago.

Ufa Profit $6,960,000

Ufa, German producing company, reports at Berlin a profit of $6,960,000 for the year ended May 31, a decrease from the profit of the previous year, which reached $7,296,000. During the year, Ufa received from foreign subsidiaries $2,640,000, an increase of 50 per cent over the previous year. The dividend total was $432,000, or four per cent, which compares with a total of $621,000 or six per cent for the previous year.

CROSS-STOCK AND LICENSE PACTS TO BE DISSOLVED IN RADIO GROUP

RCA, General Electric and Westinghouse Reach Agreement and Government Calls Off Two-Year Antitrust Suit

The far-reaching agreements and complicated inter-company stock holdings of Radio Corporation of America, General Electric and Westinghouse will be dissolved. The managements of the three companies so agreed on Monday and immediately the United States Government called off the antitrust suit which the Department of Justice has had pending for two years against these and other important corporations. Federal prosecutors had been ready to go to trial Monday, following a series of postponements to which the government had consented in order to permit the working out of an agreement which would liquidate present cross interest agreements.

A statement sent immediately to stockholders by David Sarnoff, president, said that RCA will continue to function in the broadcasting, manufacturing and entertainment fields, including motion pictures.

That part of the antitrust suit which had been filed against General Motors, General Motors Radio Corporation, American Telephone & Telegraph and Western Electric, of the 14 defendants, was dismissed Monday morning by Judge Nields at Wilmington. A consent decree was then signed by RCA, Westinghouse Electric & Manufacturing Company, General Electric Company and the United States Government.

The suit against A. T. & T. and Western Electric was dismissed because these two defendants several months ago changed their cross-licensing arrangements with RCA and General Electric from an exclusive to a non-exclusive basis. Motion picture producer and exhibitor licenses always have been non-exclusive.

4,000 Patents Involved

The decree, which directs dissolution of the patents cross-licensing agreements involving 4,000 patents, is expected to result in a sweeping realignment of the entire electrical industry. It directs General Electric and Westinghouse to divorce themselves of any stock interest in Radio Corporation.

The three principal defendants consented to the decree on the stipulation that their consent was not an admission that they had violated the antitrust laws. Prior to presenting the decree to Judge Nields for signing, Warren Olney, Jr., special assistant to Attorney General Mitchell, asked that antitrust charges against four of the defendants be dismissed. The charges were dropped, Mr. Olney said, because subsequent to the filing of the Government's amended petition, on March 7, General Motors Radio had been dissolved and agreements linking General Motors and General Motors Radio with other defendants had been terminated and the agreements involving AT&T and Western Electric had been modified so as to meet objections complained of by the government.

International contracts which the three principal defendants have with Marconi Wireless, of Great Britain, Sans Fils Company, of France, and Trans-Radio, of Germany, for joint interests in South America, are to be modified within two and a half years, according to terms of the decree. At the end of that time, the companies are to report to the Attorney General and the United States district court in Wilmington, and if negotiations have not been successful, the case will be placed on the next ensuing trial list.

The decree enjoins RCA, Westinghouse and General Electric from attempting to restrain trade by means of patent licenses, or similar devices, in violation of the Sherman antitrust laws.

Under the terms of the settlement, which in effect requires the separation of RCA, Westinghouse and General Electric, RCA acquires rights to license manufacturers of radio and sound equipment under its own and AT&T patents.

General Gets RCA Building

An indebtedness of more than $17,000,000 due General Electric is being settled by RCA by turning over to that company the RCA Building at 51st street and Lexington avenue, New York, at its present book value of $4,745,000, and by the issuance of ten-year debentures totaling $4,255,000 to G. E. and Westinghouse. The debentures will bear no interest for the first year; they will bear from 2 to 5 per cent interest, depending upon earnings, the succeeding four years, and 5 per cent the remaining five years. After 1934, debentures will be redeemed at the rate of $255,000 each year until maturity.

A readjustment of obligations to Rockefeller Centre, Inc., is being made by RCA by a reduction in the amount of broadcasting and office space it will take when it moves to Radio City. In return for this concession it will turn over to Rockefeller Center 100,000 shares of "A" preferred stock at $50 par value a share.

Present patent licenses continue and RCA acquires the right to grant licenses under all the patents in the present pool, as well as to new inventions, until 1955. All the licensing rights previously were owned by General Electric and Westinghouse. In addition, under the new plan, RCA acquires the right to license manufacture of transmitting apparatus and tubes and, in return, Westinghouse and General Electric acquire the right to manufacture radio receiving sets, but agree to pay 5 per cent royalties to RCA. Under the previous arrangements, RCA was obligated to purchase radio transmitters and tubes from the two electric companies.

The consolidated balance sheet of Radio Corporation and subsidiaries, as of Oct. 31, 1932, after giving effect to changes as ordered in the consent decree, shows total assets of $108,922,709. Current assets, including $25,592,452 cash and marketable securities, at market, amounted to $39,595,425 and current liabilities were $5,492,347, while earned surplus amounted to $10,322,100, according to RCA.

At the close of the fiscal year December 31, last, total assets were $117,061,156, cash and marketable securities were $24,529,866, current assets amounted to $45,415,701 and current liabilities totaled $24,661,626, while earned surplus aggregated $11,327,789, according to the *Wall Street Journal.*

Consolidated income account of Radio Corporation and subsidiaries, for ten months ended Oct. 31, 1932, follows: Gross income from all sources $56,225,293; costs and expenses $51,530,682; interest $1,093,029; depreciation $3,714,251; amortization of patents $500,000; federal taxes $50,000; net loss $662,669; preferred A dividends $343,020; deficit $1,005,689; surplus at beginning of year $11,327,789; earned surplus, as of Oct. 31, 1932, $10,322,100, RCA reported.

After the terms of the consent decree became known Monday, RCA common sold at 5⅝, off 1¾ points. Westinghouse sold at 29, up ⅜ and General Electric was off ¼ at 16⅜.

RCA Will Continue to Function As Heretofore in Broadcasting, Manufacturing and Entertainment Fields, Says Sarnoff

The home office of RCA, in a lengthy statement to newspapers in explanation of the consent decree said in part:

"The broad, constructive purposes of the new arrangements and agreements through which Radio Corporation emerges as a complete self-contained unit covering the entire field of radio development, were explained in a letter to stockholders by David Sarnoff, president. In separating from General Electric and Westinghouse Electric, it was made clear that Radio, through its established subsidiaries, and with their present personnel, will continue to function as heretofore in trans-oceanic communication, ship-to-shore communication, radio manufacturing, broadcasting, and in the entertainment field.

"In addition, it is stated that Radio now receives patent rights and licenses for manufacture and sale of radio devices useful in other than the generally recognized lines of radio business. Because of the great variety of purposes to which the vacuum tube is now being adapted, these additional rights will enable Radio to extend its manufacturing business into new phases of the electronic art.

"An interval of two and one-half years is provided for adjusting the business of Radio to its new status. Under the decree, Owen D. Young and Andrew W. Robertson may continue as members of the board of Radio during the next five months. The relationship of Mr. Young to Radio Corporation as a member of its board and chairman of its executive committee remains unchanged.

"Arrangements are made for the change of patent rights in the entire radio field from an exclusive to a non-exclusive basis."

"The suit challenged the legality of the exclusive character of the cross-license agreements under which the radio rights under patents of General Electric, American Telephone and Telegraph, Westinghouse, and others, were brought together in the Radio Corporation of America and which, at the time, were deemed essential by these companies for the development of the art."

Stock Disposition

The letter which Mr. Sarnoff forwarded to stockholders further explained the newly developed situation as follows, in part:

"Under the program of readjustment, General Electric and Westinghouse will divest themselves within three months, by a ratable distribution to their stockholders, of substantially one-half of the stock they now hold in Radio Corporation, and within three years they will distribute or otherwise dispose of it all. Pending final disposition of their RCA stock, General Electric and Westinghouse cannot exercise voting rights thereon. Under the decree, proxies for voting their RCA stock are to be given to the members of Radio's executive committee for ordinary corporate purposes and, as the court may direct, for all other purposes. Officers and directors of General Electric and Westinghouse will withdraw from the boards and committees of Radio Corporation and its subsidiaries."

Mr. Olney, for the Government, said General Electric held almost 4,000,000 shares of the

(*Continued on next page*)

Double Features Losing On Coast

Double showing of feature motion pictures continues to lose ground along the Pacific seaboard, with exhibitors in Los Angeles preparing to launch a campaign aimed at Fox West Coast circuit, which is said to be in favor of continuing the practice. Meanwhile, officials of the Independent Motion Picture Theatre Owners, operating in Los Angeles territory, will study the effect of barring doubles in Chicago and Detroit, and it is hoped to persuade Fox West Coast officials to fall in line in a general decree prohibiting their showing locally.

Reports from Portland, Seattle and San Francisco indicate a marked decrease in double billings in preference to singles with comedies and newsreel. However, for the first time in local history, a downtown first-run, the Orpheum, in San Francisco, has turned to double features. In Detroit there is a possibility that theatre owners will cancel their pledge to refrain from using two films. The Allied States organization, headed by H. M. Richey, has taken an adverse stand because, it is claimed, some exchanges are insisting upon fourth and fifth run houses maintaining a 15-cent minimum admission. Mr. Richey said that if they continue this policy without making an adjustment of prices on prior runs, he will recommend that the Allied board lift the dual ban and also the ruling against giveaways, both of comparably recent origin. Exchange managers are understood to be prepared to continue their present position.

Chicago continues with its recent city-wide ban against double bills. Some 20 anxious exhibitors have been running a trailer announcing that the new policy is in conformity with the "regulations of the Film Board of Trade and the producers."

Three RKO Subsidiaries Report Financial Status

Three major subsidiary corporations of Radio-Keith-Orpheum Corporation: B. F. Keith Corporation and subsidiaries, Keith-Albee-Orpheum Corporation and subsidiaries and Orpheum Circuit, Inc., and subsidiaries, in financial reports issued last week for the quarter and nine months' period ended September 30, 1932, report a net profit in three cases and net loss in three others of the six figures involved.

B. F. Keith Corporation and subsidiaries reports net profit of $223,755.07 for the third quarter and net profit of $457,178.86 for the nine months. Keith-Albee-Orpheum and subsidiaries reports net profit of $74,-231.09 for the quarter and net loss of $1,044,820.18 for the nine months. Orpheum Circuit and subsidiaries shows net loss of $244,691.15 for the quarter and net loss of $1,624,503.29 for the nine months.

"Uncle Lou" Remy Dies

Lou Remy, one of the best known film men in the Southwest and known as "Uncle Lou," died unexpectedly at Dallas early this week. Mr. Remy was a representative of American Display Corporation. His connection with the industry dated back to an association with E. H. Hulsey and Goldwyn Distributing Corporation.

TRAVELERS...

Dewey Bloom, in charge of British Pictures, distributed by Regal Films of Canada, arrived in New York en route to Bermuda on a vacation.

Kay Francis, player, who is vacationing in New York, is expected to start back for California next week.

Betty Roberts, head of the Radio scenario department, was due in New York from Hollywood this week.

E. T. Gomersall, Universal western sales manager, is expected back in New York early in December.

Janet Gaynor, player, has returned to Hollywood from a vacation at Palm Springs.

Will Rogers is back in Hollywood following his recent flight over Central and South America.

Clara Bow, player, will arrive in New York Monday from Hollywood, on ten days' vacation.

S. R. Kent, Fox president, was vacationing in White Sulphur this week.

Tony Gablik, head of Warner art department, left this week for a vacation trip to Bermuda.

Ernest W. Fredman, editor and publisher of the *Daily Film Renter*, of London, returned to New York from Hollywood Monday and was to sail Friday.

Joe Simmons, of Tower Productions, was due to leave New York for Hollywood the middle of this week.

Jack Gain, casting director at Fox studio, has arrived in New York from Hollywood.

G. B. Stern, writer, arrived in New York from Europe Tuesday and left for the Coast.

Charles Rosenzweig, general sales manager for Columbia, is en route to the Coast from New York and will stop off at exchanges.

Frank J. McCarthy, assistant sales manager at Universal, was due back in New York from a business trip to Buffalo.

Alexander Kirkland, player, is due in Hollywood from New York, following a short vacation. He will begin work in "The Infernal Machine."

George Schaefer, Paramount general sales manager, is on a ten days' tour of exchanges in the East and Midwest.

Arthur M. Loew arrived at Bulawayo, Africa, Monday and chartered a plane for Johannesburg. He sails from Cape Town on the *Warwick Castle* for London November 25.

Arthur Dent, managing director of British International Pictures, arrived from London

Rouben Mamoulian, Paramount director, returned to Hollywood from Europe.

Louis Cohen, director of RKO realty department, returned to New York from Hollywood.

Cecil B. DeMille, Paramount director, arrived in New York from Hollywood.

Joseph Hergesheimer, author, arrived in New York from Europe.

Clyde Elliott, James O. Spearing and "Man Eater" company (Fox) arrived at Penang Straits Settlements, for filming.

Samuel Bischoff, World Wide producer, arrived in New York from Hollywood.

Kate Lawson, RKO player, returned to New York from Hollywood.

Major Albert Warner and Grad Sears, Warner executives, left New York for sales conferences in midwest.

Harry d'Arrast, RKO director, returned to Hollywood from New York.

F. P. Culbert, executive of RCA Photophone, Ltd., returned to London from New York.

Allan Dwan, director, sailed from New York for Europe.

John R. Freuler, president of Freuler Film, returned from Hollywood to New York.

Charles G. Norris, author, left New York for Europe.

John M. Stahl, of Universal, returned to Universal City from New York.

Joseph M. Schenck, United Artists' president, arrived in New York from Hollywood.

Agreement Ends Radio Group Suit

(*Continued from preceding page*)

common stock in RCA and Westinghouse, something over 2,500,000 shares, a controlling interest.

"How to dispose of such large amounts of stock presented a problem," he said. "It was evident to the Government that all this stock could not be thrown on the market within a short time. The Government was not particularly interested in how it was disposed of, so long as it was actually disposed of, and disposed of in such a manner as to make the Radio Corporation wholly independent of the other two companies.

"Now as to the contracts with foreign companies and governments. The defendants have indicated their willingness to change all of these contracts to meet the objection of the Government and the Government understands in a number of instances they have already successfully negotiated for that purpose, with the other companies to the contract. The defendants have, however, requested time to complete their negotiations and have represented that if they were forbidden by the decree now to no longer recognize those contracts, they would be in serious danger of being sued abroad for breach of contracts by the other parties to them."

The legal representatives of the parties in court were:

For the Government: District Attorney Leonard E. Wales, Mr. Olney, John Lord O'Brian, assistant to the attorney general; Hammond E. Chaffetz, special assistant to the attorney general.

For RCA: Charles Neaves, Manton Davis, Charles F. Curley, Otto Schairer, Robert D. O'Callaghan.

For General Electric: Thurlow M. Gordon, H. Allen MacDuffie.

For Westinghouse: Donald C. Swatland, Harold Smith.

Continuing, Mr. Sarnoff's letter to stockholders, said: "The new agreements provide in general that during the interim period of two and one-half years General Electric and Westinghouse are not free to manufacture radio devices under their newly acquired rights, except insofar as each of them may operate under its own patents.

"Radio under the new arrangements retains rights which will enable it to continue to grant licenses to other manufacturers, not only under its own patents but also under radio and other patents of General Electric and Westinghouse, and AT&T, and to retain royalties received under such licenses. Radio continues to be the sole organization empowered to grant licenses to others under the radio patents of all the companies with which it was formerly associated, including until 1955, the patents of AT&T and the two electric companies.

"The new arrangements prevent the disruption of the existing licensing situation and avoid the necessity of other radio manufacturers negotiating separate license agreements with General Electric, Westinghouse, and AT&T. All licenses heretofore granted by Radio to other manufacturers will remain in full force and effect and the consequent technical advantages to the radio industry arising from such licensing will be preserved. The Radio Corporation will be in position to license others under the patents on new inventions of all of the companies mentioned.

"General Electric and Westinghouse previously owned all rights, including rights to retain royalties under RCA patents, in all fields outside of radio purposes. Under the new agreements, Radio reserves licenses under its own patents, with the right to license others thereunder, in all fields, and to retain the royalties therefrom."

MONTH AFTER MONTH

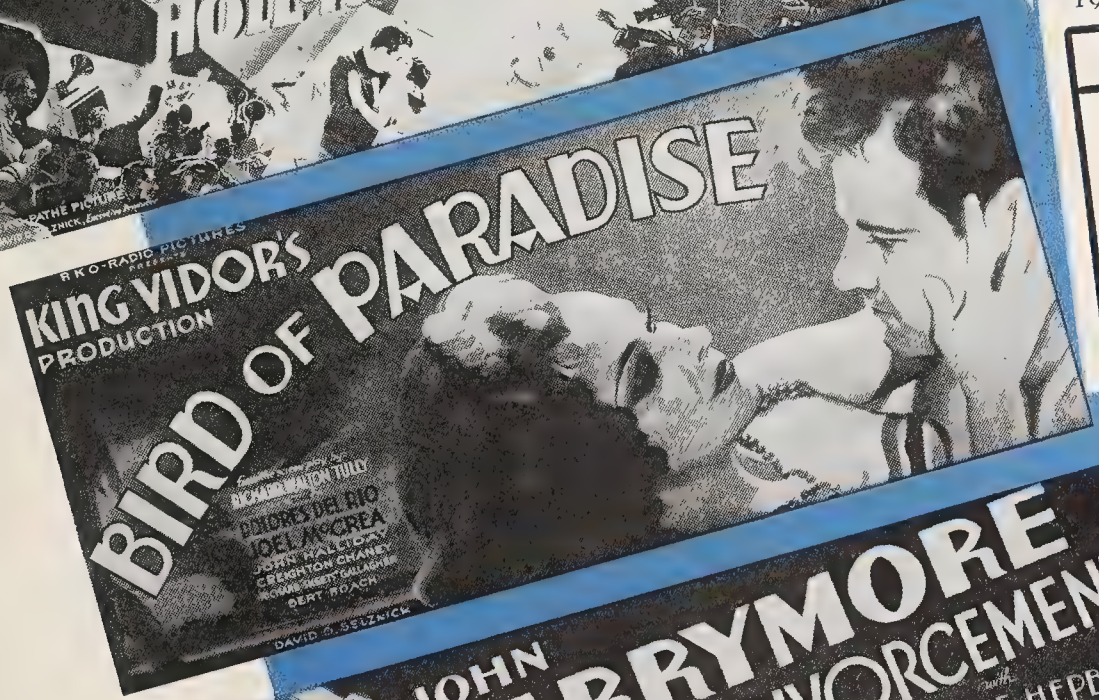
MOTION PICTURE HERALD PICKS ITS BOX-OFFICE CHAMPIONS FROM THE RKO-RADIO LIST.

















...and NOVEMBER BRINGS YOU...

A PICTURE DESTINED TO TA
SCREEN'S GREAT ATTRACTIONS
CALLS "FIT SUCCESSOR TO



RICHARD DIX
THE CONQUEROR

With

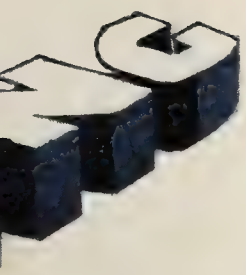
EDNA MAY OLIVER
GUY KIBBEE

Directed by

WILLIAM WELLMAN

From the Story by Howard Estabrook

KE ITS PLACE AMONG THE
..WHICH THE N.Y. AMERICAN
THE IMMORTAL CIMARRON"



A fit successor to the immortal "Cimarron", this one merits rating as another great film epic of America. Educational, inspirational and, above all, thrillingly entertaining, the picture embraces all features deemed essential to the perfect screen vehicle. Add to this Richard Dix and Ann Harding as romantic stars, plus Edna May Oliver and Guy Kibbee to play the comedy, and you'll have a fair idea of what you may anticipate—and anticipate with relish—at the Mayfair Theatre

Aside from the truly epic qualities of the film, Mr. Estabrook and Director Wellman have crammed the vehicle with the little, intimate, homey details that reach for and grip the heart. It is always true, human and American. *Regina Crewe, N.Y. American*

RKO Radio PICTURES

DAVID O. SELZNICK Executive Producer

a tidal drama
deep as human
passion rolling in
mighty heart-beats
on the screen!

Constance

BENNETT





with

JOEL McCREA
PAUL LUKAS

Directed by George Cukor from the play by Lucia Bronder . . RKO-PATHE Picture . . David O. Selznick, Executive Producer

STUNNING! . . . GLORIOUS!

AMERICA'S RAVISHING STAR STRIKES THE TENDER HUMAN EMOTIONS IN THIS STORY OF A GIRL WHO FOUGHT FOR LOVE AND LOST. FROM THE SHADOWS OF THE HALF-WORLD TO THE GLITTER OF THE WHITE WAY SHE LIVED . . . BUT ALWAYS IN HER BREAST WAS THE DRAMATIC HEART-CRY OF A MILLION MOTHERS.

ROCKABYE



Van Beuren Loses One Gibbons Suit; Rice Action Pends

A New York municipal district court has awarded judgment in the amount of $1,000 in favor of Floyd Gibbons, author, against the Van Beuren Corporation. The action was a test case to determine whether a writer may claim compensation for work submitted but not used.

Mr. Gibbons testified that Amedee J. Van Beuren requested a summary of negotiations between the Vatican and Premier Mussolini which resulted in the Lateran Treaty. He said his suggestions were not used and that he received no remuneration for his work. A witness testified that $5,000 would be a "fair fee" for the service, and a jury voted $1,000, a municipal court maximum.

The action is separate from the pending suit of Mr. Gibbons against the Van Beuren Corporation for $60,500, for an uncompleted part of an Adventure series of short subjects he was to make for Van Beuren. Lewis Innerarity, attorney for Mr. Van Beuren, refused to comment on the judgment.

Justice Cohn issued an order late last week in New York supreme court instructing Mr. J. Van Beuren as well as the Van Beuren Corporation to show cause November 29 why they should not be adjudged in contempt of court. The order was granted on petition of attorneys for Grantland Rice, based on alleged refusal of Mr. Van Beuren on November 14 to continue with an examination before trial in an action instituted by Mr. Rice against Mr. Van Beuren, the Van Beuren Corporation and Grantland Rice Sportlights, Inc., in connection with the assets of that company.

The petition of Mr. Rice in the contempt proceedings charges that Mr. Van Beuren "wilfully and deliberately disobeyed the order of Justice Gavegan by refusing to continue the examination before trial, thereby impairing and impeding the rights and remedies of the plaintiff." Mr. Rice appends to his contempt plea "a recital of defaults, delays and obstructions" since Mr. Van Beuren was first served with papers seven months ago and says:

"Finally, however, examination proceeded. Then, as the official court stenographer's minutes indicate, the witness, Van Beuren, in flagrant violation of the court's order, brazenly walked out of the hearing which was incomplete."

The petition says further:

"I respectfully submit that testimony given by the witness, Van Beuren, thus far upon the examination before trial reveals so many contradictions and inconsistencies with his own prior testimony as to supply a reason for his running out of the examination even in direct violation of the court order."

Mr. Rice asks that "the reasonable value of the legal services" entailed by the contempt order, which are fixed at $500, be assessed "against Van Beuren and the Van Beuren Corporation in addition to the statutory fine." The petition also asks Mr. Van Beuren be directed to show cause why he should not submit to examination forthwith.

The contempt proceedings against Mr. Van Beuren grew out of suit brought by Grantland Rice over Sportlights assets. In that suit, Mr. Rice charges that "Van Beuren unlawfully transferred and conveyed to the Van Beuren Corporation the sum of $20,000 out of the funds of Grantland Rice Sportlights, Inc." The complaint further states that "by reason of the unlawful conveyance and transfer, as aforesaid, Van Beuren and the Van Beuren Corporation disposed of, without consideration, assets of the defendant Grantland Rice Sportlights, Inc., to the extent of $8,000 to the individual benefit and profit of the defendants, A. J. Van Beuren and the Van Beuren Corporation."

Invited to comment on the signing of the contempt order, Mr. Innerarity, of Hulbert and Heermance, counsel for Mr. Van Beuren, said:

"We have nothing to say."

Brandt, in Split With Hammons, Quits World Wide

Joe Brandt, president of World Wide Pictures, feature producing unit of Educational, resigned on Monday as a result of differences of opinion with reference to company policy with E. W. Hammons, chairman of the board of directors of World Wide and president of Educational.

The formal announcement of the resignation followed conferences between the two executives last Sunday, when the withdrawal of Mr. Brandt was determined. Mr. Brandt declared following the announcement that he had no immediate post in view. Mr. Hammons has not as yet named a successor to Mr. Brandt, but he indicated that he has an individual in mind for the executive position.

Commenting on the resignation, Mr. Hammons refused to divulge the exact nature of the "differences" which led to the break, but said the withdrawal was amicable. They parted, he said, "the best of friends, each with a high regard for the other. But no organization can have two bosses."

Mr. Brandt entered the World Wide organization, in the post he has just left, last May, after having sold his interest in Columbia Pictures, of which he was president, to Harry Cohn, who immediately assumed that position. The executive personnel of World Wide underwent numerous changes almost immediately following the entrance of Mr. Brandt. The changes also affected the personnel of the Educational exchanges over the country, which function as the distributing outlet for the World Wide feature product.

Joe Goldberg, general sales manager of World Wide, and Phil Dunas, Midwest district manager for Educational-World Wide, will leave the organization on or about December 3, Mr. Hammons said Tuesday. Successors will be named from within the organization, he indicated.

Ballance Leaves Paramount

Harry G. Ballance, with Paramount for many years, part of the time in charge of distribution in the South, has resigned. His place has been taken by Oscar Morgan, Philadelphia manager, for whom no successor has been named as yet.

RKO Roxy Prices From 40c to $1.50; To Open Dec. 29

With deep pride in what had been achieved in the theatres of Radio City, and a promise of performances outdoing anything of their kind yet presented, S. L. Rothafel this week made formal announcement, at luncheons to the press, of the openings of the RKO Roxy and Radio City Music Hall. The latter, exclusively devoted to stage extravaganza, will open December 27, while the first performance in the former house, now become the second in New York to bear Mr. Rothafel's nickname, will occur on December 29.

Although the RKO Roxy is referred to as the motion picture theatre in the Rockefeller Center development, it will present "complementary" stage entertainment, said Mr. Rothafel, who will direct operations of both Radio City theatres. This plan is recalled as the original intention, which, however, was later changed to a policy excluding stage entertainment.

"We now find," Mr. Rothafel disclosed, "that under present conditions complementary entertainment will be necessary. It will be a mixture of popular vaudeville and Chauve Souris."

Film booking arrangements, he said, will not force use of RKO Radio product exclusively, while the length of the run of a picture will be determined only by its capacity to draw. Prices for the RKO Roxy will be between 40 cents and $1.50, including, as Mr. Rothfel put it, "war tax."

Both the film theatre and the Music Hall will enjoy the advantages of an extensive production department, with Erno Rapee as music director, Robert Edmond Jones as art director, and Florence Rogge, Martha Graham and Russell Markert in charge of dancing.

Metro's "Studio Train" Dedicated

MGM's department of publicity presented its new "traveling studio" to the motion picture industry at a reception in New York Friday night. Executives of MGM and Electrical Research Products and of other leading distributors attended the dedication, at which Major Edward Bowes presided. The studio "trackless train" will take to the road within one week, manned by a crew which includes publicity men, a cameraman and sound technicians. Edward Carrier will be in charge of the expedition, which will spend the next two or three years touring principal countries of the world to publicize Metro product and build goodwill for the industry by the showing of "institutional" subjects, one of which features Will H. Hays.

Howard Dietz, Metro's advertising director; William R. Ferguson, in charge of exploitation, and Mr. Carrier have been supervising construction of the "studio" for the past 18 months.

GOVERNMENT WATCHING SITUATION IN CENTERS OF ZONING DISPUTES

Coast Independents in Quandary Over Effects of Decrees; Expect System of Competitive Bidding for Pictures

Issuance of a new consent decree last week in federal court at Los Angeles involving local zoning and protection highlighted a new series of developments which indicate that the United States Government is closely watching the situation in those territories where there have been signs of dispute over protection.

Clarifying and amplifying a consent decree entered in the same court Aug. 21, 1930, Judge Harry A. Hollzer has signed a consent decree in the federal district court in Los Angeles covering the entire subject of zoning, protection and clearance, with particular reference to practices of Fox West Coast theatres and the Pacific Coast area. The decree is primarily designed to prohibit discrimination against independent theatres. It also specifically prohibits any two distributors from joint action in establishing zones or protection systems, but further declares that nothing in the decree shall be construed to prohibit any individual company from bargaining with or selecting its own customers.

Another clause declared it is not to be construed as holding illegal any reasonable system of zoning, protection, clearance or other plan which hereafter may be adopted as general practice. Under its terms, however, whatever plan is put into operation would have to be done individually by each distributor, and in every case it would be mandatory that the same terms be given all exhibitors.

The consensus among defendant major companies is that the decree will have no particular effect upon the present system, while independent exhibitors seem to be at sixes and sevens as to whether the decree will help or hurt them. It is pointed out that in some cases the regulations provided are almost impossible of practical application, as in a thickly populated area like Metropolitan Los Angeles there are houses which come within provisions of two or more zones, and heretofore special regulations had to be set up for them, now impossible under the new decree.

It is expected that the antitrust suits, aggregating more than $3,000,000, which have been filed by independents against Fox West Coast and large distributors, will be dropped if the consent decrees filed last week and in 1930 are obeyed. The 1930 decree dealt with the question of abandoning compulsory block booking by local distributors. The case will not be brought into court unless either party acts in violation of either consent decrees.

A system of competitive bidding for pictures, irrespective of price admission scales, is now expected to be inaugurated by Los Angeles distributors. A similar buying plan is being used in Detroit and other cities.

Filing of the current decree in Los Angeles was more or less a perfunctory matter, as it was handled largely from Washington by John Harlen Amen, special assistant to the attorney general, who has acted for the Department of Justice in other such matters. Defendants were Fox West Coast Theatres, Fox Film, MGM, Paramount Publix, United Artists, Vitagraph and First National. Universal, Radio, Columbia, and Warners were not mentioned. The suit and resultant consent decree were said to have been the outgrowth largely of complaints made to the Department of Justice regarding allegedly unfair discrimination against certain independents in Southern California.

Existing zoning and protection practices and their relation to zoning pacts in effect heretofore are under close scrutiny by the bureau of investigation of the Department of Justice, it was learned in Kansas City this week. The inquiry is nationwide and for the attorney general. In Kansas City the investigation thus far is limited to zoning, while in other distribution centers the scope may be wider, it is intimated.

On trustworthy authority, it is said the Government desires to determine, first, whether any agreement exists between first-runs and distributors and also between other theatres and distributors; second, whether this agreement, if it exists, is monopolistic or tends toward monopoly.

Decision to continue prosecution of alleged unfair circuit competition in booking and protection demands was reached at the annual Allied regional convention at Seattle, attended last week by 80 independent exhibitors.

From Cleveland it is learned that under the newly approved and adopted protection plan exhibitors may play double features without losing their protection classification, provided the pictures so double featured are not downtown first-run pictures.

According to the plan, subsequent run houses for which pictures are available either on the 37th or the 57th day following termination of the first run, must go back to the 63d day in the event of double featuring. This applies only to pictures which have had a first-run.

Evasions relative to admission prices, giving away premiums, admittance of more than one person for one admission price, and exhibition of more than one feature picture on the same program under certain conditions, are subjected to severe penalties as set forth in the Cleveland protection agreement, by a board of arbitration set up to handle each case individually. This board is not permanent in nature, and may arbitrate only the evasions set forth in this agreement. Penalty is loss of protection over a period of time stipulated by the arbitration board. The Cleveland plan goes into effect with pictures released locally on January 1, and continues for two years.

As a result of a recent conference at Kalamazoo, Mich., between Michigan Allied's "unfair protection" committee and representatives of the Butterfield circuit, the Butterfield group has taken suggested compromises under consideration. It is believed that approximately 35 situations in the state are affected.

In New Orleans a federal suit is pending against United Amusements, while in Seattle it is understood that Department of Justice agents are investigating recent complaints of independent exhibitors that they could not get pictures.

An immediate decision on whether the state may investigate trade practices of producers and distributors in Wisconsin has been requested of the United States district court at Madison by Fred M. Wylie, deputy attorney general. The court issued a temporary order last March restraining the state to "maintain the status quo." In May an application of the companies for an interlocutory injunction was argued. No decision has been announced. "However, the object of the motion picture producers and circuits to prevent investigation of their practices has been effectually accomplished for seven months," Mr. Wylie charged, "and the effect of these practices soon will have extended for a full year because of the seasonal contracting."

In New York it is understood that independent exhibitors again last week protested to distributors against alleged "unreasonable and unwarranted protection" in the Metropolitan zone.

Although zoning and protection are not covered in the proposals drafted by Sidney R. Kent for correcting certain industry practices, and now being considered by distributors and Allied and MPTOA groups, it is believed they will soon be taken up as a side issue.

Mr. Kent has indicated that he favors the zoning and protection plan adopted at Cleveland a few months ago, by which the exhibitors draft their own requirements.

UNIVERSAL SEEKS NEW PEARL WHITE

Universal is preparing a search for a girl. The search will be nationwide, and the qulifications are exacting, for the girl must possess beauty, poise, acting ability, and, above all, courage and daring. Briefly, the girl must be the closest possible counterpart of the Pearl White of 1914, *for Carl Laemmle, Jr., plans production of a modern version of "Perils of Pauline," the famed and successful serial of the dear old "movie" days. One of the three earliest and financially most profitable serials, the other two having been "Adventures of Kathlyn" and "Million Dollar Mystery," Pearl White's "Perils of Pauline" appeared April* 11, 1914, *simultaneously with the publication in the Hearst newspapers of the serial story. The Eclectic Film Company produced it, with Paul Panzer and Crane Wilbur in support, and history records that it did more for the purse of the producers than it did for the Hearst circulation figures.*

Universal has purchased the motion picture rights and Henry McRae, serial supervisor, is giving the thriller a modern dress. Pearl White, who has been living quietly in Paris for several years, is expected in this country soon, and will be asked to act as a judge.

Nationwide Inquiry on Protection Practices Underway, Kansas City Quiz Indicates; Seattle Allied Votes To Act

Skourases Settle One Suit

Spyros and George Skouras have settled one of the three anti-trust suits brought against Fox West Coast, which they operate, in Los Angeles. The Long Beach Theatre Company sought $750,000 damages, charging inability to obtain film from majo- companies, due to Fox West Coast demands.

REMEMBER this

One of the best pictures

ME and



* *Screen this as soon as possible*

PROMISE*

*of the year**



MY GAL

with

SPENCER TRACY
JOAN BENNETT

Marion Burns — George Walsh
J. Farrell MacDonald — Noel Madison
Henry B. Walthall

Directed by
RAOUL WALSH

It's a **FOX** *Picture*

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

The Bitter Tea of General Yen

(Columbia)

Drama

Against the background of revolution-torn China, "The Bitter Tea of General Yen" tells a story of what happens when the conflicting ethical philosophies of the modern world run smack up against the age-old traditions of the unfathomable Orient. Well mounted and marked by fine individual performances on the part of Nils Asther, Barbara Stanwyck and Walter Connelly, the picture nevertheless takes a long time to tell its story.

Here's an outline. Arriving in China to be married, Megan Davis after a trip into the besieged Chapei section of Shanghai is practically kidnapped by General Yen. In his luxurious isolated stronghold, she is made quite comfortable while Yen endeavors to break down the barriers that separate the races. When Schultz inadvertently hints that his woman, Mah Li, is having an affair with Captain Li, Yen decides to deal out the customary Oriental punishment. However, upon Megan's pleading Mah Li is turned over to her as a hostage. Then Yen determines that Megan must answer for the treachery with her life.

Megan turns on the full power of missionary doctrines, which seem to arouse in Yen an understanding of life that he never knew before, and his apparent conversion draws Megan closer to him. But the general can't fully pull himself away from the tenets of his ancestors and drinks his poisoned tea as Megan kneels at his feet.

Probably the best way to stimulate patron interest would be by minimizing the war angle—a feature that most patrons have seen enough of in such pictures as "Shanghai Express" and "The Roar of the Dragon," and instead playing up the mysterious fascination of the white race for things Oriental. Inasmuch as about 90 per cent of the action concerns Barbara Stanwyck and Nils Asther and practically all the rest of it only including Toschia Mori, Richard Lou and Walter Connelly, you have a startling feature on which to base your patron appeal by playing up the two leads as prototypes of an age-old misunderstanding.

While the picture includes battles, bandits, bomb dropping airplanes, destruction of part of the city by fire and explosion, and a sensational capture of a treasure train, the main trend is the drama of conflicting creeds. As such, it is almost completely adult fare.—McCarthy, Hollywood.

Produced and distributed by Columbia. Story by Grace Varinz Stone. Adaptation by Edward Paramore. Directed by Frank Capra. Photographed by Joseph Walker. Release date still to be determined. Running time, 80 minutes.

CAST

Megan	Barbara Stanwyck
General Yen	Nils Asther
Bob	Gavin Gordon
Mr. Jackson	Lucien Littlefield
Mah Li	Toschia Mori
Captain Li	Richard Lou
Mrs. Jackson	Clara Blandick
Schultz	Walter Connelly
Dr. Lin	Moy Ming
Reverend Bostwick	Robert Wayne
Dr. Hensen	Knute Ericson
Mrs. Hansen	Ella Hall
Mr. Pettis	Arthur Mallette
Miss Reed	Helen Jerome Eddy
Miss Avery	Martha Mattox
Mrs. Blake	Jessie Arnold

Rock-a-Bye

(RKO Radio)

Domestic Drama

The success of "Rock-a-Bye" in your theatre will depend largely upon the type of people who go to make up your audiences. The story is another treatment of that old question, how much can a woman want another woman's husband, even though she is unaware of the fact that he is married. Woven into the basic idea is Judy Carrol's love for children—and if she was able to get one, either by adoption or one of her own, how she would train it to avoid the pitfalls that marked her own life.

At times, such as in the beginning, when Judy's character is being established, the picture is vivid in realistic drama; then it shifts to angles which are intended to create deep audience sympathy for the character. Still, these scenes are punctuated by some ribald comedy, done in a highly histrionic fashion by Snooks and at times descending to slapstick variety. Thus in the first part and through the middle of the picture there is a line of hilarity breaking in on the drama and pathos of a woman who is denied her greatest desire.

Romance enters when Judy decides to do the play, "Rock-a-Bye," the type of story which her manager De Sola is trying to keep her away from, because it is to reminiscent of her own actual past. However, her flaming ambition brings her into close association with the playwright, Pell, who, despite the fact that his own divorce is pending, falls head over heels in love with this sometimes ranting demon and sometimes angelic cherub. As a climax Pell's mother pleads with Judy to forget Jake when a son is born to him and his estranged wife—a thing which Judy does after some tensely dramatic scenes that portray her in a noble, self-sacrificing role.

Building better than average business will depend upon how deftly you handle the story and the leading characters. Primarily it is a woman's picture. This line, supplemented by the glamor of Constance Bennett, to which should be added the appeal of Paul Lukas and the rising popularity of Joel McCrea, looks to be the strongest method of approach. If your patrons are well enough acquainted with the Jobyna Howland line of comedy, it may be wise to give her name more than ordinary prominence.

Because of its theme, "Rock-a-Bye" is strictly an adult feature. Even though a two-year-old child, June Filmer, is featured quite prominently in the early and middle sections of the picture, the picture will be quite over the heads of the younger patrons.

The first reels of the picture are such a kalaediscopic combination of drama, romance, comedy and suspense creating scenes that the tense climactic sequences seem to be rather long drawn out and caused the preview audience to do some noticeable squirming. Whether this sagging of interest will be evident in your theatre depends upon how you prepare your patrons as to what to expect.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Executive producer, David O. Selznick. Directed by George Cukor. From the play by Lucia Brondor. Scene play by Jane Murfin. Art director, Carroll Clark. Musical director, Max Steiner. Film editor, George Hively. Cameraman, Charles Rosher. Assistant director, Fred Spencer. Release date, November 25, 1932. Running time, 75 minutes.

CAST

Judy Carrol	Constance Bennett
De Sola	Paul Lukas
Jake Pell	Joel McCrea
Snooks	Jobyna Howland
District attorney	Charles Middleton
Commissioner Howard	Walter Pidgeon
Lilly Bet	June Filmer
Mrs. Pell	Virginia Hammond
Jimmie Dunn	Walter Catlett
Brida	Clara Blandick

Speed Demon

(Columbia)

Melodrama

"Speed Demon" is the kind of picture that should set youngsters to cheering and probably remind lots of the grown-ups that the technique that thrilled them when they were kids has not been entirely forgotten by some producers.

It's one of those racing serio-melodramas, boasting a young, ambitious, but easily led hero; a heroine who fills the contrasting role in the way she is expected to fill it; the poor old man who is staking his hopes for the future on a new fangled speed boat; a cop who is always funny when he tries to be serious; a ruthless villain and his gang of rum-runners, and a series of eye-blinking outboard motor boat races that are alive with excitement.

Then, for the human interest angle, there is a boy who has left an orphan asylum to run the cop ragged, and for no good reason, as far as Speed's character or financial responsibility is concerned, to become his ward. There's also the typical romance with its misunderstandings, between the hero and the heroine.

Speed, after much wheedling, is permitted to drive Torrance's new speedster and comes through with a performance that tops the favorite's. Langard and Stenner try to get Speed to throw the big race, with Pete, although he has become a little swell-headed, much to Jean's and the Captain's chagrin, indignantly refusing. A race, and Speed just about to win, precedes the inevitable smash up, and Speed is ruled off the track because he has been drinking. He falls heir to Catfish and gets a job from Langard as a rum-runner. Catfish brings Speed and Jean together again and another race, which is interrupted by the villain's gang kidnapping the kid and Speed rescuing him, amidst

high heroics. In the final race Speed dashes to victory, love and a good reputation.

Various comedy and drama interludes serve as build-up for the main theme, which, unless they are continually looking for an epic, should make them realize that they have been entertained with a lot of good old-fashioned hokum that is exciting.

While not the kind of picture that demands any great campaign, it affords ample opportunity for many snappy exploitation gags on the salt water speedboat racing—McCarthy, Hollywood.

Produced and distributed by Columbia. Story and screen play by Charles R. Condon. Directed by D. Ross Lederman. Photographed by Ben Kline. Release date, Nov. 5, 1932. Running time, 65 minutes.

CAST

Speed Morrow ..... William Collier, Jr.
Jean Torrance ..... Joan Marsh
Pete Stanner ..... Wheeler Oakman
Langard ..... Robert Ellis
Catfish Jones ..... George Ernest
Captain Torrance ..... Frank Sheridan
Runyan ..... Wade Boteler
Judge ..... Ed Le Saint
Lefty ..... Fuzzy Knight
Bull ..... Harry Tenbrook
Van Dorn ..... Alan Roscoe
Larry ..... Ralph Ernest

Tess of the Storm Country

(Fox)

Drama

The appearance of Charles Farrell and Janet Gaynor, the screen's most famous romantic couple, here, as always, offers the exhibitor unusual marquee possibilities. In this instance, in particular, the pair will form the best selling point for the showman, since the story is cut to an elderly pattern, almost appearing a sentimental melodrama of the nineties.

Do not neglect the origin of the story, however. Written by Grace Miller White, it has been done on the screen before and should in itself have a certain popular appeal by name only. Miss Gaynor and Farrell do their work well in their usual style, carrying the romantic element in expected fashion and in a manner which should have a definitely effective reaction from the run of patronage. Farrell comes into the picture a bit late, the earlier sequences being in the nature of introductory matter, the whole moving at a decidedly faster pace the moment he makes an appearance.

The two stars are well supported by Dudley Digges, able character performer, who may not be very well known, but will certainly be found effective; Claude Gillingwater, in a difficult, unsympathetic role as the grouchy father of Farrell, and Peppy, a tiny but brilliantly trained monkey which supplies much of the comedy and steals the spotlight completely whenever he appears. The remainder of the support is satisfactory.

Digges and his daughter, Miss Gaynor, leave the sea to settle on the rocky New England coast. Immediately they run afoul of the mean Gillingwater, who burns their home, tosses them out. Miss Gaynor spurns Farrell, but when Digges is arrested, accused of the murder of a friend of Farrell, who was riding with a game warden, Farrel comes to her aid and brings his sister, June Clyde, about to have a child by the young man who was killed. Janet cares for the child. When the baby is dying Janet brings it to the church for baptism, during the performance of the ceremony on a wealthy infant. Miss Clyde breaks down, goes to her child, and Farrell and Miss Gaynor are completely reconciled, as her father is freed.

The film has a certain atmospheric effectiveness, with shots of fishermen illicitly netting in the fog and mist, with night and storm shots on the rocky coast contributing to the complete picture. Experience undoubtedly will indicate to all exhibitors the value of concentration on the Gaynor-Farrell combination in selling the picture. Indicate something of the stormy sea and coast setting, convey the idea of Janet in the title role of Tess, of the trials and tribulations experienced by Tess and her seafaring father, both feeling "stranded" on land, meeting obstacles of human intolerance which they never before had known. Indicate Farrell doing his utmost to atone for the ugliness of his father.

This is a picture for the family to see, and emphasis on that point in the advertising should certainly do no harm. Play up the starring combination, indicate the theme and origin, and the film should perform satisfactorily.—Aaronson, New York.

Produced and distributed by Fox. Directed by Alfred Santell. From the novel by Grace Miller White. Screen play by S. N. Behrman and Sonya Levien. Dramatization by Rupert Hughes. Photography by Hal Mohr. Sound recorder, W. D. Flick. Art director, Harry Oliver. Release date, November 20, 1932. Running time, 75 minutes.

CAST

Tess Howland ..... Janet Gaynor
Frederick Garfield, Jr. ..... Charles Farrell
Captain Howland ..... Dudley Digges
Teola Garfield ..... June Clyde
Dan Taylor ..... George Meeker
Ben Letts ..... Edward Pawley
Frederick Garfield, Sr. ..... Claude Gillingwater
Dillon ..... Matty Kemp
Game Warden ..... DeWitt Jennings
Longman Sisters ..... Eleanor Hunt, Marjorie Peterson
Mrs. Garfield ..... Louise Carter
Jim ..... Bruce Warren
Old Martha ..... Sarah Padden
Peppy ..... Himself

Kongo

(MGM)

Drama

Metro has adapted the elderly stage play by Chester De Vonde and Kilbourn Gordon, revolving about the maniacal revenge wreaked by a crippled white man in the depths of the African Kongo. There is, fortunately, a certain impression of authenticity in the sets, which contributes measurably to the entertainment.

The exhibitor is here presented with the opportunity for indulging in lobby displays and a selling campaign which is in keeping with the story's locale. The jungle is the exclusive setting. The addition of the application in the story of the weird and superstition-ridden religious practice of the native blacks, and the important part it plays in the screen narrative, afford a further opportunity for appropriate displays. It would be advisable, perhaps, to "pile it on thick" in an effort to capitalize fully on the atmosphere of the film.

The selling angle may be based to good advantage on the revenge theme, the story of the warped mind which, buried among blacks, plots a cruel vengeance upon the man who wronged him, with the daughter of that man, an African trader, as the means of the revenge. When Walter Huston is cast as the white man in evil-appearing makeup and a nasty scar, and when Lupe Velez plays the native girl who lives with him, and Conrad Nagel offers the role of the broken doctor, who regains his self-respect in an effort to save the object of Huston's vengeance, then the exhibitor certainly has something to sell his patrons from the popular standpoint. He has something to splash upon his marquee in large lettering. In addition, Forrester Harvey, Cockney-accented henchman of Huston, offers a neat bit of comedy now and again, and Virginia Bruce, blondely attractive, is capable as the girl who by a ruse is taken from a convent by Huston, and degraded almost to the point of insanity.

There is, of course, much in the nature of the old "hokum" in atmospheric effect in the film, but the players handle themselves with confidence, the story has been developed with a certain starkness which adds to its strength, and from the popular viewpoint the picture should be found entertaining.

It would be advisable, then, to rely heavily on the atmosphere of the picture and the cast names, of undoubted strength, for the major appeal, not forgetting, at the same time, the revenge angle. It is a bit too raw-meaty for the youngsters, but should be good for a reasonable result from the ledger viewpoint.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by William Cowen. Screen script and dialogue by Leon Gordon. Original stage play by Chester DeVonde and Kilbourn Gordon. Release date, October 1, 1932. Running time, 86 minutes.

CAST

Flint ..... Walter Huston
Tula ..... Lupe Velez
Kingsland ..... Conrad Nagel
Ann ..... Virginia Bruce
Gregg ..... C. Henry Gordon
Hogan ..... Mitchell Lewis
Cookie ..... Forrester Harvey
Fuzzy ..... Curtis Nero

Sherlock Holmes

(Fox)

Mystery Drama

Clive Brook is an authentic-appearing Sherlock Holmes, with speech, mannerisms and dress true to the tradition of the late Sir Arthur Conan Doyle's famed master sleuth. The dress, it would seem, is a bit on the exaggerated side, with the heavy checked tweeds, the high stock and weighty overcoat hardly in keeping with the story, which brings Holmes and his deductive genius into a strictly modern setting of 1932. However, it serves to preserve the traditional Holmes made famous on the stage by William Gillette.

The exhibitor does not need to be told what to do with a Sherlock Holmes played by Clive Brook in fine style. But he may be informed that the modern London setting brings the method of the American racketeer into the scope of the criminality of Moriarty, who imports international criminals, including a Chicago gangster, to introduce the storekeeper "shake-down" into London. The illustrious "pineapple" with its explosive tendencies and the high-powered car and machine gun come to London. Tell the patrons you have Sherlock Holmes matching his wits in a final battle with Moriarty and modern gangster methods, smartly blocking the attempt to rob a bank.

The romance gives added interest from the standpoint of the feminine patronage, while the amount of attention which the producers have devoted to Billy, played by Howard Leeds, Holmes' be-buttoned young helper, should aid in holding juvenile attention.

The cast is good. Miriam Jordon, as Holmes' fiancee, is attractive, natural, and worth attention, since she is new to the screen and is in need of exploitation build-up for future appearances. Ernest Torrence is certainly a sufficiently villainous appearing Moriarty, offering in his performance the very incarnation of a distorted, criminal mind bent only on the destruction of society for his own ends. Herbert Mundin, as the London pub keeper who is the object of the shake-down, contributes a notable bit of relieving comedy with his inimitable Cockney accent and manner. Reginald Owen serves as a sufficiently stupid foil for Holmes in the Dr. Watson role.

This is good entertainment, and should prove worth while at the box office from the ledger standpoint of the exhibitor.—Aaronson, New York.

Produced and distributed by Fox. Directed by William K. Howard. Based on a story by A. Conan Doyle. Screen play and dialogue by Bertram Millhauser. Cameraman, George Barnes. Sound, Albert Protzman. Release date, November 6, 1932. Running time, 69 minutes.

CAST

Sherlock Holmes ..... Clive Brook
Alice Faulkner ..... Miriam Jordan
Moriarty ..... Ernest Torrence
Dr. Watson ..... Reginald Owen
Little Billy ..... Howard Leeds
Gore-King ..... Alan Mowbray
Pub Keeper ..... Herbert Mundin
Judge ..... Montague Shaw
Chaplain ..... Arnold Lucy
Hans, the Hun ..... Lucien Prival
Manuel Popez ..... Roy D'Arcy
Tony Ardetti ..... Stanley Fields
Ardetti's Henchman ..... Eddie Dillon
Gaston Roux ..... Robert Graves, Jr.
Secretary to Erskine ..... Brandon Hurst
Sir Albert Hastings ..... Claude King

Berlin Medley

(Fox)

Striking

Paced at a good speed, relying for the most part on an atmospheric impression evolved by the masterly editing and cutting of the material, this subject of the Magic Carpet of Movietone series becomes a splendid pictorial impression of a great city. Intimate glimpses of people and activity are blended in a swiftly moving and unified view of motion, carrying the scene from the dawn of early morning and the awakening of the city to the fast paced and pleasure seeking activity of the brightly lit night. The absence of accompanying dialogue is in no-wise damaging to the effect of the whole.—Running time, 9 minutes.

LAUGHTER IN HELL

JIM TULLY'S BOOK

—his raging, scorching book which now yells out at you from every store and newsstand where books are sold

—the book which is loved or hated by every reader, is now ready for the screen, and ready to give your fans a brand new experience!

" . . . and I'm here to tell, That the love of such women makes LAUGHTER IN HELL"





With PAT O'BRIEN, GLORIA STUART, Merna Kennedy, Tom Brown, Berton Churchill. Produced by Carl Laemmle, Jr. Directed by Edward Cahn. Presented by Carl Laemmle.

UNIVERSAL

THEATRE RECEIPTS

The total of receipts from 116 theatres in 20 key cities of the country for the calendar week ended November 19, 1932, indicated an increase of $152,032 over the previous calendar week, ended November 12. The totals were $1,521,049 and $1,369,017 for the more recent and earlier weeks respectively. During the earlier period 105 theatres in 18 cities were represented. No new high individual theatre records were noted during the later week, while seven new low record figures were indicated. This compares with no new "highs" and four new "lows" for the previous seven-day period.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	30c-75c	"The Old Dark House" (U.)	24,000	"Air Mail" (U.)	23,500	High 12-5 "Frankenstein"	27,000
							Low 3-25-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"False Faces" (World Wide)	24,000	"The Crooked Circle" (World Wide)	24,500	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,200	25c-55c	"The Mask of Fu Manchu" (MGM)	22,500	"Red Dust" (MGM)	22,000	High 1-24 "Hell's Angels"	32,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	25c-55c	"The Mask of Fu Manchu" (MGM)	23,500	"Red Dust" (MGM)	23,500	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Sherlock Holmes" (Fox)	39,000	"Three on a Match" (F. N.)	38,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"I Am A Fugitive From a Chain Gang" (W. B.)	16,500	"Rackety Rax" (Fox)	17,000	.....	
Uptown	2,000	25c-60c	"I Am A Fugitive From a Chain Gang" (W. B.)	14,000	"Rackety Rax" (Fox)	14,000	High 5-14-32 "The Miricle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Cabin in the Cotton" (F. N.)	15,000	"Red Dust" (MGM)	23,100	High 3-28 "My Past"	39,500
							Low 11-18-32 "Cabin in the Cotton"	15,000
Century	3,000	25c-35c	"Smilin' Through" (MGM) (25c)	6,500	"Mr. Robinson Crusoe" (U.A.)	6,900	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Court Street	1,800	25c	"Okay America" (U.) (4 days)	1,400	.....		.....	
Great Lakes	3,000	30c-65c	"I Am A Fugitive From a Chain Gang" (W. B.)	9,700	"Bill of Divorcement" (Radio)	10,000	High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-55c	"The Crash" (F. N.)	8,900	"Blessed Event" (W. B.)	9,200	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"That's My Boy" (Col.)	8,000	"Washington Merry-Go-Round" (Col.)	9,500	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-68c	"Too Busy to Work" (Fox)	32,500	"Trouble in Paradise" (Para.)	33,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-68c	"Prosperity" (MGM)	26,500	"Smilin' Through" (MGM) (3rd week-4 days)	4,700	High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-68c	"Blessed Event" (W. B.)	28,000	"Red Dust" (MGM)	30,000	High 3-7 "My Past"	46,750
							Low 10-27-32 "Six Hours to Live"	18,000
Palace	2,509	35c-75c	"The Old Dark House" (U.)	17,500	"Air Mail" (U.)	22,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"That's My Boy" (Col.) (35c-75c)	13,000	"Hell's Highway" (Radio)	15,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-68c	"Magic Night" (U. A.)	8,200	"Rain" (U. A.) (3rd week-3 days)	2,500	High 3-21 "City Lights"	46,562
							Low 11-18-32 "Magic Night"	8,200
Cleveland								
Allen	3,300	25c-50c	"Trouble in Paradise" (Para.)	12,500	"Rain" (U. A.)	16,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Hippodrome	3,800	25c-35c	"Thirteen Women" (Radio)	5,000	"Madison Square Garden" (Para.)	5,000	.....	
RKO Palace	3,100	25c-60c	"Air Mail" (U.)	18,000	"Bill of Divorcement" (Radio)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 11-18-32 "Air Mail"	18,000
State	3,400	25c-60c	"Red Dust" (MGM)	21,000	"Pack Up Your Troubles" (MGM)	19,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c-35c	"Wild Girl" (Fox)	3,800	"Downstairs" (MGM)	3,850	.....	
Warner's Lake	800	15c-50c	"I Am A Fugitive From a Chain Gang" (W. B.) (10 days)	12,100	"Scarlet Dawn" (W. B.) (6 days)	2,800	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denham	1,700	15c-25c	"The Crooked Circle"	4,250	"False Faces" (World Wide)	3,500	.....	
Denver	2,500	25c-50c	"Rain" (U. A.)	9,000	"Red Dust" (MGM)	9,500	High 8-8 "Politics"	25,000
							Low 11-17-32 "Rain"	9,000
Huffman's Rialto	900	20c-40c	"Six Hours to Live" (Fox) (3 days)	1,400	"Thirteen Women" (Radio) (3 days)	1,000	.....	
			"Hell's Highway" (Radio) (4 days)	1,600	"Six Hours to Live" (Fox) (4 days)	1,300		
Orpheum	2,600	25c-50c	"Too Busy to Work" (Fox)	14,000	"Washington Merry-Go-Round" (Col.)	11,000	.....	
Paramount	2,000	25c-40c	"Madison Square Garden" (Para.) (3 days)	3,500	"Smilin' Through" (MGM)	7,000	High 1-10 "Hell's Angels"	22,000
			"Cabin in the Cotton" (F. N.) (4 days)	4,500			Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"The Old Dark House" (U. A.)	11,400	"Bill of Divorcement" (Radio)	14,200	.....	
Fisher	2,700	25c-60c	"Three on a Match" (F. N.)	12,500	"Red Dust" (MGM)	15,500	.....	
Fox	5,100	25c-50c	"Sherlock Holmes" (Fox)	16,100	"Rackety Rax" (Fox)	15,400	.....	
Michigan	4,000	25c-75c	"Blessed Event" (W. B.)	28,500	"Trouble in Paradise" (Para.)	31,000	.....	
United Artists	2,000	25c-75c	"Prosperity" (MGM)	17,600	"Rain" (U. A.)	18,600	.....	

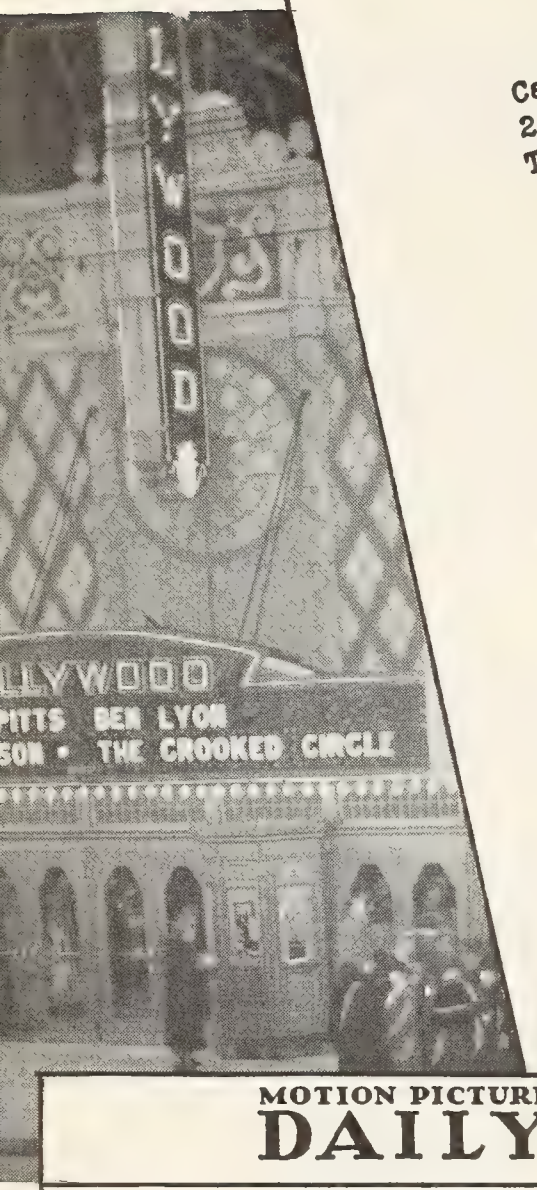
[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Pantages	3,000	25c-65c	"Six Hours to Live" (Fox)	11,000	"Washington Masquerade" (MGM)	11,500	High 4-39 "Careless Lady"	22,400
							Low 2-6-32 "Ladies of the Big House..	7,000
W. B. Hollywood	3,000	25c-55c	"I Am A Fugitive From a Chain Gang" (W. B.)	17,300	"Life Begins" (F. N.) (2nd week)	12,200	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	35c-50c	"Thirteen Women" (Radio)	3,000	"Sherlock Holmes" (Fox)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 8-20-32 "Jewel Robbery"	2,500
Circle	2,800	35c-50c	"I Am A Fugitive From a Chain Gang" (W. B.)	4,000	"Trouble in Paradise" (Para.)	7,000	High 2-14 "Cimarron"	13,000
							Low 7-30-32 "Westward Passage"	3,500
Indiana	3,300	35c-50c	"Night After Night" (Para.)	6,000	"Three on a Match" (F. N.)	8,000	High 1-17 "Her Man"	25,000
							Low 9-10-32 "Bring 'Em Back Alive"	5,000
Lyric	2,000	35c-50c	"Age of Consent" (Radio)	7,000	"Rackety Rax" (Fox)	8,000		
Palace	2,800	35c-50c	"The Mask of Fu Manchu" (MGM)	6,000	"Red Dust" (MGM)	10,000	High 5-2 "Trader Horn"	22,000
							Low 10-14-32 "Kongo"	4,500
Kansas City								
Liberty	1,000	15c 25c	"Night Mayor" (Col.)	3,000	"Wild Girl" (Fox)	3,500		
Mainstreet	3,049	25c-50c	"Air Mail" (U.)	12,000	"Once in a Lifetime" (U.)	19,000	High 1-9-32 "Peach O' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-50c	"Rain" (U. A.) (7 days and Sat. midnite show)	18,000	"Mask of Fu Manchu" (MGM) (7 days and Sat. midnite show)	11,500	High 1-23-32 "Hell Divers"	30,400
							Low 10-20-32 "Kongo"	6,500
Newman	2,000	25c-50c	"I Am A Fugitive From a Chain Gang" (W. B.) (7 days and Sat. midnite show)	9,000	"Trouble in Paradise" (Para.) (7 days and Sat. midnite show)	8,500	High 2-27-32 "Shanghai Express"	25,000
							Low 10-13-32 "The Phantom President"	6,000
Uptown	2,000	25c-40c	"Too Busy to Work" (Fox)	5,000			High 1-10 "Girl of the Golden West"	8,000
							Low 5-21-32 "Lena Rivers"	2,000
Los Angeles								
Loew's State	2,416	25c-65c	"Prosperity" (MGM)	22,000	"Too Busy to Work" (Fox)	16,500	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Paramount	3,596	35c-70c	"Hot Saturday" (Para.)	17,000	"Trouble in Paradise" (Para.)	23,500	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-55c	"Air Mail" (U.)	7,900	"Thirteen Women" (Radio)	7,000		
United Artists	2,100	25c-65c	"Six Hours to Live" (Fox)	17,900	"Washington Masquerade" (MGM)	9,500	High 9-26 "Monkey Business"	32,000
							Low 2-6-32 "Sky Devils"	3,000
W. B. Downtown	2,400	25c-55c	"I Am A Fugitive From a Chain Gang" (W. B.)	16,000	"The Crash" (F. N.)	11,000	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	35c-55c	"Life Begins" (F. N.)	6,000	"Scarlet Dawn" (W. B.)	7,200		
Minneapolis								
Century	1,640	25c-40c	"Two Against the World" (W.B.)	4,000	"A Successful Calamity" (W. B.)	4,000		
Lyric	1,238	25c-40c	"Faithless" (MGM)	2,000	"Blessed Event" (W. B.)	3,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-55c	"Bill of Divorcement" (Radio)	13,000	"Washington Merry-Go-Round" (Col.)	13,500	High 12-14 "Cimarron"	30,000
							Low 8-20-32 "American Madness"	12,000
State	2,300	25c-55c	"I Am A Fugitive From a Chain Gang" (W. B.)	7,000	"Red Dust" (MGM)	7,500	High 1-2-32 "Sooky"	10,000
							Low 4-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-75c	"Bill of Divorcement" (Radio) and "Night After Night" (Para.)	12,500	"Washington Merry-Go-Round" (Col.) and "That's My Boy" (Col.)	9,500	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-50c	"Le Prince Charmant" (French)	3,800	"Ma Femme, Homme d'Affaires" (French)	4,000	High 1-17 "Office Wife"	10,000
							Low 8-12-32 "Paris-Beguin"	1,800
Loew's	3,115	25c-75c	"Thirteen Women" (Radio)	13,000	"Phantom of Crestwood" (Radio)	14,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	25c-75c	"Trouble in Paradise" (Para.)	12,500	"The Big Broadcast" (Para.)	14,000	High 4-2-32 "One Hour With You"	19,500
							Low 8-12-32 "Washington Masquerade"	10,000
Princess	2,272	25c-60c	"Rain" (U. A.) and "Big City Blues" (W. B.) (2nd week)	6,000	"Rain" (U. A.) and "Big City Blues" (W. B.) (1st week)	10,000	High 4-1 "City Lights"	22,500
							Low 8-27-32 "Man Called Back" and "Strangers of the Evening"	7,000
New York								
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (12th week)	9,788	"Strange Interlude" (MGM) (11th week)	12,784	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Cameo	549	25c-75c	"Goona Goona" (First Div.) (9th week)	5,150	"Goona Goona" (First Div.) (8th week)	5,600		
Capitol	4,700	35c-$1.65	"Red Dust" (MGM) (2nd week)	55,479	"Red Dust" (MGM) (1st week)	72,218	High 1-9-32 "Mata Hari	110,466
							Low 7-2-32 "New Morals for Old"	29,767
Criterion	850	40c-$1.65	"Maedchen in Uniform" (Krimsky & Cochran) (8th week)	11,000	"Maedchen in Uniform" (Krimsky & Cochran) (7th week)	11,000	High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	7,570	All Newsreel	8,658	High 1-3 Newsreels	9,727
							Low 11-3-32 Newsreels	5,200
Mayfair	2,300	35c-85c	"Air Mail" (U.) (2nd week)	10,900	"Air Mail" (U.) (1st week)	23,200	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Palace	2,500	30c-$1.10	"Once in a Lifetime" (U.) (5 days)	12,300	"All American" (U.)	15,200		
Paramount	3,700	40c-$1.10	"Evenings for Sale" (Para.)	62,000	"Hot Saturday" (Para.)	46,500	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.10	"The Old Dark House" (U.) (3rd week—6 days)	6,200	"The Old Dark House" (U.) (2nd week)	13,600	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.10	"Trouble in Paradise" (Para.)	30,800	"Magic Night" (U. A.) (6 days)	10,200	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
Roxy	6,200	35c-$1.10	"Sherlock Holmes" (Fox)	42,000	"Rackety Rax" (Fox)	37,000	High 1-1-32 "Delicious"	133,000
							Low 6-11-32 "Monte Carlo Madness"	30,000
Strand	3,000	35c-$1.10	"I Am A Fugitive From a Chain Gang" (W. B.)	64,237	"Three on a Match" (F. N.) (2nd week)	20,907	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,949	35c-$1.10	"Scarlet Dawn" (W. B.) (2nd week-6 days) and "You Said a Mouthful" (F. N.) (1 day)	10,700	"Scarlet Dawn" (W. B.) (1st week)	17,500	High 9-19 "Five Star Final"	59,782
							Low 8-20-32 "Hollywood Speaks"	5,690

WORLD WIDE SOCK FOR

As Al Smith says—

"LET'S LOOK AT THE RECORD!"



PREMIER OPERATING CORPORATION LIMITED
21 DUNDAS SQUARE
TORONTO 2, ONT.

November 15, 1932.

Canadian Educational Films,
277 Victoria Street,
Toronto 2.

Re: CROOKED CIRCLE.

Gentlemen,-

You are doubtless aware that this picture broke all records at the Hollywood last Thursday-Friday-Saturday. Thursday night, Friday afternoon and night, and Saturday night, the theatre was absolutely packed to capacity, and hundreds were turned away each night. We are bringing this picture back for a return engagement. So much for the drawing power of the picture.

With regard to the entertainment quality of the picture, people went out of their way to tell us how much they enjoyed it, and we know our patrons laughed their heads off over it.

In advertising the picture, we starred Zasu Pitts, saying it was her first full length comedy feature.

Yours very truly,

PREMIER OPERATING CORPORATION LIMITED,

H. Allen

Herbert Allen.

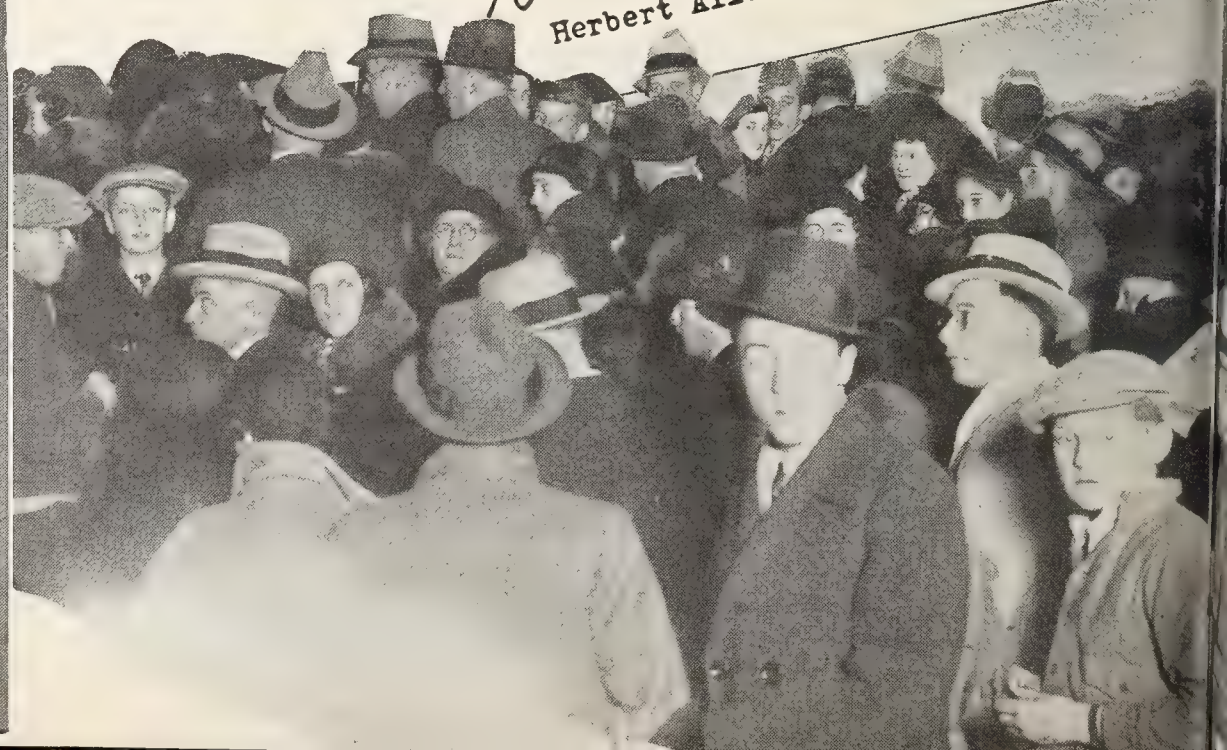
MOTION PICTURE
DAILY

"Circle" Hits $24,500 Mark, Boston's High

"The Crooked Circle" at the RKO Boston went to $24,500, or $6,500 above average for one of the best weeks in months.

"THE CROOKED CIRCLE"
(World Wide)

BOSTON—(2,900), 25c-65c, 7 days. Vaude.
Gross: $24,500. (Average, $18,000.)



NG 'EM NEW HIGHS!

BOX OFFICE

World Wide Film Socks Washington for 120%

Average Weekly Gross Figured as 100 Per Cent

Washington — The additional election night performance given by every first-run theatre boosted receipts considerably for what would have otherwise been a week of poor receipts all around, due to the competition of radio. However, Loew's Palace which ran an election night show reported receipts for that performance away ahead of the same show four years ago. Every other house likewise reported big balance sheets for that night to add to the week's receipts.

Rialto — **False Faces** (World Wide), Lowell Sherman, Lila Lee. **Business:** 110 per cent. Universal short subjects and Newsreel.

W

Loew's Columbia — **Those We Love** (World Wide), Mary Astor, Lilyan Tashman, Kenneth MacKenna, Hale Hamilton, and Tommy Conlon. **Business:** 120 per cent.

...inson and ...s: 75 per cent in "A Modern Cinderella" starring Ruth Etting.

(Fox), Loew's Columbia — **Those We Love** (World Wide), Mary Astor, Lilyan Tash- ...neth MacKenna, Hale Hamilton, **Business:** 120 per ... News.

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Rialto — **False Faces** (World Wide), Lowell Sherman, Lila Lee. **Business:** 110 per cent.



WORLD WIDE Pictures

Blow by blow description of how World Wide is winning the confidence of exhibitors everywhere!

A RIGHT JAB

LAST MILE

From the play by JOHN WEXLEY
with Howard Phillips
Preston Foster
KBS PRODUCTION

AN UPPERCUT

THOSE WE LOVE

With Mary Astor
Lilyan Tashman
KennethMacKenna
Adapted from the stage play by
S. K. LAUREN *and*
GEORGE ABBOTT
KBS Production

A RIGHT CROSS

THE CROOKED CIRCLE

with
Ben Lyon
Zasu Pitts
James Gleason
Irene Purcell
A William Sistrom Production

A LEFT JAB

FALSE FACES

with
Lowell Sherman
Peggy Shannon
Lila Lee
KBS Production

A STRAIGHT RIGHT

BREACH OF PROMISE

wtth
Chester Morris
Mae Clarke
From the Cosmopolitan Magazine Story "Obscurity" by
RUPERT HUGHES
Produced by
Benjamin Verschleiser

THE KO WALLOPS

TRAILING THE KILLER

SAVAGE AMERICA
Epic of its untamed wilds.
A.B.F. ZEIDMAN
Special Production

MORAN AND MACK in MACK Sennetts HYPNOTIZED

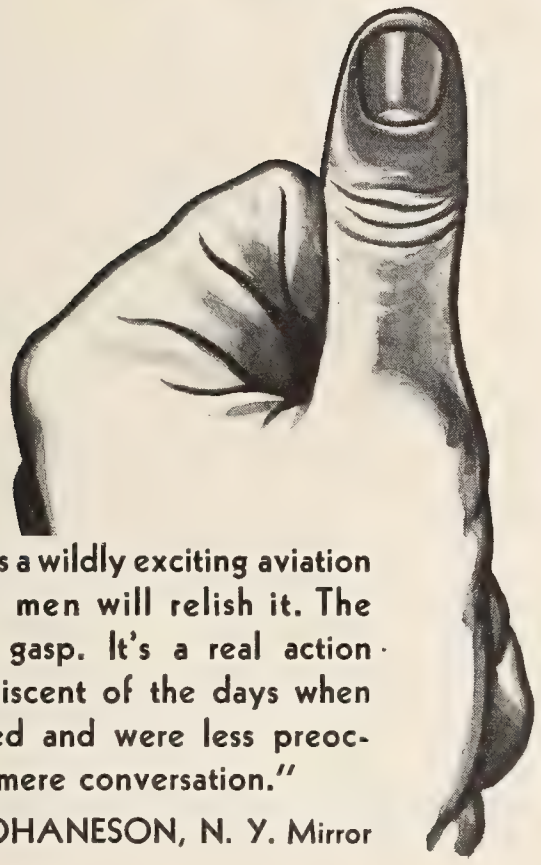
with
Ernest Torrence • Charlie Murray
Wallace Ford • Maria Alba
Marjorie Beebe IN 8 REELS

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-55c	"I Am A Fugitive From a Chain Gang" (W. B.)	3,500	"Faithless" (MGM)	4,000	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Rain" (U. A.)	5,700	"Night After Night" (Para.)	5,200	High 2-21 "Cimarron"	15,500
							Low 8-1-32 "Downstairs"	3,000
Liberty	1,500	10c-35c	"Wild Girl" (Fox) (4 days)	1,200	"Old Dark House" (U.) (4 days)	1,300	High 1-24 "Under Suspicion"	7,200
			"Deception" (Col.) (3 days)	1,100	"The Crash" (F. N.) (3 days)	1,100	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Too Busy to Work" (Fox)	8,000	"Six Hours to Live" (Fox)	3,200	High 9-19 "Young As You Feel"	11,000
							Low 10-15-32 "Chandu, the Magician"	3,000
Omaha								
Orpheum	**3,000**	**25c-55c**	"Those We Love" (World Wide)	18,500	"Thirteen Women" (Radio)	8,750	**High 2-14 "Cimarron"**	**25,550**
							Low 6-18-32 "Night World"	**8,500**
Paramount	**2,900**	**25c-60c**	"Trouble in Paradise" (Para.) (25c-50c)	5,250	"Red Dust" (MGM) (25c-55c)	8,250	**High 4-23-32 "Tarzan, the Ape Man"**	**13,750**
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	**4,000**
State	1,200	25c	"Faithless" (MGM) (4 days)	750	"Kongo" (MGM) (4 days)	800	High 3-14 "Trader Horn"	10,000
			"The Painted Lady" (Fox) (2 days)	350	"Strange Love of Molly Louvain" (F. N.) (3 days)	500	Low 11-18-32 "Faithless" and "The Painted Lady"	1,100
World	**2,500**	**25c-40c**	"Night After Night" (Para.) and "Scarlet Dawn" (W. B.)	5,600	"Life Begins" (F. N.) and "Crooner" (F. N.)	6,000	**High 4-11 "Men Call It Love"**	**16,000**
							Low 11-28 "The Cisco Kid"	**4,500**
Philadelphia								
Arcadia	**600**	**30c-55c**	"Blondie of the Follies" (MGM) (6 days)	2,500	"Mr. Robinson Crusoe" (U. A.) (6 days)	2,500	**High 12-17 "The Guardsman"**	**6,500**
							Low 10-1-32 "Make Me A Star"	**1,500**
Boyd	**2,400**	**35c-75c**	"Smilin' Through" (MGM) (6 days-2nd week)	11,000	"Smilin' Through" (MGM) (6 days-1st week)	16,000	.....	
Earle	**2,000**	**35c-75c**	"They Call It Sin" (F. N.) (6 days) (35c-66c)	14,000	"Faithless" (MGM) (6 days) (40c-60c)	14,000	**High 1-2-32 "Makers of Men"**	**27,000**
							Low 7-23-32 "Miss Pinkerton"	**12,500**
Fox	**3,000**	**35c-75c**	"Too Busy to Work" (Fox) (6 days)	19,000	"Sherlock Holmes" (Fox) (6 days)	18,000	**High 2-7 "Man Who Came Back"**	**40,000**
							Low 6-18-32 "Mystery Ranch"	**15,000**
Karlton	**1,000**	**30c-55c**	"Once in a Lifetime" (U.) (6 days)	4,000	"Life Begins" (F. N.) (2 days)	500	**High 5-2 "City Lights"**	**8,000**
					"Blonde Venus" (Para.) (4 days)	2,500	**Low 11-10-32 "Life Begins and "Blonde Venus"**	**3,000**
Mastbaum	4,800	35c-75c	"Cabin in the Cotton" (F. N.) (6 days)	36,000	"Washington Merry-Go-Round" (Col.) (6 days)	39,000	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	**3,700**	**35c-75c**	"I Am A Fugitive From a Chain Gang" (W. B.) (6 days)	25,000	"The Big Broadcast" (Para.) (6 days)	14,000	**High 12-19 "Frankenstein"**	**31,000**
							Low 7-25 "Rebound"	**8,000**
Stanton	**1,700**	**35c-55c**	"All American" (U.) (5 days)	6,000	"Kongo" (MGM) (6 days)	8,000	**High 3-21 "Last Parade"**	**16,500**
							Low 11-17-32 "All American"	6,000
Portland, Ore.								
Fox Broadway	**1,912**	**25c-55c**	"Too Busy to Work" (Fox) (25c-50c)	6,700	"Kongo" (MGM)	3,000	**High 1-10 "Min and Bill"**	**21,000**
							Low 10-1-32 "The Crash"	**2,800**
Oriental	2,040	25c-35c	"Congress Dances" (U. A.)	2,900	"Scarlet Dawn" (W. B.)	2,700	.....	
Paramount	**3,068**	**25c-65c**	"Faithless" (MGM)	12,000	"Pack Up Your Troubles" (MGM)	12,000	**High 1-3 "Paid"**	**26,000**
							Low 5-23 "Young Sinners"	**11,000**
RKO Orpheum	**1,700**	**25c-40c**	"Air Mail" (U.)	5,000	"Hell's Highway" (Radio)	5,000	**High 2-14 "Cimarron"**	**20,000**
							Low 11-16-32 "Air Mail"	5,000
United Artists	**945**	**25c-35c**	"He Learned About Women" (Para.)	2,000	"The Golden West" (Fox)	2,600	**High 1-10 "Hell's Angels"**	**12,500**
							Low 11-2-32 "Payment Deferred"	1,900
San Francisco								
Filmarte	1,400	25c-50c	"Gitta Discovers Her Heart" (Capital)	1,450	"Girl From Reeperbahn" (Foreign)	1,625	.....	
Golden Gate	2,800	25c-65c	"Air Mail" (U.)	15,500	"Washington Merry-Go-Round" (Col.)	17,000	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Orpheum	3,000	25c-50c	"Night Mayor" (Col.) and "Vanity Street" (Col.)	5,500	"That's My Boy" (Col.) (25c-40c)	5,000	High 12-12 "Frankenstein"	23,000
							Low 11-10-32 "That's My Boy"	5,000
Paramount	2,670	25c-75c	"I Am A Fugitive From a Chain Gang" (W. B.)	21,000	"Too Busy to Work" (Fox)	16,000	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
United Artists	1,200	25c-55c	"Mr. Robinson Crusoe" (U. A.)	12,500	"Rain" (U. A) (10 days-4th week)	7,000	.....	
Warfield	2,700	35c-90c	"You Said a Mouthful" (F. N.)	20,000	"Six Hours to Live" (Fox)	16,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	1,380	35c-75c	"Three on a Match" (F. N.)	7,500	"One Way Passage" (W. B.)	6,500	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue	**2,750**	**25c-75c**	"Too Busy to Work" (Fox)	8,500	"Cabin in the Cotton" (F. N.) (6 days)	8,000	**High 7-30-32 "Million Dollar Legs"**	**18,500**
							Low 1-2-32 "The Boudoir Diplomat"	**7,000**
Fox	2,280	15c-55c	"Wild Girl" (Fox) and "Hot Saturday" (Para.)	4,000	"The Last Mile" (Tiffany)	5,000	.....	
Liberty	**2,000**	**10c-25c**	"Pride of the Legion" (Mascot)	4,000	"Amazon Head Hunters" (Principal)	3,000	**High 1-10 "The Lash"**	**11,500**
							Low 11-11-32 "Amazon Head Hunters"	3,000
Music Box	**950**	**25c-75c**	"I Am A Fugitive From a Chain Gang" (W. B.)	5,000	"White Zombie" (U. A.)	4,000	**High 2-28 "City Lights"**	**14,000**
							Low 9-10-32 "Crooner"	**3,000**
Paramount	**3,050**	**25c-75c**	"The Big Broadcast" (Para.)	12,000	"Red Dust" (MGM)	11,000	**High 1-10 "Paid"**	**18,000**
							Low 4-9-32 "No One Man" and "Devil's Lottery"	**7,000**
RKO Orpheum	**2,650**	**25c-75c**	"Air Mail" (U.)	7,500	"Hell's Highway" (Radio) (6 days)	5,500	**High 10-31 "Spirit of Notre Dame"**	**18,000**
							Low 10-28-32 "All American"	5,000
Washington								
Columbia	**1,232**	**25c-40c**	"The Crusader" (Majestic)	2,875	"Those We Love" (World Wide)	3,000	.....	
Earle	**2,323**	**25c-66c**	"Three on a Match" (F. N.)	20,000	"One Way Passage" (W. B.)	22,000	.....	
Fox	**3,434**	**25c-66c**	"Hot Saturday" (Para.)	20,900	"Sherlock Holmes" (Fox)	25,200	.....	
Loew's Palace	**2,363**	**35c-55c**	"The Mask of Fu Manchu" (MGM)	16,000	"Rain" (U. A.)	14,000	.....	
Metropolitan	**1,600**	**25c-55c**	"I Am A Fugitive From a Chain Gang" (W. B.)	8,000	"Tiger Shark" (F. N.) (2nd week-5 days)	4,000	.....	.....
					"I Am A Fugitive" (W. B.) (2 days)	3,500		
Rialto	1,853	25c-55c	"Breach of Promise" (World Wide) (5 days)	3,000	"False Faces" (World Wide)	5,000	.....	
			"Afraid to Talk" (U.) (2 days)	1,800				
RKO Keith's	1,832	25c-55c	"Man Against Woman" (Col.) (5 days)	2,500	"Little Orphan Annie" (Radio)	4,500	.....	
			"The Most Dangerous Game" (Radio) (2 days)	2,000				

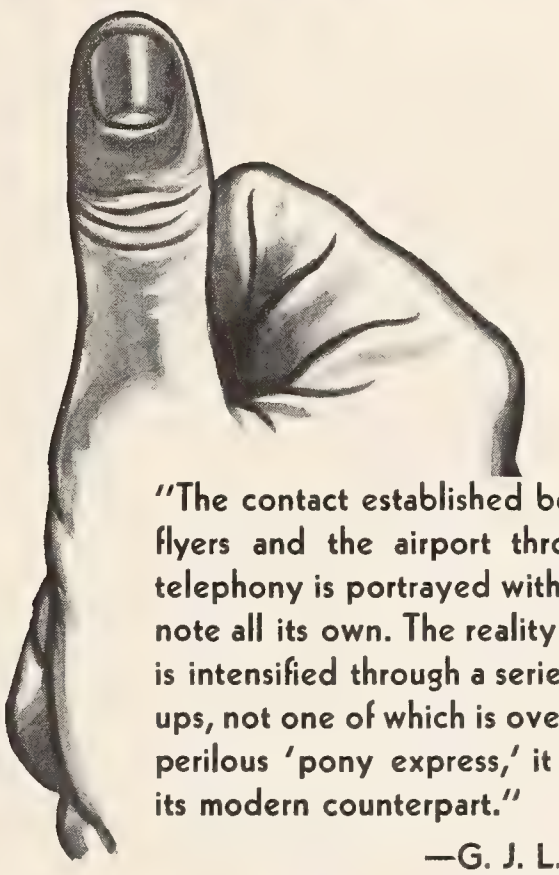
The New York Critics Say "Thumbs Up" On

AIR MAIL



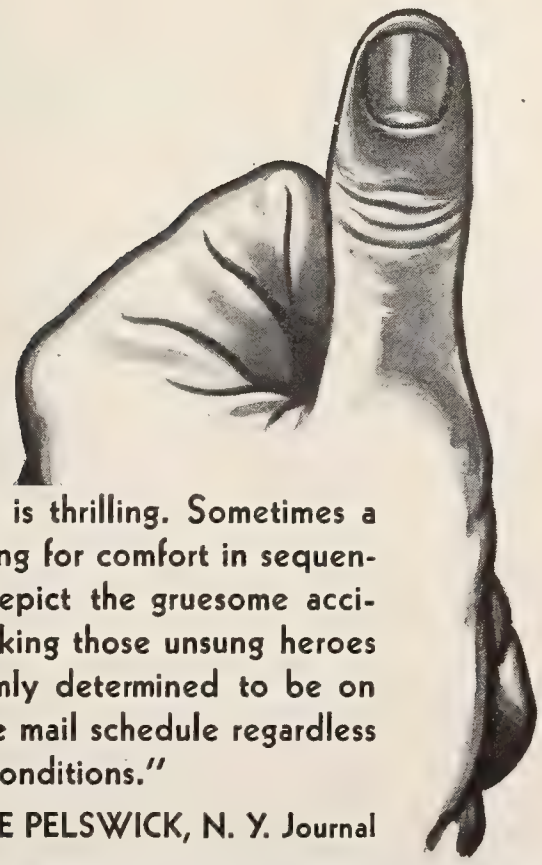
"'Air Mail' is a wildly exciting aviation thriller. The men will relish it. The women will gasp. It's a real action movie, reminiscent of the days when movies moved and were less preoccupied with mere conversation."

—BLAND JOHANESON, N. Y. Mirror



"The contact established between the flyers and the airport through radio telephony is portrayed with a dramatic note all its own. The reality of the film is intensified through a series of crack-ups, not one of which is overdone. The perilous 'pony express,' it seems, has its modern counterpart."

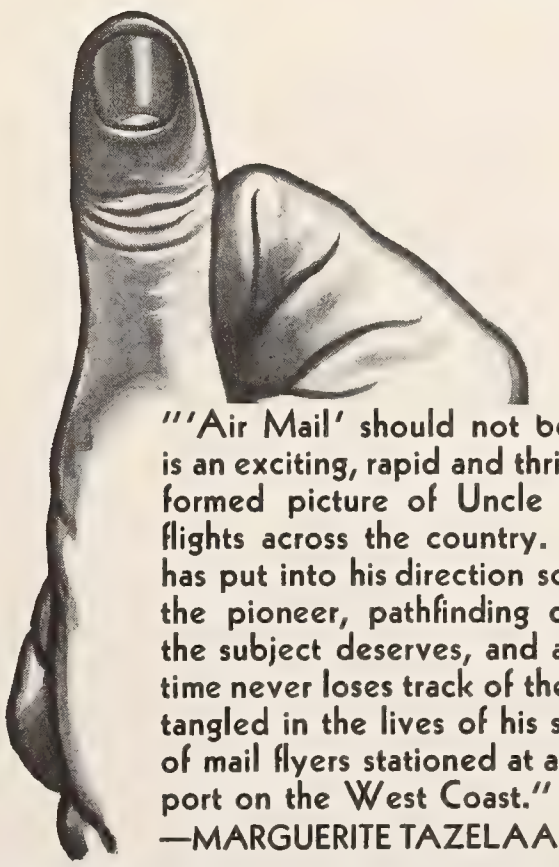
—G. J. L., N. Y. Post



"'Air Mail' is thrilling. Sometimes a bit too thrilling for comfort in sequences which depict the gruesome accidents overtaking those unsung heroes who are grimly determined to be on time with the mail schedule regardless of weather conditions."

—ROSE PELSWICK, N. Y. Journal





"'Air Mail' should not be missed. It is an exciting, rapid and thrillingly performed picture of Uncle Sam's mail flights across the country. John Ford has put into his direction something of the pioneer, pathfinding quality that the subject deserves, and at the same time never loses track of the drama entangled in the lives of his small group of mail flyers stationed at a lonely airport on the West Coast."

—MARGUERITE TAZELAAR, N. Y. Trib.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 144

Bluebook School Question No. 144 *was: (A) Tell us what the negative wire of an electric power source has an affinity for. Has it any affinity for anything else? (B) Suppose we have two high voltage electric generators, every part of which is thoroughly insulated from earth. You connect the positive pole of one to the negative pole of the other. Voltage of both generators the same. What will happen? (C) Assuming an electric system to be thoroughly insulated from earth at all points. Voltage of wires, after passing through transformers,* 10,000. *One of the wires happens to fall to earth. What will happen?"*

The following made good: Lester Borst, S. Evans and C. Rau, G. E. Doe, S. G. Williams, D. Goldberg and L. Hutch, T. Van Vaulkenburg, H. Edwards, Bill Doe, R. J. Arntson, B. Diglah and P. Jackson, W. Broadbent, A. Bailey, S. Howard and D. L. Kuttz, P. K. Daniels and P. L. Day, D. Singleton, Ira Harper, H. D. Schofield, Nic Granby, J. Wentworth, L. G. Gregeson, P. T. Dove, J. Billings, F. Rickey, H. B. Coates, W. Love and S. D. Love, J. Williams, T. D. Lennox and W. L. Tudor, O. Allbright, D. V. Peterson and G. Bragdon, J. L. Hanson and F. Hanson, D. Lambert and T. Davis, B. Wheeler and R. Shuler, D. L. Nonehan and L. B. Bryant, L. Thomas and D. D. Davis, L. T. Tobey, B. L. Banning and L. Jones, D. Little and J. H. Rathburn, F. Harlor and G. Harrison, O. L. Evans, P. L. Davis, D. Anderson, R. D. Conley and S. Maybe, M. D. Oleson and J. B. Malley, L. D. Rubin and M. B. Greig, T. Lambert and T. Davis, N. McGuire and H. Betts, D. Holler and D. R. Peters, D. L. Mason, M. E. Sailor, J. Hendershot, A. Wells, O. L. Daris and M. Simms, R. Singleton and M. L. George, G. K. Berger and H. R. Baldwin, J. Cermac, D. V. Simson, L. D. Thomas, D. L. Blinkendorfer, A. M. Richards, A. Breaston and L. Haber, D. K. Ormie and B. Jones, K. L. Knight, L. D. Samuels and L. L. Delis, L. Grant and R. Geddings, D. Michealson, M. Simms, H. D. and B. L. Palmer, D. U. Granger, M. Spencer and D. T. Arlen, H. D. Tyler, A. Geibto, T. Murphy, J. Daniels, T. Taylor and C. Ray, F. F. Franks, D. L. Sinklow, P. L. Jensen and A. Ilks, P. R. Fox and T. Davis, D. L. Wexler, L. W. Richards and D. E. Storey, E. Rymer and B. L. Tanner, M. H. Lonberger, T. M. Vinson, T. McGruder, F. Ferguson, R. L. Mitchel, G. Deckson and L. B. Horne, J. L. Baker and T. Jenkins.

As to Section A, I think we will listen to S. G. Williams. It is rather astonishing the number of men who failed to designate the fact that negative has affinity for the positive of the *same* power source. Doubtless they knew that fact well enough and were merely careless. I let a number of the old timers of the "school" get past with that, though without that designation the answer was really wrong. Williams says:

"The negative wire of an electric power source has affinity for the positive of the same source, and for nothing else."

That is correct, gentlemen. Learn to be careful and precisely correct. If you were, for example, under examination and that question were asked, and you merely said it had affinity for positive and for nothing else, as many of you did in this case, you should and probably would be marked wrong on that point.

I believe D. L. Monehan and L. B. Bryant answered at least as well as any one else on Section B. They say: "This presented such an interesting question that we consulted several local electrical men, one of whom is in charge of the generator room in our local light plant (a large plant, by the way). This is what he says about the first propostion: namely, if the positive of one generator be connected to the positive of another, and the negative be connected to the negative of the same machine:

" 'I have never heard of such a stunt being pulled. If it were done, though, I believe each generator would have a circuit completed through the other one and would set up current flow. In other words each generator would have its circuit completed through the other machine, though what amount of resistance would be set up I am not prepared to say. I am inclined to think one machine would burn out its armature; perhaps both of them.'

"This man has agreed to look into the matter of resistance. He says, and I believe he is quite right, that the circuits would certainly be established."

I had never looked at the matter in that light, but after some thought, believe the generator room superintendent is correct. I would like to hear from some of you on this point.

(C) G. E. Doe says, "Since the negative and positive of a generator have affinity for nothing except the opposite polarity of the same generator, and since the insulation is complete, if one wire chance to contact with ground, nothing will happen, the ground, under the condition set forth, offering no path to opposite polarity. This is true regardless of what the voltage may be."

I must again warn you to place your name and the number of the question you are answering at the top of the first page of your answer; also, write any personal letter you may wish to enclose on a separate sheet. Examining the answers has become a very real task, and you must make their handling as easy as you can. If the name and question number are at the top of the first page, they may be properly filed for examination in about one-fourth the time required if this is not done.

NEW ADDRESS OF F. H. RICHARDSON

All correspondence concerning the Bluebook School should be addressed, until further notice, as follows:

F. H. Richardson,
No. 3 Tudor Lane,
Scarsdale, N. Y.

New York Brokers Support New Natural Color Film

Natural Color, Inc., is the new organization formed to commercialize the color process which its inventor, Merrill Waide, claims will make possible the production of color negatives at the same cost as black and white.

M. J. Meehan, broker, at 30 Broad Street, New York, and his partner, James F. McConnochie, are sponsoring the new color process. Mr. McConnochie said they would have no statement to make for at least three more months. The stock, he said, will not be offered publicly.

Protector Tubes Invented

Dr. N. M. La Porte of Publix has perfected a new rectifying tube for large projection machines which will be used in 98 projectors of the I-S type throughout the Publix circuit. It is believed that appreciable economy can be effected with the new tube as it can be manufactured for $3, as compared with $60, the cost of the present tube. The new tube has been given a successful tryout at the Paramount in New York over a period of several weeks.

Injunction Motion Dropped

Following a hearing before Judge John P. Nields at Wilmington, Del., a motion for preliminary injunction sought by the Rola Company in its suit against the Lektophone Corporation, the Utah Radio Products Company, the Magnavox Products Company and the Jensen Radio Manufacturing Company, was abandoned.

WABASH AVENUE

CHICAGO

A new exchange, Foreign Language Photoplays, headed by Joseph Burstyn, with L. A. Miller as assistant, opened offices last week at 831 South Wabash. Foreign Language Photoplays is distributor of Soviet Russia Films through Amkino. The new office here will cover seven middlewest states. Present product comprises twelve features, to which twenty more will be added within a month. Explanatory titles in English are used on the pictures.

▽

M. Godshaw, formerly with Security and Judell, Inc., has transferred his activities to Henri Ellman's Capitol Film exchange.

▽

Harry Miller, formerly with Warner Bros. theatres, is now general manager for Louis Brecka's string of horses.

▽

Bill Brumberg, Columbia branch manager, is back from a visit to the Big Stem, where he conferred with home office officials, and brings back the news that the Columbia product has been signed by Warner.

▽

Sol Bragin, supervisor of short product booking and buying for Publix, is now making his headquarters in Chicago.

▽

Neil Agnew, recently promoted Western sales manager for Paramount, was the recipient of a handsome, wardrobe trunk from the folk at the exchange.

▽

Morris Hellman has been named sales manager for the city and country territory by Ben Judell. I. J. Patter has been added to the Judell sales staff.

▽

G. B. Green, manager of the Illinois theatre, Macomb, Ill., was seen greeting friends along Film Row last Monday.

▽

A. Blumstein, for fifteen years connected with Fox, has been appointed short product manager at the local Columbia exchange under Bill Brumberg.

▽

V. R. Babcock, receiver for the Indiana Theatre Realty Company, will reopen the Indiana theatre at South Bend after extensive remodeling and the installation of new equipment.

▽

Myrtle Collins already has made up her mind to attend the Allied-MPTOA banquet at the Congress but hasn't yet decided who the lucky chap will be. So ——.

▽

Louis Abramson of the Allied office advises getting your hotel reservations in early for the mass meeting opening November 28.

▽

Jack Thoma, Columbia district publicity manager, breezed into town after a flying trip to many spots in the Middlewest on "Washington Merry-Go-Round" and "That's My Boy."

HOLQUIST

Named Educational Manager

Ralph A. Morrow has taken over the management of the Educational-Tiffany exchange in Kansas City, succeeding Russell C. Borg. Mr. Morrow was Southern Midwest division manager for Tiffany with headquarters at Dallas for three years. Mr. Borg is assistant sales manager of the exchange.

Warner to Film Football Game

Warner will film the complete football game between the University of Southern California and Notre Dame December 10 at the Olympic Stadium, Los Angeles, releasing the film as a feature. Intimate shots in the dressing rooms before the game, between the halves and after the game will be part of the film.

Named Trailer Agent

Exhibitors Screen Service, trailer producers, has appointed L. C. Montgomery, formerly with Pathe, as traveling representative in the Dallas, Texas, territory.

Century Building New Theatre

Construction is under way on a new theatre for the Century circuit of New York at Baldwin, Long Island. A. H. Schwartz is executive general manager of the circuit.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 17—New York welcomes German warship—American child captivates music lovers in Gay Paree—New "idea" for street car lines—Everybody flies in Australia—France decorates war heroes—Notre Dame swamps Northwestern; Michigan beats Chicago.

FOX MOVIETONE NEWS—No. 18—Corn-husking contest held at Galva, Ill.—Prison football teams clash at Gratersford, Pa.—New autos given rough test in Detroit—French statesman links war debts and arms cut—Famous figures of music join in song hit—Church blesses French hounds.

HEARST METROTONE NEWS—No. 216—Overhauling ships in Southampton harbor—Old automatons back to work at Moulins, France—Dry diving introduced in Chicago—Londos wins wrestling match in Los Angeles—Annapolis man, "buried" 38 days, lives—Schumann-Heink has a jubilee—Prisoners stage gridiron battle at Gratersford, Pa.

HEARST METROTONE NEWS—No. 217—Amy Johnson spans African wilds in airplane—Dams washed out as floods spread—Motion Picture Academy announces award winners—Diving stars hold carnival at Palm Springs, Cal.—London pays tribute to war dead—Dynamiters tame Colorado River for Hoover Dam—Fordham downs Oregon State.

PARAMOUNT NEWS—No. 31—Wales on way to Belfast, Ireland—Cuban government rushes relief to hurricane survivors—Guggenheim heir washes dishes in Hollywood cafe—Chicago breweries prepare for dry law change—College students start winter study atop Mt. Washington in New Hampshire—Annual "desert meet" held at Palm Springs, Cal.

PARAMOUNT NEWS—No. 32—Notre Dame sinks Navy—Prof. John Dewey advises world parley—Robert M. LaFollette, Jr., speaks for payment of war debts—War dead honored in London—Hold annual pet show in New York—Blast clears way for Hoover Dam in Nevada—Toronto holds first Christmas parade.

PATHE NEWS—No. 32—Hurricane leaves 2,800 dead in Cuba—Public gives opinion on whether Europe should pay war debts—Toys amuse hospital children in New York—Brewers in Milwaukee prepare for change in Volstead Act—Set airplane record from coast to coast—Coolidge attends Amherst ceremonies—Philadelphia hails German warship.

PATHE NEWS—No. 33—Cuba begins reconstruction after hurricane—U. S. S. Indianapolis commissioned at Philadelphia—Teddy bears perform at Wayne, N. J.—Captain Bartlett describes trip to Greenland—Hockey season opens in New York—Rockefeller Center building in New York gets cleaning—Lumberman at Shelton, Wash., put to work.

UNIVERSAL NEWSPAPER NEWSREEL—No. 94—Relief forces aid Cuba survivors—Dirigible Macon nearing completion in Ohio—Loyalists pledge against Reds in Vienna—Annapolis man, in "grave" 38 days, lives—Blast shifts Colorado River bed for Hoover Dam—Future fathers taught infant care at Edmonton, England—Auto race held in Los Angeles.

UNIVERSAL NEWSPAPER NEWSREEL—No. 95—War heroes honored by European leaders—Al Capone appeals for freedom—Yale beats Harvard—Police raid hobo settlement in Shanghai—Memorial to Wright unveiled at Kitty Hawk, N. C.—Long Island University hold annual Frosh-Soph battle.

ON BROADWAY

Week of November 19

MAYFAIR
The Millionaire Cat..... RKO

PARAMOUNT
Betty Boop's Ker-Choo.... Paramount
False Impression ..... Paramount
Screen Souvenirs No. 5.... Paramount

RIALTO
Betty Boop's Ker-Choo.... Paramount
Courting Trouble ..... Paramount

RIVOLI
An Old City Speaks..... Stanley
The Wayward Canary..... United Artists

STRAND
A Great Big Bunch of You. Vitaphone
Smash Your Baggage..... Vitaphone

WINTER GARDEN
A Modern Cinderella..... Vitaphone
Little White Lies..... Vitaphone
Sport Thrills No. 1..... Vitaphone

THE APASCO SYSTEM
IS AN
ACCURATE AND
RELIABLE CHANGEOVER
DEVICE WHICH ASSURES
PERFECT PROJECTION
IT
AUTOMATICALLY BRINGS INCOMING MACHINE TO CORRECT SPEED, CHANGING PICTURE AND SOUND AT PRECISELY THE RIGHT MOMENT
WITHOUT A BREAK IN CONTINUITY
FITS ANY STANDARD MACHINE. FOR INFORMATION WRITE
THE APASCO SYSTEM
3510 GREENSWARD RD., LOS ANGELES, CALIF.

JENKINS' COLYUM

DEAR HERALD:

Three weeks ago we were in the sugar beet section of western Nebraska. Two weeks ago we were in the wheat section of western Kansas. Today we are in the cotton belt of southwestern Oklahoma.

▽

Bob Browning, who manages Enid's four theatres for Griffith Brothers, is quite a boy. Bob used to sell brushes and play professional baseball up in North Dakota, and Fargo hasn't forgotten him yet. Bob has made the Aztec theatre in Enid a household word with every family within 50 miles. When they think of Enid they think of the Aztec before they think of the courthouse. When you want to go to Enid don't inquire for Enid; just ask any of the natives where the Aztec theatre is and they can tell you. That's the kind of a manager Bob is. Bob said he was very glad to see us, and we told him he could prove that by a two years' subscription to the HERALD. He proved it. Bob has some assistant managers who impressed us as being mighty snappy young fellows and important factors in the Griffith organization.

▽

C. J. Hartman has closed one of his theatres in Carnegie. C. J. says he is expecting a drop this winter after the cotton crop has been marketed and the banks have collected the most of the money. Right now his business is holding up fairly well. With only one theatre in a town like Carnegie and a manager like C. J. it would seem that there should be plenty of bread and butter, with an occasional T-bone steak for his family even in the most stringent times. C. J. says he is glad to note that the HERALD is going to reinstate the department, "What the Pictures Did for Me," and he promises to report regularly to it. He used to be one of the prominent contributors to that department, and many exhibitors came to rely on his reports.

▽

J. R. Smith of the Royal theatre at Mountain View recently has taken over the management of the theatre on a percentage proposition. If energy, backed by a knowledge of the business, will make the theatre a success, J. R. is the boy who can put it over. We liked his appearance. He's a level-headed chap with energy to spare and that's an asset in this business that some people don't have. J. R. is now a full-fledged member of the HERALD family in good standing, and that's another asset.

▽

Down here in this cotton belt they are playing "Cabin in the Cotton" and packing them in everywhere we have gone. It is one picture out of a hundred that was properly titled. It is a title that means something to these cotton folks, and boy, how they eat it up. And now, if they'd make a picture for the corn and alfalfa belt and would title it "Pigs in the Clover" or "The Sows Are in the Corn," they'd go for it like a cat for warm milk, but as long as they continue to give 'em "Her Royal Bed," "The Million Dollar Legs," "Her Wedding Night," "Freaks," "Merrily We Go to Hell" and pictures with such titles, the depression will still be on. The man who thought of "Cabin in the Cotton" as a title should have his salary raised and should receive the thanks of every exhibitor in this cotton belt. They can't make pictures exclusively for Broadway and get away with them. Somebody out in Hollywood ought to get hep to that pretty soon.

▽

J. J. Hale of the Palace theatre at Hobart says he has no complaint to offer. He says his business has held up very well and he isn't expecting any very great slump when winter comes. The Palace is a very comfortable theater with excellent sound and we have listed Mr. Hale as a very popular manager, and that spells a lot for the show business.

▽

Our old friend Pat Duffy still operates the Rialto at Mangum. Pat says that most people take him to be Irish and that he doesn't object to it a bit. Pat says that Ireland is where the policeman and shillalahs come from and if it weren't for policemen and shillalahs what would Chicago do? There you are. What would she do? Pat has got it figured out just right. Not only that, but he's got the show business down pretty fine, too.

▽

A. R. Patterson of the Wollam theatre at Walters is a pretty busy man. He is cashier of Walters' prominent bank as well as manager of their popular playhouse.

▽

F. J. Jameson of the Majestic theatre at Temple was running a matinee for Sears and Roebuck when we called. This institution gives out free tickets and pays Mr. Jamison for running the show, and did he have a jam? Boy, you couldn't get in or out. We didn't get to visit with Mr. Jamison much because he was busy handling the jam, but he invited us to come back and spend the night at his home some time when we could have a real visit. Well, now, listen to that invitation, will you?

▽

We had only very short visits with Fred P. Hoenscheidt of the Rialto and Sug theatres at Chickasha, and W. T. Spears of the New Empire and Rex at Altus. Both of these gentlemen had engagements to meet and we didn't want to delay them. Better luck next time we hope.

▽

Eddie Kadane manages the Romona and Grand here in Frederick. The Romona is a beautiful theatre, as fine as one will find in most towns of 50,000 people. It took nerve to build a theatre like the Romona in a town of 4,000, but Eddie has got nerve. Not only that, but he's got a knowledge of the business. We believe it will be a success.

▽

Glen D. Thompson operates the theatres in Healdton and Wilson, and Glen is what we'd call an operator. He knows the business backwards and sideways, and if Glen don't make a go of it then voting for Roosevelt hasn't cured this depression. Glen has never lost out yet.

▽

How about those reports to "What the Pictures Did for Me"? Are you going to send in? If you don't, then stop kicking. Come on; be a good sport with the rest of the boys.

J. C. JENKINS,
The HERALD Man

THE NEW DEAL
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ON THE DOTTED LINE...

Columbia

Spencer Charters signed for "That's Africa." . . . Jane Darwell and J. M. Kerrigan sign for "Air Hostess." . . . Charles Sellon engaged for "Acquitted." . . . Tim McCoy in "King of the Northwest." . . . Buck Jones in "Yankee Bandit," Lambert Hillyer to direct.

▽

Fox

Sally Eilers in "Giant Swing," Lloyd Corrigan to direct. . . . Spencer Tracy renews contract. . . . Sidney Lanfield to direct "Broadway Bad." . . . Morgan Wallace and Clarence Hummell Wilson added to "Canyon Walls." . . . Genevieve Tobin in "Infernal Machine," Marcel Varnel to direct. . . . Roland Young and Genevieve Tobin in "Pleasure Cruise," Sidney Lanfield to direct. . . . Gene Raymond signed by Jesse L. Lasky; to appear in "Zoo in Budapest," James Cruze to direct. . . .

▽

Freuler

George Meford to direct "Penal Code." . . .

▽

Majestic

Lionel Atwill and Fay Wray sign for "Vampire Bat." . . .

▽

MGM

Ben Bard joins "Son-Daughter." . . . Murray Roth signed to direct new Technicolor musical two-reel. . . .

▽

Paramount

Helene Madison, swimmer, signed for two-reel comedy. . . . Cary Grant and Stuart Walker renew contracts. . . . Lloyd Hamilton, Marjorie Beebe in "Hollywood Double" (comedy). . . . Stuart Erwin succeeds Jack Oakie in "Crime of the Century," William Beaudine to direct. . . .

▽

RKO Radio

Jack Oakie signed for "Tar and Feathers." . . . Alan Dinehart, actor-playwright, signs for "Sweepings." . . .

▽

Universal

Lee Tracy engaged for "Private Jones," Tay Garnett to direct. . . .

▽

Warner-First National

Kay Francis signs new long-term contract; to appear in "Keyhole" with George Brent. . . . Glena Farrell selected for "Blue Moon Murder Mystery," Robert Florey to direct. . . . Tom Brown in "Grand Central Airport." . . .

▽

World Wide

Edward Van Sloan, Vince Barnett and Mona Maris added to "Death Kiss." . . .

$ You are reading this little ad *because the dollar sign caught your eye.* It always works.
By the same token "Building Theatre Patronage", Barry and Sargent's great book for showmen will catch business for you *because it contains the patronage building ideas that always work.* 460 pages of money-making facts.
(*Only $5.20 mailed to your door*)
QUIGLEY BOOKSHOP
1790 Broadway New York City

MANAGERS' ROUND TABLE CLUB of MOTION PICTURE HERALD

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



THE GROWING GENERATION

THE SHOWMAN WHO CAN solve the problem of the growing generation, insofar as it concerns the box office, will earn for himself a deep, deep niche in the Hall of Fame. Don't jump to hasty conclusions; we are not referring to kiddie business, but rather, a more important part of your community. The "in-between" children bordering from the classification above "kiddies" up to the "teens."

IT SEEMS THAT CHILDREN develop a keen interest in certain activities which carries them over a period of years. Then the interest starts to lag and finally they drift away from that which held their attention for a brief portion of their childhood days.

A close study of this problem revealed to this writer a definite parallel in theatre admissions among this same age period. Theatres made a strong play for the so-called kiddie business, which we might designate as between the ages of seven to twelve. During those years the children took great delight in participating in theatre clubs, give-aways, contests, etc. They even worked with the managers of the theatres in organizing different groups; went out and helped publicize the various events designed to attract the seven to twelve generation.

THEN THEY ARRIVE AT the exalted age of twelve. The age when most theatres, for some unaccountable reason, labeled them adults and charged them accordingly. What happened? They stopped coming to the movie house as frequently as before for the simple and obvious reason that they could hardly expect their mothers and fathers to agree with the theatres and let them pay an adult admission.

At twelve years and up to sixteen and seventeen years of age they are still minors in every sense of the word. They have no added source of income that would permit them to increase their spending money, and so, instead of coming to the movies two, three or four times a week, they have to be satisfid with not more than once a week and in many cases not even that often.

SO LONG AS THEATRES continue to set that twelfth birthday as the deadline for the lower admission, so long will this remain a most important problem. Which leads us to ask you to decide on one of two plans, or, with slight alterations, a combination of both definitely aimed at keeping the older children as steady patrons.

FIRST CHANGE YOUR CHILDREN admission scale to include all those up to sixteen years of age. The second is suggested by D. C. Taylor, manager of the Westwood Theatre, Westwood, California. He solves the problem by issuing to each student over twelve years of age, attending school, an identification card which, when presented at the box office, entitles two students to admission for the price of one. Thus, he explains, at his scale of prices, the cost to these students is only two and a half to five cents more than the usual children's ticket until they left school entirely. His use of the identification card was principally to keep older boys and girls, who left school, from using this two-for-one privilege.

Mr. Taylor's suggestion is good because it opens up numerous other slants along the same lines. It can be worked out so that the identification card can entitle the holder to a children's ticket and thereby avoid the objectionable two-for-one angle which so many showmen are not in favor of.

REGARDLESS OF HOW YOU work out this problem in your own situation, the fact remains that thousands of growing children are being kept away from movie theatres because they cannot afford to pay adult prices. We gain nothing by sticking stubbornly to old-fashioned ideas regarding the age when children stop being children. We are facing facts, and those facts speak quite eloquently when they say that you are losing a lot of good admissions.

There is no reason why we must take it for granted that children over twelve are not as interested in motion pictures as they were before that birthday. And you cannot expect children between the ages of twelve and sixteen, still attending school and still dependent on their parents for maintenance, to increase the cost of their movie entertainment from ten or fifteen cents up to twenty-five, thirty or thirty-five cents.

Those who have taken the trouble to analyze the situation are fully aware of the thousands of children within the classification under discussion who might be attracted back to the theatre if they could continue under the same prices they enjoyed before their twelfth birthday. Mr. Taylor's plan—or experiment if you will—proved highly successful. It can be just as successful for you.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



This one bears repetition. In fact, several Lobby Laff suggestions recently were about this same gag. Pity the poor manager who must handle muggs like this.

How about some more Lobby Laff ideas, boys? Dick must have the idea before he can illustrate it.

BILL WHYTE AGAIN TIED UP WITH FAIR GROUNDS IN SUFFOLK

Last year about this time we reported that Bill Whyte, manager of the Capitol Theatre, Riverhead, R. I., N. Y., tied-up with the promoters of the Suffolk County Fair, held each year at Riverhead, for the setting up of a Rest Tent, from which drinking water and cups were served patrons through the courtesy of Prudential Theatres.

This fall Whyte again arranged for another Rest Tent and the privilege of plastering the grounds with window cards on current attractions. As you can see from the accompanying photo, one of the theatre's ushers was on hand to care for the comfort of those who stopped at the tent. Programs were passed out to the visitors.



In return for running a trailer for the Fair Association, which cost but $1.75, it was arranged to have a featured band play at the theatre one night during the week. This was announced over a "mike" at the grand stand the first day of the racing program, at which time the attractions at the theatre were also mentioned.

Another good publicity stunt resulting from this tie-up was an arrangement made with the promoters of the auto races to have several well known drivers, including Fred Frame, Billy Winn and others, attend a theatre party. Publicity was also given this gag through the public address system at the fair grounds.

Local theatre and the circuit in general profited through the courtesies extended Fair patrons by Whyte and his staff and the stunt bids to become an annual occurrence. It certainly proved an excellent opportunity to advertise Prudential good will to a host of people.

New Yorkers in Milwaukee

The new Fox-Midwesco set-up in Milwaukee finds a number of former New York theatre men in the ranks. Herman Starr is holding down the job of supervisor of the southern district; Lew Preston, former Randforce man in Brooklyn, is in charge of the northern division; Ralph Walsh is acting as Milwaukee supervisor; Christy Welbert has been named assistant to the publicity department, and Fred Stein is the new booker for the circuit.

FLEISCHMAN ISSUED TIMELY HERALD FOR PRE-ELECTION TRADE

The returns for the recent election were all in long before this appears in type, but it's not too late to let Round Tablers know that M. L. Fleischman, manager of the New Garden Theatre, Richmond Hill, issued a timely herald prior to Election Day.

Printed on green stock, in red ink, the words "Vote, Elect, Garden" appeared in large type at the head of the herald. It read: "Vote for and Elect the Garden theatre of Richmond Hill for all your motion picture entertainment. Our platform has been and always will be the finest pictures obtainable from the major producers in the world." More institutional copy followed, ending up with an announcement that election returns would be read from the stage.

KRENDEL SENDS CLUB EXAMPLES OF ZELIG'S STRIKING POSTER ART

We are indebted to Dan Krendel, manager of Paramount Windsor Theatres, Ltd., Windsor, Canada, for sending in a couple of examples of poster work turned out by his poster artist, Harry Zelig, who has been doing some splendid work for Krendel at the Capitol and for other houses on the circuit.

Detailed information concerning color schemes of the two posters reproduced here are lacking, but we can guess that both were strikingly effective. On "Sign of the Cross" a flittered cross was pictured suspended from a chain with, as you may see, title painted above and names of featured players inserted at either side. The head



of Bela Lugosi in character make-up was featured in the poster on "White Zombie."

Thanks to Dan for sending along the photos, which, he tells us, he snapped himself back-stage. Not bad for an amateur, Danny, and we'll be looking for others to show your fellow Club members what's going on at the Capitol.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Samuel Alster
E. E. Bair
Billings Booth
J. A. Campion
Charles P. Carroll
R. N. Christopher
Erving B. Conant
Maurice B. Corkery
Emma Cox
Edward A. Dosek
L. F. Eick
Donald N. Fuller
Elmer W. Hecht
Elmer Holmberg
M. F. Honeck
John M. Lehane
Floyd D. Morrow
Philip Rand
C. E. Requa
Dave Senton
John C. Sheridan
Lonnie A. Wallis
Earle W. Willbern
Wells Witt

BOOKED BY PARAMOUNT PUBLIX—OPENS

(THANKSGIVING DAY)

→ NOV. 24

PARAMOUNT
NEW YORK

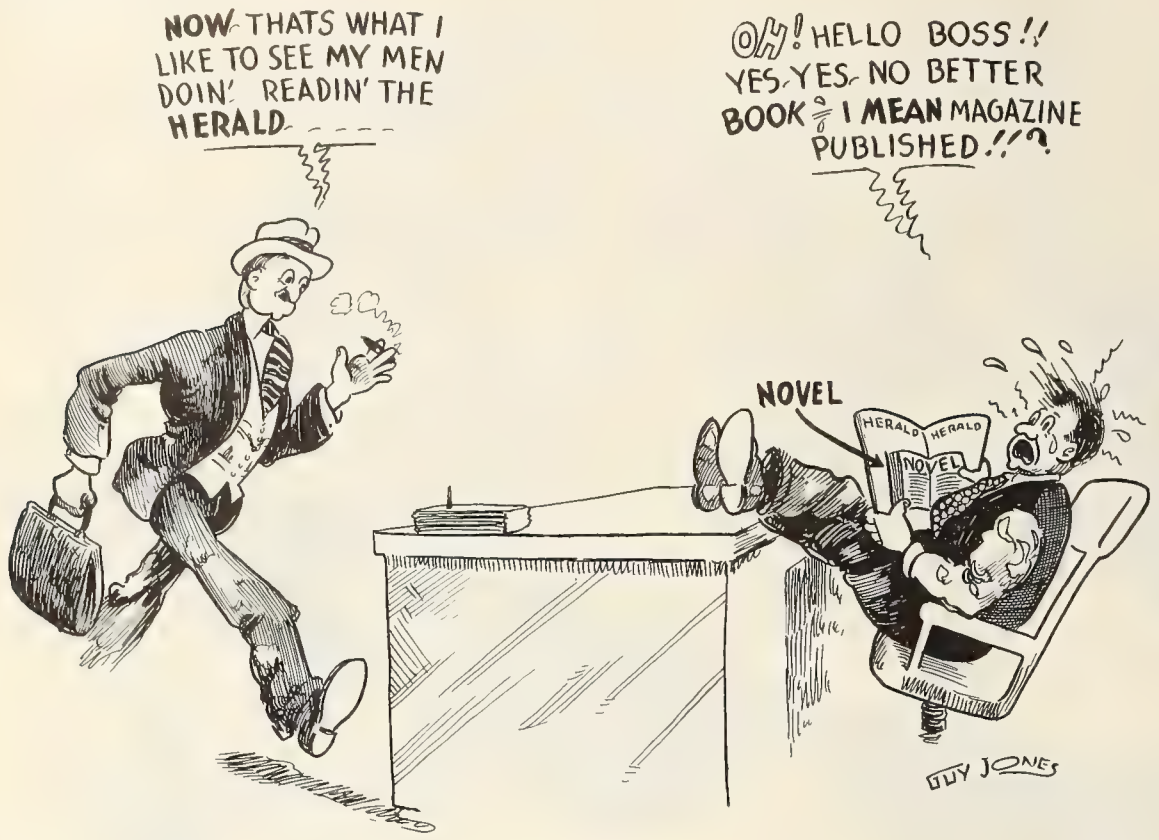
PARAMOUNT
BROOKLYN



FALSE FACES

KEEPING UP WITH THE TIMES!

By GUY JONES



Never Judge a Book by Its Cover!

KRIM GAVE PATRONS EXOTIC ATMOSPHERE ON JUNGLE PICTURE

Patrons received quite an eyeful of jungle atmosphere when Mac Krim, manager of the Lasky Theatre, Detroit, Mich., exploited "Bring 'Em Back Alive," according to the accompanying photo and several other snapshots we have at hand.

The display arranged in the lobby one week prior to opening consisted of a combination of wax and real figures. You'll have no trouble making out the wax ones; the local colored population was drawn upon for the supporting cast, which consisted of



two females and a number of boys dressed in animals skins and masks. Eighteen heads, representing as many different animals, were worn by the boys, and two "Tarzan Boys" lent further atmosphere to the jungle scheme. Those practically unadorned wax figures of Mac's certainly injected some sort of s. a. to the ensemble.

During the rush hour the boys who wore the heads and the two "Tarzan Boys" all paraded through the business district with a caliope in their van and stopped traffic, which gained Mac a whole lot of publicity for his show. A worthwhile effort on his part, we are sure all will agree, and we'll be looking for further evidence of his work.

Goetz's Hallowe'en Party

Joe Goetz, manager of the Paramount Theatre, Cincinnati, and one of Clem Pope's fast stepping theatre helmsmen, recently stirred up a lot of neighborhood good-will by staging a Hallowe'en party. He arranged a particularly elaborate foyer for the affair.

SWEETEN BOX OFFICE WITH CANDY MATINEES!

Here's a swell idea to work with your showing of RKO's "Orphan Annie," and it possesses plenty of b.o. appeal for the kiddies. So much so that we are recommending it to you for your serious consideration.

A candy outfit out in Chicago is sponsoring a special "Orphan Annie" candy bar. As near as we can learn you can buy these bars cheap enough to warrant giving them away to every kiddie who attends the special matinees.

Inasmuch as the "Orphan Annie" cartoon strip is now so universally popular, the showing of the picture is bound to attract widespread interest in your community. If this is the case then we urgently advise you to capitalize on the picture, viz., the younger generation and stock up on the candy bar gag, which sounds like a natural to us.

If you want to find out about the candy drop a line to D. J. Horrell of the Shotwell Manufacturing Co., Chicago, Ill. They'll be glad to tell you about the whole tie-up and furnish you with advertising material, etc. Follow this up, boys, it ought to mean some extra money when you show the picture.

EVIDENCE THAT JOHN TREWHELA IS ON GOOD TERMS WITH NEWSPAPER

The value of friendly cooperation between newspaper and theatre is brought to our attention from a glance at several tear-sheets containing mention of John Trewhela and the Fox-Judith Theatre, Lewistown, Mont., in which is ample evidence that John and the newspaper boys have reached the perfect understanding sought by every showman.

It is nothing unusual for Trewhela to crash a column on the front page with a few paragraphs about some interesting little slant on himself or theatre; nor are the other pages in the news and amusement sections complete without a number of well handled stories on the same subjects.

It all reverts to the oft-discussed preparation of stories and managers' approach to the city editor. Apparently Trewhela has never tried to brow-beat a newspaper man into accepting some piece of tripe with no news value; rather, he has consistently picked out some slant that carried reader appeal, for after all the newspaperman's job is to sell news, not tripe. At least that's the way we sum up the situation and John's policy is one to be widely recommended.

PRATT ENGINEERED EFFECTIVE WINDOW ON NEW ATTRACTION

The Barthelmess film "Cabin in the Cotton" has certainly proved a natural for Club members down among the cotton-growing states. They've got fields of cotton down there; they know just how a cabin ought to look; they can get a loan of a whole bale or two of cotton, and add many other little gags that a northern Round Tabler might never think of.

Here's a little snap-shot of a window arranged by Clyde M. Pratt, manager of Hall Industries Rialto Theatre down in Kingsville, Texas. We had to crop off a section of the window that held some attractively



arranged stalks of cotton and a card advertising the picture in order to get proper proportions, but we kept the miniature cabin, negro mammy, truck load and bales of cotton intact, if it's possible for readers to discern these.

It must have made a very attractive display. Henry Hall, of Hall Theatres, set a bonus for managers who exceeded their regular quotos and Pratt advises us that his stunt put him on the receiving end; hence he wants to pass the word along the line. Thanks for your word concerning F. D. Nance, Clyde, and we'll hope to hear from this enterprising showman again.

The SAMUEL GOLDWYN Production
of

RONALD COLMAN



IN

CYNARA

with

KAY FRANCIS

How often have you said to yourself, "Wouldn't I love to have been in that picture!" Well, here's one you are in... one that you can't help being a part of... so quickly does it sweep you into the story... so beautifully does it carry you away!

Directed by KING VIDOR

Four Stars!

★ ★ ★ ★

"Great entertainment, real splendid screen achievement, and if SAMUEL GOLDWYN doesn't make money with this one, there isn't any money in the world!" —*Louella Parsons*

★ ★ ★ ★

"A candidate for listing among the ten best!" —*Film Daily*

★ ★ ★ ★

"Re-affirms the conviction that Hollywood can turn out pictures that strengthen the foundation of the industry!" —*Motion Picture Daily*

★ ★ ★ ★

"Undoubtedly will be listed among the year's superfine productions!" —*Boston Globe*

★ ★ ★ ★

"Fully up to the Goldwyn standard and cinematically the Goldwyn Standard has long borne a close resemblance to the Gold Standard!" —*Hollywood Herald*

★ ★ ★ ★

"Here, folks, is the most beautiful picture of the year!" —*Rob Wagner's Script*

★ ★ ★ ★

"Colman at his best in distinguished film...situations that rise to rare reality and touch deep poignancy." —*Edward Schallert, L. A. Times*

★ ★ ★ ★

"A great human document!"...
—*Mollie Merrick, Kansas City Star*

★ ★ ★ ★

TRADE SHOWINGS IN YOUR TERRITORY SOON! WATCH FOR ANNOUNCEMENT FROM YOUR NEAREST UNITED ARTISTS EXCHANGE

UNITED ARTISTS

GOLD - - GOLD - - GOLD ! ! !

Through a co-operative tie-up with about a dozen local merchants you can engineer a successful "Gold Night" that in nine cases out of ten will double your business.

Each of the participating merchants pledge themselves for five dollars a week for a given number of weeks. On the night selected as "Gold Night" this money is distributed in the theatre among the patrons and if you are a good master of ceremony you will be able to inject a lot of good, harmless laughs into your distribution.

One manager we know of failed to sell the merchants on this idea and put up fifty dollars himself. He did not have a kick to register, since he increased business for his theatre by about one hundred and fifty dollars the first night and over two hundred the second. And brother, that's making money in anyone's language.

LERNER NOW SKIPPER OF S. A. THEATRE AND IS DOING A FINE JOB

The last time we heard from Phil Lerner he was managing the Tivoli Theatre of Varieties, Cape Town, Africa. Subsequently, we heard he was transferred to a number of other houses and now word comes from Phil, himself, that he's holding forth as the skipper of the Capitol Theatre, a brand new, first class talkie house in Wynberg, South Africa.



Phil Lerner

Up to the time our Club heard from him, Lerner had put in ten busy weeks on his new assignment, putting over advertising stunts, creating attractive lobby displays and doing other things to swell the box office. For one thing, we note that he has a most versatile and accommodating staff and is making the most of this talent.

Smart Showmanship

One portion of the accompanying photo shows Lerner and his whole "family" and the other will give you a good idea of how his boys and girls go to bat for him when "atmosphere" is required. In this instance the doormen acted as police officers on guard at the entrance to a court room, a display fashioned to exploit "Trial of Mary



Dugan." The regulation uniforms were obtained through the courtesy of the local Head Constable.

A couple other snap shots at hand show that the doormen and usherettes respectively doubled as Chinamen and Chinese girls when Phil exploited "Chinese Bungalow," in this instance doing their bit toward a street bally and making a good job of it.

Among a few heralds at hand is one issued in connection with the showing of a picture that featured horse-racing. The front cover of what appeared to be an official program stated that the "Wynberg Turf Club" would hold "A Three Days' Meeting." The inside spread gave details of the "unlimited value of entertainment stakes."

For "Dynamite" he had a man dressed to represent a laborer walk along the street with a sack thrown over his shoulder. The sack was labelled "Caution — Dynamite — Capitol." On "Swingin' High" he used a farm wagon, pulled by a team of horses, to bally a swing, which was rigged up in regulation style to seat an attractive girl.

We also note that he has been using cards to send out personal messages to prospective theatre patrons. These were headed "Imagine I Am Talking To You Personally," plugged a number of pictures and bore a small photo of Lerner in the upper right hand corner.

Another herald discloses that he has been using what is known in this country as Amateur or Opportunity Night. Local talent was sought among the younger element of his community and awards were made to each successful boy and girl in their respective classes.

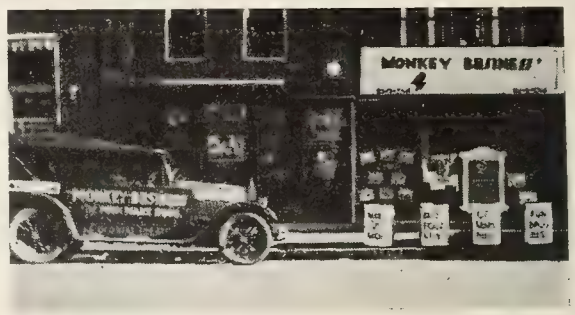
It may be a long way from South Africa to U. S. A. but it's just a little jaunt as far as showbusiness is concerned, considering similarity of show-selling methods, for it appears that Lerner's ways are very much alike. It's interesting to get a slant on what's going on in far away lands and we hope he'll come through with more.

HERMAN WOOD WON DOORMAN'S PRIZE OFFERED BY FIRM

Theatre employees other than managers are encouraged to make efforts to increase business among the New England houses under the supervision of General Manager Samuel Kurson, according to a report on the recent activities of Herman E. Wood, who holds down the dual role of advertising man and doorman at the Colonial Theatre, Belfast, Me., a house managed by Marshall E. Quint.

It may be a little late to broadcast returns on "Monkey Business," when there's a brand new Marx Bros. picture already making the rounds, but we can't go wrong dishing out a few words of praise for work done by Wood in earning a circuit medal for best work done among doormen attached to about 10 theatres.

It's out of the question to show his display to good advantage in the accompanying illustration owing to lack of sharpness in the small snapshot; likewise, the snap of Wood himself is too dark to be recognized



in a reproduction. As near as we can make out, he placed four large barrels on the sidewalk in front of the theatre, placarding them with separate signs that read from barrel to barrel, "Many Barrels of Fun—The Four Marx Bros.—Mon-Key-Bus-Iness. The snapshot also shows that an auto with appropriate copy was used to ballyhoo the picture about town and adjacent territory.

That's about all we can tell you about Wood right now, except that in addition to acting as ad man and doorman he does his bit with vocal numbers and tap dancing. Quite a handy guy around a theatre, we should think, and we wish him success in his climb up the ladder.

CHARLIE CHAPLIN WILL PRESENT—

Three first prizes of $50 each and three second prizes of $20 each for the best examples of newspaper advertising, exploitation, ballyhoo or publicity stunt, and the most effective lobby display and/or theatre front, on any one or more of the six reissued Chaplin comedies, with equal awards in case of a tie.

The prizes will be awarded, if possible, in time for Christmas as the contest will close at midnight, December 17th. And who will turn up their nose at a nice fifty-dollar check just when the good old shopping list looks like a bugaboo?

No real showman will book one of these Chaplin knockouts without giving it the sort of build-up and campaign it deserves. They will surely recognize its immense box-office possibilities and sell it accordingly. In any event, whoever gets behind one of these marvelous shorts ought to send in the details of what they accomplished and see if it doesn't rate one of the prizes.

Come on, boys; tell us how you advertised, exploited and sold Charlie Chaplin to your community. The judges will give every entry a square deal and, as in all past contests, the winners were showmen who never thought their material stood a chance. Maybe you'll get the same break—plus a Christmas check—plus national publicity, for your ability to make Chaplin's reissues from RKO exchanges mean something at the box office.

"The Showman's Calendar"

DECEMBER

2nd	Monroe Doctrine—1823
3rd	Illinois Admitted to Union—1818 General McClellan Born—1826
6th	Elissa Landi's Birthday Virginia Lee Corbin's Birthday
7th	Decoration Day (Cuba)
8th	Immaculate Conception (Quebec) Eli Whitney (Inventor of Cotton Gin) Born—1765
9th	John Milton Born—1608 Eddie Dowling's Birthday Douglas Fairbanks, Jr.'s Birthday
10th	Peace with Spain Signed at Paris—1898 Una Merkel's Birthday Victor McLaglen's Birthday
11th	Alfred Nobel's Birthday—1833 (Founder Nobel Prize) Sally Eiler's Birthday Gilbert Roland's Birthday
12th	First Marconi Wireless Across Atlantic—1901
13th	Heinrich Heine (German Poet) Born 1797 Norman Foster's Birthday
14th	Alabama Admitted to Union—1819
16th	Boston Tea Party—1773 John Bole's Birthday
18th	Mary Nolan's Birthday
21st	Shortest Day of Year Pilgrims Landed at Plymouth Rock—1620
24th	Ruth Chatterton's Birthday Chanukah (Jewish Holiday) M. E. Church Organized in U. S.—1784
25th	Christmas Washington Crossed Delaware—1776
26th	Washington Defeated British at Battle of Trenton, N. J.—1776 Admiral Dewey Born—1837
27th	Marlene Dietrich's Birthday Louis Pasteur Born—1822

RUSSELLS HAVE FINE THEATRE DOWN SOUTH IN BLUEGRASS STATE

We have before us a couple of picture post cards of what is described as the "finest equipped and most beautiful little 700-seat house in America," which is taking in considerable territory. However, close examination of the cards disclose patent reasons why the Russell family's claim that the house named after them and located down South in Maysville, Ky., suh, occupies a distinctive niche in the show-world.

To all appearances John Eberson, or some likewise inspired designer of motion pictures theatres, had a finger in the architectural pie, for the side walls and ceiling have all the Eberson "atmosphere" tricks such as twinkling stars, a moon, rainbow, Spanish garden effect and, even though we can't see 'em, we'll bet there's some white pigeons poised in the upper regions. The other card, showing an exterior view of the front, bears additional evidence of the Spanish motif, with its Mission style columns at either side, dormer windows, red tile, etc.

Even if we can't reproduce the colored cards to support evidence of the above claim, we can, at least, show a photo of the Ford V-8 the Russells use to ballyhoo their theatre and attractions. You may see for your-



selves that heart-shaped cards were strung, in this instance, on twine running from the front to standards erected on the top.

Another small photo shows what must be the very beautiful and attractive curtain in this theatre, especially decorated for "Gala Fall Opening." The words, "Where the Stars Shine," were written in script and surrounded by large star-frames to hold enlarged photos of the many prominent players appearing in coming attractions. We can guess that the effect was striking.

Thanks to the Russells, which, according to the letterhead, includes Lillian Armstrong Russell, president; J. Barbour Russell, Jr., manager, and James B. Russell, secretary and treasurer, for sending along the above.

PRESTON CELEBRATED 50TH ANNIVERSARY WITH DOUBLE TRUCK

Rounding out the half-century mark in life, many years of which were spent in show-business, is something to make a bit of noise about and Bill Preston, manager of the State Theatre, Quincy, Mass., did it to the tune of a double truck cooperative ad.

Streamed across the two pages in large type the head read: "Manager William Preston Observes 50th Birthday on Wednesday, October 9th." The bank of the main head told the rest of the story: "Popular State Theatre Manager Through Cooperation of These Local Merchants to Present Gifts to Theatre Patrons on Wednesday, October 19th." Plumb in the center portion of the spread, surrounded by a big black horseshoe, was a photo of Bill himself. Flanking the horseshoe appeared his biography. Side and bottom portions of the double truck were devoted to anniversary ads contributed by the merchants, generally carrying congratulations to Preston on the occasion of his 50th birthday.

The above was a home run for Preston, if we know our co-ops, and now we'll add our congratulations to the many others. Bill is apparently a young man of 50 years and here's hoping he puts over many other similar deals while he is in showbusiness. We'll be on the lookout for other examples of his aggressive work at the State.



WE OFTEN WONDER!

By LOU SYLVESTER



—and it's not always bills that make it a "worry" as well as petty cash box. Those I.O.U.'s will always turn up when an ambitious, but careful, boss makes his unexpected check-up.

CLEM MURPHY USED GOOD STUNT DURING RUN OF A PICTURE

We are informed by Al Zimbalist, who is one of Warner zone manager Harry Kalmine's assistants over in New Jersey, that Clem Murphy, manager of the Branford Theatre, Newark, and his very able coworker, Walter Leach, put over a good publicity stunt on "Blessed Event" a short time ago.

One week prior to opening Murphy arranged to stop the show for half a minute, bring up the lights and have newsboys travel



through the aisles distributing miniature "Town Tattlers," a regular exchange accessory on the picture.

While the accompanying photo does not do justice to the very attractive front, it may serve to show that "front page" atmosphere was extensively carried out—reproduction of Winchell's column, flashy newspaper headlines, cutouts, use of Winchell's picture, etc. Newspaper and other advance publicity was stepped up for the occasion.

Murphy's stunt is interesting and we're sure that other Club members will find an opportunity to make use of it. Thanks to Zimbalist for passing it along, and we'll be looking for more news concerning Harry Kalmine's lieutenants over in New Jersey. They're a hard-working crew and always have some extra good tricks up their sleeves.

MADDEN PROMOTED FREE THEATRE AD IN NORFOLK PAPER

Just to let his fellow Club members and friends know that J. J. Madden, manager of the Granby Theatre, Norfolk, Va., hasn't by any means lost his knack of promoting free space, we're recording the fact that he recently secured a two-column by 10-inch deep ad in a Norfolk labor newspaper in return for four pairs of guest tickets.

It's been some little time since we last heard from showman Madden and it's good to learn that he's still hitting the ball. With the new season in full swing we'll be expecting more news from his neck of the country.

HUNTER SCHWARTZ!

A. H. Schwartz, well-known theatre magnate of Brooklyn and Queens, N. Y., and also famous as an exponent of hunting, big game fishing, wrestling, wood-chopping, and a few other strenuous hobbies, recently outpointed a ferocious black bear in the Adirondack jungles adjacent to his mountain lodge.

Pursuing the animal as relentlessly as he ever stalked a choice theatre site, Mr. Schwartz, after a week's exposure to dangerous elements of the country, successfully tracked down Bruin and with a few well-placed running shots emerged the victor over the enraged beast. The hide will adorn the trophy room at the commodious Schwartz estate at Cedarhurst, L. I.

DIDN'T TAKE LOUIS ORLOVE LONG TO GET GRATIS AD IN PAPER

We can see by a newspaper ad that the enterprising Louis Orlove, manager of the Modjeska Theatre, Milwaukee, has already found his way 'round his newly adopted neighborhood.

In a two-column ad, six inches deep, it was announced that the Modjeska would be host to South Side boys and girls at a big Halloween party, at which time they would have an opportunity to meet Mr. Orlove, the new manager, and participate in various contests for valuable gifts. The ad and five cents was good for admission.

The important part about the ad mentioned above aside from publicity, is that it was given absolutely gratis to Louis, and he doesn't even advertise in the paper. Maybe the fact that Louis hasn't given the boys an ad had something to do with the paper's generosity, or then, again, maybe the editor classed the event as news and decided it was worth some space as an all-around good will builder. Anyway, Louis secured some free advertising. More power to him.

IT TOOK AN ANIMAL PICTURE TO RETURN YOVIN TO HIS CLUB

It's been some little time since we last heard from J. A. Yovin, manager of the Liberty Theatre, Tacony, Pa., and it took "Bring 'Em Back Alive" to awaken him to the fact that his name has been missing from the Club roll calls.

The small photo herewith show a part of a sidewalk display of 15 cages of wild animals, consisting of anything from Indian pheasants to monkeys. The party in the center, wearing the hat, is D. Gatz, Yovin's assistant, who was directly responsible for all the foliage gathered to cover the entire front. Yes, the boys managed to dig up some poison ivy along with the rest of the stuff, which wasn't so comforting. A ballyhoo wagon, attended by two ushers dressed in African hunting costumes, also helped the



excellent returns secured on this picture. Some very attractive set pieces, made from three-sheets and hidden in the foliage placed along the sidewalk, lent further atmosphere to the setting. One of the ushers indulged in a few "monkeyshines" to help matters along.

We're mighty glad to get a line on Round Tabler Yovin and his crew again and hope that with the new season in full swing he'll again become the consistent contributor of yore. At any rate, he's started the ball rolling again and that's a good sign. We'll be checking up on him from now on.

'RAIN'

OR SHINE

PRODUCERS, DISTRIBUTORS
AND EXHIBITORS ARE FIRMLY

UNITED

WITH

ARTISTS

IN THIS! THEY ALL READ THE



PRODUCER DISTRIBUTOR EXHIBITOR ARTIST

PERFECT COVERAGE!

DEFEAT THAT DECEMBER SLUMP WITH SOME REAL SHOWMANSHIP!

Here Is a Wide Selection of Business Stimulants to Build Up Box Office Receipts During an Unusually Dull Period!

by JACK JACKSON

FROM Thanksgiving to New Years is always a precarious period in show business. The well known "seasonal spirit," coupled with the display of holiday merchandise and "splurge" advertising by all business houses, create an urge to shop that is a serious menace to box office receipts. This year a general shortage of money makes the situation more acute than ever before and makes it necessary to plan more carefully and execute more thoroughly if we are to successfully counteract the opposing influences and keep our daily receipts from suffering. The job ahead becomes still more exacting due to the necessity of curtailing advertising budgets to a point closely approximating those of June, 1932.

The give-away of turkeys, ducks, geese and chickens has always been a sure fire business builder preceding Christmas. Right now your butchers and chain store dealers are looking for ways and means of encouraging sales for the Christmas period and by contacting them immediately you should be able to promote a number of live turkeys, geese, ducks, etc., in return for a card in your lobby advising your patrons when the awards are to be made and giving the cooperating concern credit for participating. A ballyhoo crate can be erected for display on the sidewalk with a card on give-away. If you are able to promote a perambulating ballyhoo this might also help to build up interest on the nights preceding Christmas. The birds should be given away two days before Christmas to allow time for preparation. A screen trailer of one frame advising the give-away and the cooperation mention can also be given in return for quantity merchandise.

The above idea has many ramifications and can also apply to special complete dinner baskets.

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The give-away of a live baby properly advertised in the papers; in your lobby; on your screen and on your theatre front will stimulate no end of interest and should bring banner attendance on the night of the give-away. The live baby, of course, is a pig. You can secure these baby pigs for a very nominal sum from farmers in your community; wholesale meat dealers or from the local butcher, in return for the advertising you are able to give.

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For some night before Christmas many houses will find it profitable to stage a pumpkin pie eating contest. A local baker will willingly contribute the pies for stage mention and there are surely dozens of kinds that will enter this contest and compete for awards of passes to your theatre.

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In those theatres where lobby space permits, a tie-up with the domestic science class of the high school with prizes for the best plum puddings, pumpkin pies, Christmas cakes, salads, etc., can be conducted with passes to the theatre as awards. This would create no end of comment in the schools from which the entries are secured. On the eve of the prize award the product of the entries should be displayed in the lobby, judges to make their decisions and awards to be made off stage. At the close of the contest the entire display should be sent to some worthy charitable organization and should result in a good newspaper story. The advance publicity and word of mouth advertising you can secure from this stunt, to say nothing of the goodwill among the teachers of the domestic science classes, is only limited by the amount of ingenuity and effort you put into it.

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The awarding of 6 to 10 ft. silk penants to the various high school football teams has always resulted in good attendance at theatres participating in this activity. Contact the athletic bodies of the various schools in your town at once and see if you can't arrange for a presentation to each of the schools on separate nights immediately before or after the Christmas period making each night an event for the particular school to whom the award is given. By doing a thorough job of this and getting in touch with leaders of the student body, a committee from the school will be appointed to properly decorate your lobby and stage with pennants and colors. These, of course, to be returned to the owners following the performance. The student body will be glad to put their cheer leaders, the glee club and possibly the school band in your theatre for this event. The athletic group, faculty, band and glee club are to be your guests, the balance of the students to attend at the regular admission or special admission prices.

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At this period of the year many high school and junior college classes are planning special parties for the Holiday Season and by contacting the leaders of these groups it is practically certain that these parties will be held at your theatre. Presumably, concessions will have to be made and these concessions should depend on the number to be in attendance. Let them have a real show—let them take your stage for a few minutes, sing their high school or college songs. The enthusiasm generated by such activity is certain to find hearty response with the balance of your audience.

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In some instances you will find student bodies anxious to secure funds for some special activity. If these are encountered, discuss with your district manager the advisability of making a special concession on one night of the week and allowing the student body to sell tickets. **In the event of entering into this, you must be sure that the student body's sale is cut off two days before the night of the show so as to guarantee that the regular business at your box office will not be hurt. The accounting should be held the night the sale is stopped. All details of activities of this kind should be in writing and properly acknowledged by school authorities.**

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Amateur reviews recruited from Dancing Schools, Music Teachers, Band Instrument Stores, etc., can also be promoted during this period and should add materially to box office receipts. Again, you must do a thorough job, insist upon rehearsals and surround the show with the best production the facilities of your theatre afford.

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The seasonal decoration of your lobby will do much to generate an enthusiastic atmosphere and create interest for Christmas. Corn stalks, autumn foliage, pumpkins, etc., can be had for the asking. Send your ushers out and ornament your lobby appropriately.

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Florists are interested in the sale of chrysanthemums and other cut flowers. Tie-ups with the theatre are particularly appropriate. Make it for a full week's display, using the stage and lobby to full advantage.

(Continued on next page)

We are indebted to Jack Jackson, publicity chief of George Walsh's Comerford-Publix Division, for the opportunity of revamping his latest bulletin and presenting it to our many members and readers via the Club pages.

We were greatly impressed by the wide range of activities and suggestions and feel reasonably certain that it will help many a theatre over this dull period.

Some portions had to be rewritten but, on the whole, it still remains the work of Jackson who is well qualified to make sensible suggestions. "CHICK"

HOLIDAY TRAILERS AND SHORTS

To live up to the spirit of the season you will want some appropriate short subjects for the holiday week and, of course, proper trailers with which to greet your patron.

Due to the limited number of prints placed in each exchange, holiday subjects, or any shorts that tie in with Christmas and New Year's, must be dated far in advance. If your booking is handled through another source, get busy and see that they get you set with what you want.

Trailers are necessary and should be secured from whatever company making the type best suited to your type of house and patronage. Most of the trailer companies will be sending out announcements regarding this and will describe in detail the various trailers they are offering. See that you pick the best and have it on hand well in advance of the holidays.

DECEMBER CAN BE PROFITABLE!

(*Continued from preceding page*)

The possibilities of a kiddie matinee Christmas morning at regular admission prices is another feature that should not be overlooked. If you can promote pieces of candy, pop corn, etc., do so and watch the dimes come rolling in.

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It might be possible to prevail on your staff to contribute their services to a special matinee for orphan children and charity wards for the Saturday succeeding or preceding Christmas, allowing all the inmates of these institutions to see the show without charge. If this is done, contact your Rotary, Kiwanis, Chamber of Commerce and other civic bodies, prevailing on their members to provide auto transportation to and from the theatre. If you can get the proper support in back of this it will result in reams of publicity and generate an abundance of goodwill that could not be secured in any other manner. This activity is particularly applicable to the Christmas period.

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The holding of a canned goods matinee with the food stuffs received turned over to charitable organizations is another avenue of securing immeasurable publicity and goodwill.

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An immediate canvass should be conducted to encourage merchants, heads of industrial plants, factories, etc., to hold theatre parties for employees on special nights the week preceding Christmas. Practically every employer of labor is anxious to give some little gift to those who comprise the personnel of his establishment. The shortage of money and consequent poor business during the past year makes it almost essential that these business men curtail their Christmas employee awards to a positive minimum and you can be of real service by suggesting a party at your theatre. You can extend to him the privilege of displaying a small banner over the section reserved for his employees calling the attention of other patrons to the fact that this is John Doe's Christmas Party. Followed through thoroughly, this is a sure fire attendance getter for Christmas week and sufficient activity along this line will guarantee adequate patronage at all performances regardless of bookings or attractions. There is one instance on record where 14,000 seats were sold in one week on this plan.

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Theatres in the smaller towns can prevail on merchants to put into circulation through the medium of a weekly program distributed to your patronage, a "Stop Early" campaign. The program to make prominent mention of your coming attractions; some movie news and the ads of the cooperating merchants. It might be possible to confine this to one merchant or promote through the Chamber of Commerce for the benefit of the community as a whole. All cost to be absorbed by cooperators.

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Contact your larger mercantile establishments on a plan to encourage early shopping, giving the cooperators five to ten passes to be awarded to the first customers in their respective stores each day. These passes to be good for the one day only and the cooperating merchant to reimburse you by purchasing an amount of newspaper display space on your attraction, advertising the give-away to a monetary value equal to that of the passes donated.

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Contact a prominent department store to hire a Santa Claus to appear at your theatre every night for two weeks or more before Christmas and donate small give-aways to the children. The cooperating merchant is to be accorded the privilege of a toy display, preferably of a mechanical nature, in your lobby with credit card displayed prominently. To get this over, sell the merchant the idea that a good portion of his potential patrons, particularly the men folks, are working days and the only chance they have to bring the children downtown is at night. You are doing him a real favor in donating him this valuable display space and he should compensate you by making prominent mention of the appearance of his Santa Claus and toy display at your theatre in all his display advertising.

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It might be possible to interest the more prominent merchants in buying a quantity of cheap giveaways and staging special show for the kiddies (regular admission to be charged) making mention of the cooperators' generosity from stage when the articles are given away and on a lobby card in advance of the performance.

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Theatre tickets as premiums on purchases from various merchants would be particularly appropriate at this time and many merchants can be prevailed upon to buy admission tickets at full price to give to customers buying $5.00 or $10.00 in merchandise from their store. The merchants must properly advertise the cooperation to insure maximum results.

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Your Chamber of Commerce or Business Bureau might be prevailed upon to put a live Santa Claus on the streets, visiting stores and presenting small prizes, such as, samples of Beech-nut, samples of Life Savers, samples of Peak chocolates and other merchandise that can be secured gratis from manufacturers to the kiddies. Tie in your theatre by giving a limited number of free admissions for children (when accompanied by adults paying full admission price) for some "off" matinee. Limit the number of admissions from 10 to 50 daily, depending on the size of your house.

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Contact the leading bank in your community for a Christmas saving bank tie-up to promote early starting of accounts for the 1933 Christmas fund. This is another sure fire idea. Every bank in the country is anxious to start next year's saving accounts with a bang and will willingly consent to the presentation of checks to your customers good for $1.00—the wording of the check making it necessary for the holder to deposit $1.00 each week for the 51 remaining weeks of the year in order to make the first deposit redeemable. This is a natural—the bank to advertise that all of your patrons are receiving these $1.00 checks.

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Special discount cards from merchants to be distributed from your theatre in return for mention of the fact in their newspaper advertising. This has been explained so often that every manager is familiar with the details. Be sure that the discount cards distributed to patrons carry mention of the next coming attraction at your theatre. This to be put on by a small changeable rubber stamp which should be an accessory in every theatre.

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The Lions, Kiwanis, Rotary, Elks, Eagles, Moose and other civic and fraternal organizations should be contacted for the purpose of promoting a Christmas party of these organizations at your theatre at regular or special reduced prices. The respective bodies can be prevailed upon to sing their organization songs and engage in the other entertainment that is a part of their regular weekly meetings.

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Winter style shows, under the sponsorship of newspapers and merchants with local girls acting as models, are particularly appropriate. The merchants cooperating to donate prizes, buy newspaper advertising space, decorate windows, pay for printing and distribution of heralds, etc., in return for your cooperation.

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Winter fur shows can be conducted along the same lines and with the same exactions as listed above.

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I am detailing here a Post Office tie-up that was mailed into the field last year. Properly followed through this should bring

(*Continued on next page*)

NOVELTIES AND TOYS!

"Giveaways" for the kids have never been more useful than this season, if the opinion of many showmen all over the country counts. The information was gleaned from much of the Club's correspondence, in which the managers discuss the value of giving the youngsters some sort of inexpensive toy or novelty. If it ties in with some current picture or serial, all the better.

At this particular time of the year, theatres all over the country are on the lookout for novelties, etc., for the holidays. Each year we receive hundreds of requests for information along these lines and for the use of Club members in need of such aid; we have a complete file of all manufacturers and dealers handling material of this kind.

If you will address your inquiries to Club headquarters, we will be delighted to furnish you with a list of companies where you may be able to secure just what you require at prices within reason. This service is for both members and readers of the Club pages. If not a member of the Club, you are asked to use your theatre's letterhead when writing so that we can guard against catalogue bugs who are generally a source of annoyance in scouting around for this type of literature. Also, please specify your position.

MAKE DECEMBER PAY ITS WAY!

(*Continued from preceding page*)

day to day newspaper advertising and excellent cooperation from the Post Office officials who should display cards of attractions at your theatre at the Post Office and on the wagons in return for the cooperation.

Contact your Postmaster, convincing him of the service you can be in cooperating on an "mail early" campaign. Sell him the value of the stars appearing at your theatre as attention compellers and convince him of the influence they have with the people of your city. Then go to your newspaper with the Postmaster's permission and arrange for daily space over the Postmaster's signature.

Your next move should then be to secure a good supply of stars' photos that are posed so as to fit the occasion. The large supply available ought to produce the kind you want.

Prevail on your newspaper to conduct a contest over the Postmaster's signature on "Why I Shop Early," giving twenty-five passes weekly to the best answers. Be sure to secure mention of your program in these stories.

After you have performed this service for the Postmaster it will not be difficult to prevail on him to carry cards on the wagons reading "Shop and mail early" says (name of star) "Now playing at ——— Theatre."

Approach him to place a sub-station in the lobby of your theatre with a government paid attendant to sell stamps and accept parcels for mailing. This will bring many people into your lobby, who might prove patrons to your theatre and if not it will at least afford you the opportunity of selling the coming attractions through your advance frames and other display material.

It might even be possible to prevail on the merchants of your town to put out a printed postcard plugging the show and mail early idea with a line on the bottom, "The ——— Theatre program starts at ——— time (mentioning attractions)." This can be done if the merchant is sold on the value of the theatre as a magnet to draw people to the town as mentioned earlier in this letter. The postmaster will grant the lowest possible postal rates on distribution of this post office propaganda.

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Contact your traction company or bus lines prevailing on them to offer free rides home to early shoppers (a card advertising your show to be given by the conductors to all passengers boarding cars between 9 and 12 A. M.). This card good for a free ride home if stamped at your box office before a certain hour of the afternoon).

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The promotion of Christmas baskets and live fowl give-aways, such as described under the Thanksgiving heading, is again appropriate and in order.

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Amateur reviews are particularly seasonal and will bolster box office receipts if properly produced and staged. Give these reviews some novel name to encourage attendance, such as, "Toytown Follies," "Kris Kringle Kapers" or some other trick name that suggests itself to you.

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Christmas carol singers, secured through prominent church officials for appearance Christmas Eve and possibly on evenings earlier than Christmas, would also create interest and encourage patronage that might otherwise be missing at your theatre during this season.

If you are able to promote a "Shop Early" campaign through the Chamber of Commerce, a one frame trailer on your screen would be permissible.

The usual canned goods matinee, food matinees, etc., with the proceeds distributed among charitable organizations is a sure fire newspaper space getter at this time and should be capitalized upon to the utmost.

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You might set aside one night each week for the four weeks preceding Christmas when a receptacle could be placed in your lobby to receive donations of food for distribution to the poor and needy. This food to be solicited from adult patrons, paying full admission to your theatre, who are anxious to help out the destitute families of your city. This can be made doubly effective by allowing the newspaper to secure the names and addresses of the needy families who are to be benefited by the gifts. Let this be known as a "Poor Shower" and prevail upon the local editor to make the most of the circulation possibility provided through your cooperation.

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A discarded toy matinee offers tremendous possibilities of securing healthy newspaper space and building goodwill if conducted along the following lines:

1. Prevail on the fire chief of your city to issue orders that firemen in their spare time are to mend broken and discarded toys that are collected from the more fortunate youngsters and accepted by theatre as admissions.
2. Secure the cooperation of a paint store to donate paint, nails, etc., necessary to make the repairs.
3. Approach your editor with the complete activity and it should result in plenty of free newspaper space. This should carry over a two weeks' period, setting one day each week for free admissions. Arrangements must be made with the Kiwanis, Rotary, Elks or other organizations for the distribution of the mended toys.

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A good newspaper publicity stunt can be promoted through having the Mayor of your city undertake the duty of seeing that destitute persons outside public institutions have one Christmas party at your theatre. Let him name twenty (20) people daily, through the editorial columns of the newspaper, who will be guests of the Mayor at the showing of whatever particular picture is playing your theatre.

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We have on record at Club headquarters the name of a Chicago company making 5½-ft. collapsible, tissue paper Santa Claus that is almost life-like in appearance and sell for 90c. each. One of these at either side of the stage or around the lobbies would do a lot to promote seasonable spirit.

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Lobby space permitting, a tie-up with a merchant for the service of hot coffee and cake, with them paying for the salary of girls, cost of all merchandise, cups, etc., is appropriate.

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Again, if lobby space permits, institute a parcel checking service and carry proper mention in your newspaper ads, programs, etc.

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Be sure that your lobby has a Christmas tree properly decorated. This is to be promoted from the merchant cooperating on the toy display. You might use a large Christmas tree to further encourage the give-away of major food prizes by putting a large question mark above the tree—"What will you get for Christmas?"—"Gifts awarded every Tuesday and Friday nights." If your theatre goes in for the Thrift or Script Book idea, or any other form of ticket book sales, you can include such ac-

(*Next page, please*)

MAKE THIS A REAL CHRISTMAS

Food—Clothes—Toys—For the Poor Kiddies

Don't tell us that you're gonna forget all those poor kiddies in your town this year. Impossible. They're counting on you more than ever to put across that special morning show. You know the kind we mean: the admission price being a can of beans, soup, toys, old garments or anything else for that matter.

Make this the sort of Christmas that the poor youngsters ought to have. Perhaps you are promoter enough to get a couple of hundred baskets of various foods to be distributed via the newspaper and local welfare organizations among the poor.

But, whatever the particular slant you want to inject, DO SOMETHING. Don't let this Christmas roll by without some help sponsored by you and your theatre with the local paper and all organizations and merchants lined up solidly behind you.

The most popular, and certainly most appreciated idea, is the Children's Food Matinee or special adult midnight show. In this way you can be sure of plenty of foodstuff to make up the baskets for distribution the day before Christmas. Anything in the line of food should be the admission, without any limit as to the amount any one person may donate for his or her admission. Potatoes, canned goods, a pound or two of sugar, any vegetable or fruit—in fact, anything they will give, so long as it's fresh and will help achieve your purpose. Selling the newspaper to help publicize a show of this sort ought to be a cinch in the toughest spot on earth; they all soften up for a gag of this kind.

Get busy. Not too much time left for speculation. Set the date and start the news a-circulating around the town.

GET DECEMBER OUT OF THE RED!

(*Continued from preceding page*)

tivity any mention here too. Then on the tree a reproduction of a ham lettered—"You might get a ham from Brown's"; reproduction of a pair of shoes lettered—"You might get a pair of shoes from Smith's," etc. The ramifications of this idea are myriad—see how far you can go with it. If advisable put it on twice a week for four weeks.

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Those operations fortunate enough to be located in towns where radio stations exist should make particular effort to get free time on the air. This can be done in many ways, but probably the most effective is a contest for children, fifty (50) words maximum, on "Why I believe in Santa Claus." The first five or ten letters received each day at the station could be rewarded with passes to see an attraction at your theatre. Make sure that in announcing the contest the station attendant makes reference to the particular attraction playing your house at the time the announcement is made.

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Another good radio contest might be worked through having the radio station play records of song numbers that have been featured in pictures that have played your theatre, offering prizes to the listeners who send in the closest correct list of stars and attractions in which the song was featured. A limited number of passes to be used as prizes. Many other ideas that will tie into radio exploitation will suggest themselves to you. Get busy—don't overlook this valuable medium of patron approach.

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During the week, Christmas to New Years, the holiday spirit is at its peak. The youngsters are out of school and your entire community is enthusiastically looking over entertainment. To make your house a natural mecca of these pleasure seekers, you can engage in many appropriate activities, particularly Gold Nights. After the preholiday buying spree, every merchant will be on their toes to keep up the momentum through the succeeding week. A few dollars in cash to be given away on Gold Nights in return for lobby display and stage mention is a valuable method of reaching potential customers. Sell them on the notion and have one or two Gold Nights during the week.

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This is also an excellent time to hold old fiddlers' contest, square dances and other forms of stage entertainment that appeal to the middle aged and elderly persons who are living again the days of their youth this one week out of the entire year.

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Don't overlook the possibility of special kiddie matinees during this week. They should add materially to your box office receipts.

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Practically all houses will find it profitable to hold New Year's Eve midnight shows. Discuss this possibility with your immediate superior first and then make your plans for a "Hello 1933" show or a "Happy New Year Frolic." Watch parties are quite the thing on New Year's Eve, and if you build up an appropriate entertainment and advertise it sufficiently in advance through the many mediums at your disposal, you will be able to hang out the SRO sign on this night. Arrange a set of cow bells, siren horns, etc., to be blown and rang as the old year passes. Secure the services of an amateur pianist to play "Auld Lang Syne" or other appropriate airs for five minutes before midnight and continue five minutes after. Amateur performers, song festo, etc., are particularly in keeping with the evening's hilarity. You might be able to prevail on some of your town merchants to participate in the give-away of novelties to be passed out to patrons attending this show. If you can't promote these novelties, discuss with your District Manager the possibility of a nominal expenditure for this purpose.

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THIS IS IMPORTANT—During the pre-Christmas season, every commercial establishment in your city will be buying big newspaper ads, a privilege denied you because of your restricted budget. This means that the biggest ad you can take will be practically smothered unless you are able to secure position on some page denied commercial advertisers. For this reason, it is advisable that you curtail your newspaper advertising to a minimum, making every word of your copy count as a compelling thought to demand patronage to your box office. On the other hand, the crowds on the streets doing their annual shopping make this season of the year a natural for distinctive ballyhoos. Convert some of your newspaper advertising savings into this latter type of activity but be sure that whatever you plan is sufficiently distinctive and impressive to command interest and create a desire to see the attraction playing your theatre.

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It might be advisable to secure a one or two frame trailer to precede the presentation of your coming attraction trailer. This also to be seasonal with copy such as, "regardless of what you might get for Christmas, nothing will give you the consummate amount of joy that will be yours if you bring your family or friends to see—(follow with sound trailer)".

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Begin now building interest in your December shows with appropriate lobby displays. Those houses having Art Shops can erect a big Santa Claus with a sack bearing the inscription—"OUR CHRISTMAS GIFT OF SHOWS FOR YOU," allowing space for the inset of card copy carrying the names of various shows coming to your theatre. These to be changed as the attractions complete their engagement.

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The promotion of major Christmas giveaways throughout the month of December, such as, radios, electric washers, automobiles, sets of silver, diamond rings, etc., should be a recurring weekly feature to encourage attendance.

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The possibilities of a "Welcome Santa" party are as myriad as your mind can concieve. You might be able to interest several merchants in sending their Santa Claus representatives to a party to be held on your stage Christmas Eve for adults or some morning immediately preceding Christmas for the kiddies, each to contribute a number of prizes to be given to those in attendance. Take care you produce this to best advantage in order to guarantee the ultimate in receipts.

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Be sure to capitalize on the seasonal spirit in catch lines of your ad copy, such as, "You have 22 more shopping days until Christmas but only 2 more days to see this wonderful picture"—"You'll be missing Santa's biggest gift" if you don't see ——— (picture). Santa Claus himself couldn't have brought you a more appropriate holiday gift than ———." There are many others of these. Let your mind run at random.

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Watch your titles with a view of placing appropriate catch copy that will capitalize on the tremendous amount of "seasonal spirit" generated by the holiday phrases being run in the display ads of commercial establishments.

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In addition to the many suggestions contained in this article we also direct your attention to your tickler file of past activity of this sort which has been published in previous years in the Club section. If you faithfully file each week's issue and keep your six months' index right at hand from the last two years, you will find as many or more ideas as contained in this particular series of December Business Building articles.

Smart showmen will always file away, for future years, the best ideas successfully engineered. These tried and proven gags can then be dug up, slightly changed and brought up to date and then put to use again.

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It is suggested you select from this bulletin the ideas applicable to your operation; prepare detailed plans of execution considered most effective for your community; call a meeting of your entire staff and acquaint them with the purposes of the drive; detail to such responsible members of your organization the duties you believe they can successfully fulfill and then follow through with a nightly check-up of accomplishment. You, yourself, will have to accept the burden of generalship and principal contact man, but, by properly enthusing your staff and properly organizing your effort, you will be able to accomplish much more than would be possible through your unassisted personal effort. Be sure that every member of your staff is enthusiastic over the product that will play your theatre during this month and that they become so imbued with the desire to help put it over that their every topic of conversation will be concerning your theatre and its coming attractions. PUT EVERYTHING YOU HAVE INTO ONE MONSTER EFFORT TO DEFEAT THE DECEMBER SLUMP!

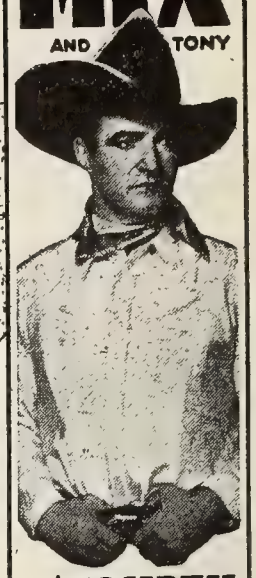
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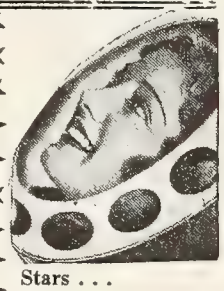
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Their tickets look them to Heaven of Love... BUT PORT WAS THE GATEWAY TO HELL!
Wm. POWELL
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A Warner Bros. Hit!
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Stars...

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DONALD NOVIS
They're all in . . .

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RICHARD DIX
—In—
"Hell's Highway"

Pulaski
DIRECTION ED ROWLEY

STATE
MAT. 10c. EVE. 15c.
STARTS SUN.
The All-American Football Scream

Of a mugg who had hardening of the biceps and softening of the brain . . . and started a college so the team would have a place to sleep.

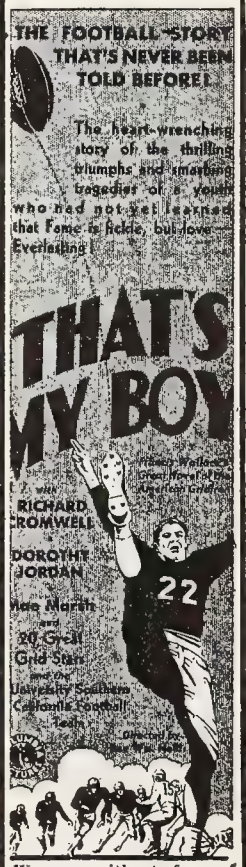


RACKETY RAX!
VICTOR McLAGLEN
GRETA NISSEN
SHORT FEATURES

ENDS TONIGHT
SALLY BLANE
in
"FORBIDDEN COMPANY"

RANDOLPH SCOTT
in
"HERITAGE OF THE DESERT"

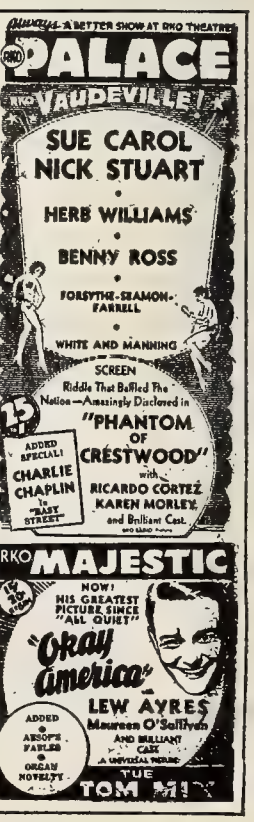
BY REQUEST; ANOTHER VARIED GROUP OF ONE-COLUMN ADVERTISING CONTAINING SOME REALLY WORTH-WHILE SLANTS TO HELP IMPROVE YOUR OWN SMALLER SPACED ADS. EXCHANGE MATS, HERE TOO, PLAY AN IMPORTANT PART IN THE MAKE-UP OF THESE ADS.

EXTRA!
PREVIEW
TONIGHT 11:15
THE FOOTBALL STORY THAT'S NEVER BEEN TOLD BEFORE!
The heart-wrenching story of the thrilling triumphs and smashing tragedies of a youth who had not yet learned that Fame is fickle, but love Everlasting!
THAT'S MY BOY
with
RICHARD CROMWELL
DOROTHY JORDAN
Nate Marsh
and
20 Great Grid Stars
and the University Southern California Football Team
Directed by

We say without fear of contradiction that this is one of the greatest stories ever filmed.
TONIGHT 11:15
arkansas
THEATER

"The People's Interests?"
BAH!
"Give us back our United States; you've tampered with our government long enough. I'm going to stop you if it costs my life—"
Shouts
LEE TRACY
to the "Big Shot" of the invisible government at Washington!
IN

WASHINGTON MERRY-GO-ROUND
A Columbia Masterpiece
ADDED
Clark & McCullough
in "MILLIONAIRE CAT"
Betty Boop—Pathe News
STARTS TOMORROW
RKO STATE
Today—Last Times!
"Phantom of Crestwood"


Now Playing
King Vidor's
"Bird of Paradise"
Tom Howard Comedy
Vitaphone Cartoon
Carolina News
25c 1-2 P. M.



HENDRICKSON TELLS US HE'S EATEN THE WOLF AT THE DOOR

"The wolf that has been hanging around the door is under full control and preparations have been made to let the animal inside so that he can be eaten," advises George B. Hendrickson, operator at the Liberty Theatre, Darlington, S. C. Following are a few notes on how this much advertised marauder was made to hang his tail between his legs:

We'd like to reproduce a combination cutout and electric sign used for both day and night selling of "First Year," but the snap shot carries too much detail to mean anything when made into a half-tone. At any rate, as Hendrickson points out, it was arranged on "depression basis" by purchasing of a regular, stock 24-sheet, a gratis trailer tie-up with a local lumber concern for beaverboard and all extra lamps and sockets were chiseled out of a local contractor who had just dismantled a big electric sign by giving him a two-week pass. Actual cost was confined to the paper. Large cutout figures of Farrell and Gaynor and the title in lights combined to produce a most artistic marquee display.

Send Clear Photos!

A couple more snap shots of a "Scarface" sign, taken at night time, likewise will not do justice through reproduction. In this instance lights were again worked into cutout title letters over a skyscraper background taken from regular block 24-sheet stand. In the upper left hand corner was a large head of Dvorak; down the entire side was Muni's face; and the city effect was made with a cutawl. Again, a la depression basis, the lamps and sockets were salvaged from a dismantled electric sign for next to no expense, and again the lumber firm contributed the beaverboard in return for trailer advertising. Actual cost of the display was $2.40 cash for the 24-sheet, plus a little energy on the part of Hendrickson.

Like many other theatre operators during the past season, Hendrickson resorted to give-away stunts as a means of boosting box office trade. His method of handling the award of a radio by tying up with the local Coca Cola bottling works to cover entire cost, was certainly a neat piece of work. He wanted wide distribution of the special tickets and found that the bottling concern distributed 20,000 bottles every two weeks, covering every cross road filling station in the county. It was estimated that printing of the tickets and wholesale cost of radio would be $50, hence EXCLUSIVE RIGHTS for distribution of the tickets were sold to the Coca Cola outfit. In addition to describing the give-away, copy on tickets stated that a free ticket would be given with each bottle of the beverage. The radio was placed on display in the lobby during the two week period the tickets were given distribution.

With a program picture set for date of give-away the gross receipts exceeded any business done in seven months, a period which included a cooking school tie-up for give-away of a G. E. range worth three times what the radio retailed for. The excellent results are directly attributed to the wide distribution given the tickets by the bottling concern, which financed the entire cost of the stunt.

It seems to us there are a number of valuable suggestions in the above for making attractive displays and putting over stunts on what is practically a costless basis. Electric signs are always being dismantled and most any town boasts a bottling concern. Looks as though it will pay to contact both the fellows in charge. Thanks to Hendrickson for shooting his ideas along and here's hoping his particular "wolf" made an appetizing meal. We'll be looking for further news from Darlington.

POSTER ART WORK FOR THE THEATRE!



Here is another timely football poster idea from Will Wills of Utica, New York, where he handles the art work for the Warner houses. These life-sized posters can be painted on compo-board and cut around for snappy looking cutouts on top of the marquee or for a lobby display to tie in with the current football season.

For some definite football picture it can serve as the center of the display or poster with appropriate copy for the picture itself worked around it. You will also find that this illustration will reproduce via your Bal-optican machine. Qnite a few of our contributing artists have sent word that they are making use of most of the displays and posters carried in the Club section.

Thanks, Will, for this as well as the other fine posters you sent along. We'll use them in early issue sandwiched in between the contributions of some of the other boys. And while on the subject of other contributors we must not fail to say that we have some mighty fine poster and display work which will be forthcoming real soon in this series. Watch for them, you artists, and we promise you'll find some good suggestions in them.

SPENCER SOLD LOCAL EDITOR AN IDEA THAT PRODUCED FREE SPACE

We recently had occasion to look over a five-column ad in a six-column newspaper published up in the country where C. T. Spencer, manager of the Tivoli Theatre, Hamilton, Ontario, holds forth, and noted that this big display was obtained without any cost to the theatre.

Our first thought was, "how the devil did Spencer ever get away with such a lot of free space"; however, on reading further along in his letter the facts came out. For some time he has been exchanging a few passes with the publisher for small ad space and recently contacted him with the idea of getting up some cooperative ads. The publisher took this up with the merchants and found them cold to the proposition, but out of this move grew an idea that if the theatre splurged with big displays from time to time perhaps the merchants might catch the fever and be induced to do likewise.

The experiment has been tried out in two papers with a weekly circulation of 12,000 and the last time Spencer was in touch with the publisher he heard that results had been satisfactory and was asked to continue the ads. C. T. says of course he's satisfied, and who wouldn't be, with monster ads that don't cost anything but four passes per copy!

Other stunts have engaged his attention of late, such as the old, familiar "Dresserware" night. Starting this about eight weeks ago, Spencer thought that 1,000 pieces would fill the bill. He was all wong, for the give-away steadily increased until at present he's handling over 1,800 pieces in two nights. He had to add a night since it was impossible to handle patrons in one evening.

The Tivoli is a downtown house, but off the main stem. With Dresserware on the two nights of the last half that portion of the week has been made to pay. For the first half he's using the good old hokum Amateur Night (Friday opening) and it's been going great guns, so everything's hotsy-totsy.

Spencer's deal with the newspaper publisher was certainly a smart one and garnered some corking ads at no cost except a few passes. Club members doing business with weekly newspapers, or others, are herewith given his tip and it's one that might work out to mutual advantage. It's good news to know he's getting along so nicely and we'll be looking for more news from this Round Tabler.

As a last minute thought, Spencer, how about a few good photos of your front, lobby, etc. We would like to show more Canadian showmanship activities and perhaps your fine material will prompt some more of the old reliables to come through.

Paul Glase Honored

Paul E. Glase, long identified in Reading, Pa. theatre circles and at present in charge of the Capitol Theatre there, was recently presented with a valuable collection of theatre programs made by Webb S. Fox, formerly of Reading and now a resident of Los Angeles. Fox and Glase were active in Penn Wheelmen stage productions for years. The collection covers a period of fifty years or more and the transfer was made in accord with an agreement made between the two men years ago.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

Long Tack Sam and Co.
San Francisco Warfield

There is but one Long Tack Sam and he seems a reincarnation of Barnum, Hermann the Great and Houdini, so clever is he with hokum and skill. Assisted by his two beautiful daughters, Nee-Sa and Mi-na, and a well-picked company, he puts on a great act. He begins by burning a ribbon in two and making it intact again by a wave of a wand, and by seemingly producing bowls of goldfish out of the ether. Possibly, his most clever trick is with a four-room doll house. He opens this on several occasions and each time the doll is found to have grown. The last time it is opened, out steps one of his grown daughters, who seems larger than the doll house itself. The girls sing and dance, an American Indian number being especially effective. Paul Mall, a Jewish Mandarin, unlimbers a line of loose patter and sings a lengthy song made up of song titles. There is much acrobatic work, juggling, spear twirling, and the like, and the act ends with some remarkable work on the horizontal bar by four Oriental artists. The act is called "Shanghai."

Keith Clark
New York Roxy

Clark, a magician, whose dexterous manipulation of lighted cigarets makes them appear from nowhere and disappear nowhere, gains an enthusiastic response from this audience. He is featured in one scene, and closes the show with entertaining feats of magic with silk scarfs.—E. D.

Dalton and Rose
Buffalo Hippodrome

Besides doing the regulation breath-taking maneuvers on skates, this pair introduced a flock of stooges for comedy that brought gales of laughter. First were two small boys whom the pair whirled about until they were dizzy. Dalton then twirled a man heavier than himself, and ended up with a woman who was no less than obese.

Valentine Vox and Helen Royce
Baltimore Century

Some highly intricate work is done in this act, Vox with a male dummy in sailor suit, woman with girl and baby dummies. The dialogue was skillfully written and gets plenty response in applause and laughs. Vox sings a duet with the dummy.

Al Mamaux
Buffalo Hippodrome

The astute manager and iron man pitcher of the world's champion Newark Bears of the International baseball league looks like anything but a professional ball player in his trim tuxedo, and sings popular and topical songs in a more than acceptable baritone voice. Al and Billy Griffin, his pianist, also indulge in a bit of repartee that pleased. Popular in Buffalo. Mamaux got a great hand.

Clark Heads Music Subsidiaries for Warner Brothers

Personally appointed by Harry M. Warner, president, as the exclusive contact between himself and the Warner music subsidiaries, Walter Clark, formerly with Victor Phonograph Company, is busily engaged in tackling his new duties.

Mr. Warner has appointed Mr. Clark supervisory head of all the corporation's music publishing interests, namely, M. Witmark & Sons, Remick Music Corporation, Harms, Inc., and Famous Music, a half interest.

Edward "Buddy" Morris retains the title of vice-president and general manager of Music Publishers Holding Corporation, which represents this group, and under the new arrangement will confine his activities to the publishing and selling operations of Witmark and Remick, while Henry Spitzer continues as general manager of Harms, both reporting to Mr. Clark only on matters pertaining directly to policy.

Miss Etting to Make Feature

Ruth Etting, who has made a series of Vitaphone short subjects, will make a feature picture before renewing her present radio contract. The singer will leave for Hollywood about January 1, the date of the end of her agreement with radio sponsors.

Ranger Clubs Form Orchestra

The Columbia Buck Jones Rangers Clubs in New York have instituted a Buck Jones Rangers dance orchestra, under the supervision of Bob Cohen of the Columbia publicity staff. Weekly broadcasting is anticipated.



FRED FEIBEL

FIFTH YEAR
JUNIOR ORGANIST
PARAMOUNT THEATRE
Radio Artist
C.B.S.—WABC
NEW YORK CITY

COMEDY

Ross and Edwards
New York Palace

These two young fellows give the audience a routine of smart chatter, singing, dancing and laughable comedy. They both possess above the average voices and make good use of them, though the patrons might have enjoyed one more vocal number and one or two fewer gags. Eddie Edwards' recitation bit, in which Harry Rose interrupts with a hot number on his uke, gets plenty of laughs and it is put over in a showmanly manner. To the accompaniment of Ross' uke, Edwards closes with a good tap routine, to good applause.—E. D.

Pillard and Hillier (3)
New York Academy of Music

Jack Pillard and Al Hillier, assisted by Lynn Mayberry, offer 17 minutes of comedy with only one or two minutes in which the pace slackens. Pillard does straight for the "mugging" of Hiller! Miss Marberry, a comely miss, surprises the audience with a tough characterization that met with distinct approval. Hillier's voice inflection had the house in an uproar and the whistling bit which they used for closing brought down the house.—E. D.

SINGERS

Nick Lucas
New York Palace

Nick Lucas, the crooning troubadour, with his guitar, opens with vocals of "All-American Girl" and "Say It Isn't So," earning a handy reception. An audience request to sing "Tip-toe Through the Tulips," which he introduced in "Gold Diggers of Broadway," is followed by an instrumental medley, with a vocal chorus of "Masquerade," proving an ace finale. Audience reaction was strongly favorable.—H. P.

Buddy Rich
Boston RKO

Buddy "Taps" Rich first wins his audience with his singing, then with his dancing, and winds up as a drummer of far more than customary ability. Most of the applause was reserved for him.

Trilling Succeeds Kemp

Stephen B. Trilling has been named to succeed Harold Kemp, recently resigned as head of the Warner Artists' Bureau. Mr. Trilling was assistant to Mr. Kemp, who has become assistant to George Engel, in charge of the artists' bureau of National Broadcasting Company.

Roxy Returns to Air

S. L. Rothafel (Roxy) and His Gang have returned to the air via a national NBC-WJZ network every Sunday. The programs emanate from the new Roxy theatre in Radio City, New York.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

INSTRUMENTAL

Hal LeRoy & Band (14)
New York Palace

The famous dancing star of the "Follies" now has his own band and it is a good one. Hal leads them in all numbers and gives a good account of himself. The turn opens with a special number, peppily led by Hal, who sings a special introductory song about each instrument in the band. LeRoy introduces Nina and Rosa, who assist him in a soft-shoe rhythm routine. The girls added only cuteness to Hal's superb dancing, but that in itself is quite sufficient. The band follows with a good rendition of "China Boy," with Hal leading not only with the stick but with his rhythmic dancing. The act closes with another good rendition, this time of the old favorite, "Dinah." The first chorus is played instrumentally, with a flash dance by Hal and a vocal harmony chorus by the girls closing.

Tremendous applause necessitated an encore to which Hal favored with his original soft-shoe triple routine. The background and company surrounding LeRoy build up his act into first-class material.—E. D.

Cab Calloway and
Cotton Club Revue
New York Capitol

The entire stage show this week is a miniature "darky" show rhythmized from start to finish by Calloway's typically Harlem routines. The show is chockful of talented dancers, including tap, novelty, coocher, eccentric and pony chorus, maintaining a rapid fire of entertainment, with Aida Ward offering the vocal bright spot. The show reaches the high spots at the musical sketches, "Calloway for President" and "The Trial of Minnie the Moocher." Fast and pleasing.—H. P.

SONG AND DANCE

Vanessi and the
Three Bitlmore Boys
Baltimore Hippodrome

The act is done in three settings. First is a garden with boys singing, one with guitar, Vanessi singing and all going into a musical dance, as the boys do "You're the One." Three boys then appear in song "For There Are Good Times Coming." Next they sing "My Rainbow" and Vanessi does a rainbow dance. The three boys sing "I've Gotta Have Jig Time" and tap-dance. For finale Vanessi performs a Rhumba dance with a special song.

Sees Music More Important In Stage and Screen Drama

The time is not far distant when music will play an important part in both stage and screen drama, in the opinion of William Anthony McGuire, former Broadway playwright, now author and scenarist in Hollywood.

"Rhythm is a part of nature, and there is at least a trace of it in all of us," said Mr. McGuire. "It is my conviction that it is all that is now needed to make drama perfect." Mr. McGuire recently signed a long term contract with Universal.

SKETCH

Kenneth Harlan, Al St. John
and Nancy Cornelius
Baltimore Hippodrome

The two screen players received an opening hand and Miss Cornelius, good looking, puts an added punch into the act from the time she is called from the audience. The skit is called "A Love Lesson," and Harlan, aided by Miss Cornelius, attempts to show St. John how he should make love to win her. The comedy kept the audience in high glee and it finished strong.

DANCERS

Ralph Olsen
Buffalo Hippodrome

This diminutive but adroit showman, a double-jointed dancer who performs seemingly impossible feats with ease, is capably assisted by Muriel D'Or, comely brunette, and Jeanne Jarrol, shapely blonde. Sets and costuming helped to win a handsome applause verdict.

Long and Short
San Francisco Warfield

These two live up to their stage name and offer a wide variety of steps. Possibly the most comical of their offerings is a turn in which Short imitates a simian, suggesting that the man may not be so far from the ape family after all. They also amuse with a nautical dance.

Mack Leaves Denver House

Ted Mack has been engaged with his orchestra to open a new night club in Fort Worth, Texas.

DANCERS

Jack Randall and Company (5)
Baltimore Hippodrome

In a specialty setting of pirate ship with moving cloud effect on backdrop and red flare at finish, this is a good adagio dancing act. Two girls and three men offer novelty with a flashing sword duel in adagio movements, some dangerous and difficult.

Noreen
Boston RKO

With her artificially darkened skin, this loose limbed acrobatic dancer presented the patrons with some contortion work which was as marvelous as her pace was fast. "None we have seen has done better" is the unanimous verdict of Boston critics.

Jean Devereaux
Detroit Michigan

Miss Devereaux dances with a lightness and grace that easily place her among the most talented toe dancers of the day. Her number, delightfully performed to the melodious strains of "The Blue Danube Waltz," stirred a laconic audience into vociferous applause.

Gordon, Reed and King
Buffalo Buffalo

Fast pace and rapid shifting from individual solos to unison stepping, plus the novelty of their playing musical instruments during part of the performance, won these three young men a good hand.

Mills - Rockwell, Inc., takes
pleasure in announcing that . . .

PHIL BLOOM

Formerly with Fanchon & Marco
and the Radio-Keith-Orpheum Corp. . . .

is now associated with this organization
as Director of the Theatre Division . . .

Mills-Rockwell-INC.
ARTISTS REPRESENTATIVES
799 SEVENTH AVENUE NEW YORK CITY
CIRCLE 7-2584-5-6

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy	May 15		
Intruder, The	Monte Blue-Lila Lee	Nov. 15		
Iron Master, The	Lila Lee-Reginald Denny	Nov.		
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

A Shriek in the Night
Anna Karenina
Beyond the Law
Boots of Destiny — Hoot Gibson
Davy Jones' Locker
Eleventh Commandment
Midnight Alarm
Nestors, The — Monte Blue
Officer 13 — Monte Blue
Pullman Car
Red Kisses
Slightly Used
Three Castles
Valley of Adventure, The — Monte Blue
Without Children

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4	65	
Night Rider, The	Harry Carey	June	72	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Across the Line — Harry Carey
Double Sixes — Harry Carey
Horseshoofs — Harry Carey
Hurricane Rider, The — Harry Carey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21	68	June 4
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
High Speed	Buck Jones-Loretta Sayers	Apr. 2	62	May 14
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25	69	Aug. 20
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19		
No Greater Love	Alexander Carr-Dickey Moore	June 4	60	May 21
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4	68	
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 7		
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh	Oct. 6	71	
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lita Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Acquitted — Alan Dinehart-Neil Hamilton-Mae Clarke
Air Hostess — Evalyn Knapp-James Murray-Thelma Todd
Bitter Tea of General Yen — B. Stanwyck-Nils Asther
Brief Moment — Barbara Stanwyck
Child of Manhattan — John Boles-Neil Hamilton-Nancy Carroll
Cornered — Tim McCoy
Destroyer, The
East of Fifth Avenue — Leo Carrillo-Lois Wilson-Dickie Moore
End of the Trail, The — Tim McCoy-Luana Walters
Fighting for Justice — Tim McCoy-Joyce Compton
Forgotten Man, The — Jack Holt
Man Against Woman — Jack Holt-Lillian Miles — Nov.
Mike
No More Orchids — Carole Lombard-Lyle Talbot — Nov. 25 — 74 — Nov. 19
Sundown Rider, The — Buck Jones-Barbara Weeks
That's Africa — Bert Wheeler-Robt. Woolsey-Raquel Torres
Treason — Buck Jones-Shirley Grey
Wild Horse Stampede — Wm. Janney-Dorothy Appleby
Yankee Bandit, The — Buck Jones

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Death	Arthur Wontner	Sept. 15	65	July 23
Goona Goona		Oct.	66	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	65	June 11
Ringer, The	Franklyn Dyall	Sept. 15	65	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2	79	Apr. 16
Life Begins	Loretta Young, Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Dougas Fairbanks, Jr.	June 25	72	June 18
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28	74	May 14
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29		Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris			
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Dec. 31		
Frisco Jenny	Ruth Chatterton			
Grand Central Airport	Richard Barthelmess			
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33		
Match King, The	Warren William-Lili Damita	Dec. 3		
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Jan. 14,'33		Nov. 5

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkand	July 17	51	
Bachelor's Affairs	Adolphe Menjou-Minna Gombell	June 26	76	June 18
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
First Year, The	Gaynor-Farrell	July 31	80	July 23
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Man About Town	Warner Baxter-Karen Morley	May 22	76	June 4
Mystery Ranch	Geo. O'Brien-C. Parker	June 12	55	June 25
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6		
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29	74	June 18
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1	56	May 7
Week Ends Only	Joan Bennett-Ben Lyon	June 19	70	June 11
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15	69	May 28
While Paris Sleeps	McLagen-Helen Mack	May 8	67	
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call Her Savage	Bow-Kirkland-Todd-Rowland	Nov. 27		
Canyon Walls	George O'Brien-Nell O'Day			
Cavalcade	Clive Brook-Diana Wynyard			
Face in the Sky, The (Tent.)	Charles Farrell-Marian Nixon-Stuart Erwin			
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25		
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel			
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 11		
Pleasure Cruise	Genevieve Tobin-Norman Foster			
Robbers' Roost	George O'Brien-Maureen O'Sullivan	Dec. 18		
Second Hand Wife	Sally Eilers-Ralph Bellamy			
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven			
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	Dec. 4		

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Meorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28		
Gambling Sex	Ruth Hall-Grant Withers	Nov. 17		
Kiss of Araby				
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 5		
Savage Girl, The	Rochelle Hudson-Walter Byron	Nov. 24		
When a Man Rides Alone	Tom Tyler			

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30		
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15		

Coming Feature Attractions

Comeback, The	Benny Rubin			
Sing, You Sinner		Jan. 1,'33		
Vampire Bat, The	Lionel Atwill-Fay Wray	Dec. 15		
Via Pony Express	Jack Hoxie-Marceline Day	Dec. 15		

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July 15		
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May 27		
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June 11	66	Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Honor of the Press	Edw. J. Nugent-Rita La Roy	May 15	64	Aug. (
Love In High Gear	Alberta Vaughn-H. Ford	May 1	65	May 7
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 1		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Temptation's Workshop	Helen Foster-Tyrell Davis	June 20		
Trapped In Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		
Widow In Scarlet	D. Revier-Kenneth Harlan	July 1	58	July 23

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May 28	71	June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug. 27	78	Aug. 20
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Huddle	Ramon Navarro-M. Evans	May 14	104	June 25
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	
Letty Lynton	Joan Crowford-R. Montgomery	May 7	86	May 7
Mask of Fu Manchu, The	Boris Karloff	Nov. 5		
New Morals for Old	Robert Young-M. Perry	June 4	76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June 4	95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Red Dust	Clark Gable-Jean Harlow	Oct. 22	73	Oct. 22
Red Headed Woman	Jean Harlow-Chester Morris	June 25	75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept. 24	100	Oct. 22
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable		112	Sept. 3
Unashamed	Helen Twelvetrees	July 2	77	July 23
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July 9	74	July 2
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Apr. 16	122	Apr. 30
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr. 30	78	May 21

Coming Feature Attractions

Buddies	Buster Keaton-Jimmy Durante			
China Seas	Clark Gable			
Fast Life	William Haines-Madge Evans	Dec. 10		
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 3		
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro			
Pig Boats	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans			
Rasputin	Ethel, John and Lionel Barrymore			
Reunion in Vienna	John and Lionel Barrymore			
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 17		
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan			
Tugboat Annie	Marie Dressler-Wallace Beery			
Turn To the Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr. 20	68	
Flames	Johnny Mack Brown	May 30	70	June 18
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Honor of the Mounted	Tom Tyler	June 20	60	
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Law of the North	Bill Cody-Andy Shuford	May 30	55	
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Mason of the Mounted	Bill Cody-Nancy Drexel	May 15	58	
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
Vanishing Men	Tom Tyler	Apr. 15	62	
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Features

Black Beauty		Dec. 20		
Blind Justice	Lois Wilson-T. Von Eltz	Dec. 15		
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Rangers Ride Again	Rex Bell	Dec. 15		
West of Singapore		Dec. 31		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct. 28	80	Oct. 8
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Forgotten Commandments	Sari Maritza-Gene Raymond	May 27	65	June 11
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
Lady and Gent	Geo. Bancroft-Wynne Gibson	July 15	80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July 22	72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July 1	68	June 18
Man from Yesterday	C. Colbert-C. Brook	June 25	70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June 10	78	June 18
Million Dollar Legs	Jack Oakie	July 8	64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
Reserved for Ladies	Leslie Howard-Benita Hume	May 20	71	May 28
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
Sinners in the Sun	Carole Lombard-C. Morris	May 13	70	May 21
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May 6	78	May 14
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June 17	69	June 25
Trouble In Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July 29	70	July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		

Coming Features

Billion Dollar Scandal	Carole Lombard-Rbt. Armstrong			
Cheerful	Kate Smith			
Crime of the Century, The				
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec. 9		
Eleven Lives	Frances Dee-Randolph Scott			
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct. 28		
Fly On!	Gary Cooper-Jack Oakie-George Raft			
Good Company	Alison Skipworth-Roland Young			
If I Had a Million	Fredric March-Sylvia Sidney-Gary Cooper-Wynne Gibson-Geo. Raft	Nov.	95	Nov. 12
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.		
King of the Jungle	Frances Dee-Buster Crabbe			
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Luxury Liner	Evelyn Brent-Sari Maritza-Zita Johann-Irving Pichel			
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30		
Murder at the Zoo	Charles Ruggles			
Mysterious Rider, The				
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	74	Oct. 8
Pick Up	Sylvia Sidney-George Raft			
Ruby Red	Mae West-Owen Moore			
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert			
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2		
Way to Love, The	Maurice Chevalier			

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May 15	70	Jan. 16
Gables Mystery, The	Lester Matthews-Anne Grey	June 15	71	May 7
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Skin Game	Edmund Gwenn-Phyllis Konstam	June 1	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Rockies	Tom Keene-Rochelle Hudson	July 8		
Ghost Valley	Tom Keene-Myrna Kennedy	May 13	54	
Westward Passage	Ann Harding	May 27	73	June 11
What Price Hollywood	Constance Bennett	June 24	88	June 18
Young Bride	Helen Twelvetrees (Reviewed under the title "Love Starved")	Apr. 8	76	Apr. 23

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	80	July 30
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept. 2	74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June 17	66	June 11
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May 6	73	May 7
Roar of the Dragon	Richard Dix-Gwili Andre	July 8	76	July 9
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May 29	79	May 14
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace, The	Richard Dix			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding			
End of the World				
Goldie Gets Along	Lily Damita-Chas. Morton			
Goose Woman, The				
Hell Bent for Election	Edna May Oliver			
Heroes For Hire	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson-R. Hudson			
Just a Woman	Irene Dunne-Chas. Bickford			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Men Are Such Fools	Lee Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Nov. 25	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov. 15	52	Oct. 1
Penguin Pool Murder	Edna May Oliver	Dec. 9	75	Nov. 12
Phantom Fame	Lee Tracy-Lupe Velez			
Public Be Damned, The	John Barrymore-Gwill Andre			
Renegades of the West	Tom Keene	Nov. 25		
Rockabye	Constance Bennett-Joel McCrea	Nov. 25		
Scarlet River	Tom Keene			
Secrets of the French Police	Gwill Andre-Frank Morgan	Nov. 11		
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11		
Sun Also Rises, The				
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)		92	Apr. 9
Three Came Unarmed	Joel McCrea-K. Hepburn			
Topaze	John Barrymore			
White Moth, The	Ann Harding			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Pretex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume		Oct. 15	74	Nov. 5
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Pretex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelioff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Love's Command	Dolly Haas	Tobis	Apr. 26	90	May 7
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13	82	Apr. 23
Scarlet Brand, The	Bob Custer		May 7		
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Trapeze	Anna Sten	Protex	May 2	80	May 14
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Water Gypsies	Sari Maritza	Stanley		79	May 21
Woman in Chains	Owen Nares	Invincible		69	Aug. 13

(Reviewed under title "The Impassive Footman"—Assoc. Radio British)

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	74	July 30
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28	67	May 28
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15	70	June 11
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	68	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
Scarface	Paul Muni	Mar. 26	95	May 28
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Cynara	Ronald Colman-Kay Francis		80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson			
I Cover the Waterfront				
Jade	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi			
Perfect Understanding	Gloria Swanson			
Yes, John	Mary Pickford			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox (Reviewed under title "Merry Go Round")	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Ralph Graves	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Destry Rides Again	Tom Mix	Apr. 24	55	
Doomed Battalion, The	Tala Birell-Victor Varconi	June 18	82	June 18
Fast Companions	Tom Brown	June 23	78	
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Night World	Lew Ayres-Mae Clarke	May 5	58	June 4
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Radio Patrol	Reb't Armstrong-June Clyde-Lila Lee	June 2	68	July 23
Rider of Death Valley	Tom Mix-Lois Wilson	May 26	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10	75	Apr. 16
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Big Cage, The				
Destination Unknown	Pat O'Brien-Ralph Bellamy			
Flaming Guns	Tom Mix-Ruth Hall	Dec. 15		
Laughing Boy	Zita Johann			
Laughter in Hell	Pat O'Brien-Gloria Stuart	Dec. 15		
Mummy, The	Boris Karloff-Zita Johann	Dec. 22		
Nagana	Tala Birell-Melvyn Douglas			
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
S. O. S. Iceberg				
Terror Trail, The	Tom Mix			
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Adopted Father, The	George Arliss			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent			
Grand Slam	Paul Lukas-Loretta Young			
Hard to Handle	James Cagney	Jan. 21,'33		
Haunted Gold	John Wayne	Dec. 17		
Illegal	Ivor Barnard			
Ladies They Talk About	Barbara Stanwyck	Jan. 14,'33		
Parachute Jumper	Douglas Fairbanks, Jr.			
Radio Girl	Bebe Daniels			
Telegraph Trail, The	John Wayne			
Wax Museum	Lionell Atwill-Fay Wray	Jan. 28,'33		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	69	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	76	Aug. 20
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 5	78	
Riders of the Desert	Bob Steele	Apr. 25	59	May 28
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Trailing the Killer	(Special)	Nov. 27	68	Oct. 15

Coming Feature Attractions

Death Kiss, The	David Manners-Adrienne Ames-John Wray	Dec. 25		
Drum Taps	Ken Maynard	Jan. 29,'33		
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack			
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland	Dec. 18		
Tombstone Canyon	Ken Maynard	Dec. 25		
Uptown New York	Jack Oakie-Shirley Grey	Nov. 27	74	Nov. 19

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Runing Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l.		72	Oct. 15
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l.		71	Sept. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Assoc. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion			
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Wolf in Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13		
Crystal Gazabo	Nov. 7		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Minstrel Show, The			
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars			
Soldier Old Man	Apr. 2		
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30		
Tonight's the Night			
MEDBURY SERIES			
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 16	7	May 21
Mickey in Arabia	July 20		
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The			
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
Flop House			
Famous Bird Case, The			
Pet Shop, The	Apr. 28		
Stepping Stones	May 17		
SUNRISE COMEDIES			
His Vacation	Sept. 8		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27		
Boy, Oh Boy!	Dec. 25		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
Boudoir Butler, The	May 29	22	
His Royal Shyness	Aug. 28	21	July 23
Speed in the Gay Nineties	Apr. 3	18	Mar. 26
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kiddin' Hollywood			
Kid's Last Fight, The			
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	
Our Noble Ancestors	Dec. 4		
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Man Eating Sharks	Apr. 10	8½	June 11
Sea Going Birds	July 3	7	
COLUMNIST NEWSREEL			
Broadway Gossip		11	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27		
Old New York	Sept. 11	10	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11		
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
HODGE-PODGE			
Bubble Blowers	Sept. 11	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20		
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30

Title	Rel. Date	Running Time Minutes	Reviewed
MACK SENNETT COMEDIES			
Alaska Love	July 17	20	
Andy Clyde			
Candid Camera, The	June 19	19	Aug. 13
Granger-Pangborn			
Divorce A La Mode	May 22	22	May 21
Raymond Hatton			
Listening In	Apr. 24	19	
Arthur Stone-D. Granger			
Neighbor Trouble	Aug. 14	19	
Stone-Granger			
Young Onions	Sept. 18	19	Sept. 10
Harvey-Granger			
MACK SENNETT FEATURETTES			
Hatta Marri	July 10	20	July 2
Harry Gribbon			
Spot on the Rug, The	May 15	19	May 21
Billy Bevan			
MERMAID COMEDIES			
Big Flash, The	Nov. 6	22	Oct. 15
Harry Langdon			
Pest, The			
Hary Langdon			
Tired Feet			
Harry Langdon			
Vest with a Tale, The	Dec. 4		
Tom Howard			
OPERALOGUES			
Brahmin's Daughter, The			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
ROMANTIC JOURNEYS			
Mediterranean Blues	Apr. 17		
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18		
Michigan	Dec. 4		
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	
Forty Thieves, The	Nov. 13	6	
Hollywood Diet	Dec. 11		
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25		
Mad King, The	June 26	6	July 23
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27	6	
Woodland	May 1	6	
TOM HOWARD COMEDIES			
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy Rolls His Own	Nov. 20	21	
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
He's a Honey	Apr. 17	21	Apr. 9
Harry Barris			
Hollywood Runaround	Dec. 18		
Monty Collins			
Honeymoon Beach	Oct. 23	21	
Billy Bevan-Glenn Tryon			
Keyhole Katie			
Now's the Time	June 12	20	June 4
Harry Barris			
Ship A-Hooey	Aug. 7	22	
Glenn Tryon			

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	9	
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Hot	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
48 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When In Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33		
60 Rhapsody of the Rails			
61 Mississippi Showboats			
62 Berlin Medley			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
You're Telling Me	Apr. 16	19	
Wild Babies	June 18	17	

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Young Ironsides	Sept. 3		
FISHERMAN'S PARADISE			
Color Scales	Apr. 23	9	May 14
Trout Fishing	Apr. 2	9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Office Boy, The	July 16		
Puppy Love	Apr. 30	7	
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10	21	Oct. 15
ODDITIES			
Chili and Chilie	Sept. 10		
Sea Spiders	Aug. 13	9	Oct. 29
OUR GANG			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	
SPORT CHAMPIONS			
Blocks and Tackles			
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Football and Footwork			
Old Spanish Custom	Oct. 15	10	
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	
Timber Toppers	May 7	9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18		
No. 5	Dec. 16		
ONE REEL ACTS			
Beyond the Blue Horizon	Apr. 1		
Vincent Lopez			
Breaking Even	Sept. 30		
Tom Howard			
Bridge It Is	May 13		
The Musketeers			
Bun Voyage	June 3		
Lester Allen			
Coffee and Aspirin	Apr. 8		
Solly Ward			
Hollywood Beauty Hints	July 15		
Ireno	July 1		
Ethel Merman			
Knowmore College	Apr. 15		
Rudy Vallee			
Meet the Winner	May 6		
Tom Howard			
Musical Doctor	Oct. 28	10	Oct. 1
Rudy Vallee			
Patents Pending	Aug. 5		
Burns and Allen			
Pro and Con	July 8		
Tom Howard-Alan Brooks			
Rhapsody in Black & Blue	Sept. 2		
Louis Armstrong			
Rookie, The	Dec. 23	1 reel	
Tom Howard			
Seat on the Curb, A	June 24	7	Aug. 13
Hugh Cameron			
Arthur Aylesworth			
Singapore Sue	June 10	10	Aug. 13
Anna Chang			
Switzerland	Apr. 29		
Lester Allen			
Ten Dollars or Ten Days	July 22		
Eddie Younger and His Mountaineers			
These Blues	May 27		
Vincent Lopez			
Your Hat	Nov. 25		
Burns & Allen			
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 2—Just Mentioning the Unmentionables — New England Sunsets—Famous Radio Personalities	Sept.	9 — 1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7 — 1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4 — 1 reel	
No. 5	Dec.	4 — 1 reel	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June	17	
Down Among the Sugar Cane — Lillian Roth	Aug.	26	
Just a Gigolo — Irene Bordoni	Sept.	9	
Just One More Chance	Apr.	1	
Let Me Call You Sweetheart — Ethel Merman	May	20 — 1 reel	
Oh, How I Hate to Get Up in the Morning	Apr.	22 — 7	May 7
Romantic Melodies — The Street Singer	Oct.	21 — 1 reel	
Rudy Vallee Melodies — Rudy Vallee	Aug.	5 — 1 reel	
School Days — Gus Edwards	Sept.	30	
Shine On Harvest Moon — Alice Joy	May	6 — 1 reel	
Sing a Song — James Melton	Dec.	2	
Time On My Hands — Ethel Merman	Dec.	23	
When It's Sleepy Time Down South — Boswell Sisters	Nov.	11 — 1 reel	
You Try Somebody Else — Ethel Merman	July	29 — 10	June 25
SCREEN SOUVENIRS			
No. 10—Old Time Novelty	Apr.	22 — 1 reel	
No. 11—Old Time Novelty	May	20 — 1 reel	
No. 12—Old Time Novelty	June	17 — 1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug.	5 — 1 reel	
No. 2	Sept.	2 — 1 reel	
No. 3	Sept.	30 — 10	Oct. 15
No. 4	Oct.	28 — 1 reel	
No. 5	Nov.	25 — 1 reel	
No. 6	Dec.	23	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug.	19 — 1 reel	
Catch 'Em Young	Dec.	9	
Fighting Fins	Sept.	16 — 10	Oct. 15
Over the Jumps		1 reel	
Stuff on the Ball	Oct.	11	
Water Jamboree	Nov.	14 — 1 reel	
TALKARTOONS			
Admission Free	June	10	
A Hunting We Did Go	Apr.	29 — 1 reel	
Betty Boop's Bamboo Isle	Sept.	23	
Betty Boop's Bizzy Bee	Aug.	19 — 1 reel	
Betty Boop for President	Nov.	14 — 7	Oct. 1
Betty Boop's Ker-Choo		1 reel	
Betty Boop Limited	July	1	
Betty Boop, M.D.	Sept.	2	
Betty Boop's Museum	Dec.	16 — 1 reel	
Betty Boop's Ups & Downs	Oct.	14 — 1 reel	
Bum Bandit, The	Apr.	4 — 1 reel	
Chess Nuts	May	13	
Dancing Fool	Apr.	8 — 1 reel	
Hide and Seek	May	27 — 7	Apr. 16
Kidnapping (Tent.)	July	1 — 1 reel	
Minding the Baby	Sept.	26 — 1 reel	
Stopping the Show	Aug.	12	
TWO REEL COMEDIES			
Blue of the Night — Bing Crosby			Sept. 10
Bridge It Is — The Musketeers	May	13	
Bring 'Em Back Sober — Sennett Star	Nov.	18 — 2 reels	
Courting Trouble — Sennett Star	Oct.	28 — 2 reels	
Dentist, The — Sennett Star	Dec.	9 — 2 reels	
Deer Knocker, The	May	27	
Dunker, The — Billy House	Apr.	1 — 19	May 7
Harem Scarem — Al St. John	June	10	
Hawkins and Watkins, Inc.	July	8 — 22	Sept. 9
His Week End — Johnny Burke	May	13	
Hollywood Double, A — Sennett Star	Nov.	25 — 2 reels	
Jimmy's New Yacht	June	3	
Light House Love	May	6	
Ma's Pride and Joy — Donald Novis	Oct.	14 — 18	Aug. 27
Meet the Senator	May	20	
Prosperity Pays (Tent.) — Tom Howard	Nov.	4	
Singing Plumber — Donald Novis	Sept.	23	
Summer Daze — Dane & Arthur	Apr.	15 — 20	May 14
Twenty Horses — Ford Sterling	Apr.	29	
Up Popped The Ghost	July	22	
What Price Air — Tom Howard	June	24 — 20	June 18

POWERS PICTURES, INC.

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept.	15 — 9	
Dual Control (Capt. James A. Mellison-Amy Johnson)	Sept.	1 — 12	
It All Depends on You	Nov.	1 — 8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 8
Light of Love	Oct.	15 — 9	
Me and the Boy Friend	Oct.	1 — 8	
Mystery of Marriage, The		18	Apr. 8
Special Messengers		9	Mar. 26

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30 — 5½	Sept. 9
Bring 'Em Back Half Shot	Sept.	9 — 6	
Catfish Romance	Oct.	7 — 6	
Chinese Jinks	July	23 — 7	
Circus Romance	June	25 — 7	
Down in Dixie	Sept.	23 — 6½	
Farmerette	June	11 — 6	
Feathered Follies	Oct.	21 — 7	
Happy Pole	May	14	
Hokum Hotel	Nov.	18	
Magic Art	Apr.	25 — 7	
Nursery Scandal	Aug.	26 — 7	
Spring Antics	May	21 — 7	May 21
Stone Age Error	July	9 — 7½	
Venice Vamp	Nov.	4	
Wild Goose Chase, The	Aug.	12 — 7	Aug. 6
FRANK McHUGH COMEDIES			
Extra, Extra	Apr.	4 — 20	May 7
Pete Burke, Reporter	June	13 — 20	
Promoter, The	May	30 — 17	June 4
GAY GIRL COMEDIES			
Gigolettes	May	23 — 18	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov.	28	
Iron Minnie	July	4	
Rule 'Em and Weep	May	2 — 19	May 21
Two Lips and Juleps	Sept.	9 — 20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June	28 — 20	May 21
Golf Chump, The	Aug.	5 — 20	Aug. 13
Mother-In-Law's Day	Apr.	25 — 20	
Parlor, Bedroom and Wrath	Oct.	14 — 20½	
PATHE NEWS — Released twice a week			
PATHE REVIEW — Released once a month			
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11 — 17	July 2
Perfect 36	June	20 — 17	
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June	18 — 9	
Empire of the Sun	Apr.	25	
Malaysia	Nov.	15	
Paris	Sept.	30 — 10	
Shanghai	May	23	
Singapore	Aug.	5 — 9	
Wild New Guinea	July	23 — 9	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug.	19 — 20	
Easy Street	Sept.	30 — 19½	
The Rink	Nov.	11	
CHARLES "CHIC" SALE SERIES			
Slip at the Switch, A	Apr.	16 — 18	May 7
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug.	12 — 20	Aug. 13
Millionaire Cat, The	Oct.	21 — 21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28 — 18	
Just a Pain in a Parlor	Aug.	26 — 20	
HEADLINER SERIES			
Jitters, the Butler — Clark and McCullough		22	Aug. 20
Shampoo, the Magician — Rosco Ates-Hugh Herbert	Nov.	25	
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16 — 11	Apr. 30

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21	
Mickey's Busy Day	Sept.	2 — 18	Aug. 6
Mickey's Golden Rule	June	4 — 19	
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16 — 6	
Joint Wipers	Apr.	23	
Jolly Fish	Aug.	19 — 6	
Plane Tuners	Nov.	11	
Plane Dumb	June	25 — 7	
Pets and Pans	May	14 — 8	
Redskin Blues	July	23 — 7	
Spanish Twist, A	Oct.	14 — 6	
Tuba Tooter, The	June	4 — 7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night In the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
The Mezelle		9	Oct. 15
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2
PRINCIPAL			
Cock-Eyed Animal World		35	July 29
Get That Lion		29	Aug. 27
Killing the Killer		11	July 30
Mexico		43	June 11
Isle of Peril		32	July 16
STANLEY			
An Old City Speaks		15	
I Love a Parade			
Pep, Vim and Vigor		7	
Sponge Divers of Tarpon	Nov.	2	
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans In Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	5 — 7½	Oct. 8
2. Trader Mickey	Aug.	26 — 7	
3. The Whoopee Party	Sept.	16 — 7	Nov. 12
4. Touchdown Mickey	Oct.	7 — 6½	
5. The Wayward Canary	Oct.	28 — 7¼	
6. The Klondike Kid	Nov.	18	
SILLY SYMPHONIES			
1. Bears and Bees	July	15 — 6½	
2. Just Dogs	Aug.	12 — 7	
3. Flowers and Trees	Sept.	9 — 8	Oct. 15
4. Bugs In Love	Sept.	21 — 7	
5. King Neptune	Oct.	7 — 7	Oct. 29

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept.	12 — 1 reel	
Carnival Capers	Oct.	10 — 1 reel	
Catnipped	May	23 — 7	June 25
Day Nurse	Aug.	1 — 1 reel	
Foiled	Apr.	25	
Jungle Jumble, A	July	4 — 1 reel	
Let's Eat	Apr.	25 — 7	Apr. 30
Making Good	Apr.	11 — 7	July 23
Teacher's Pest	Dec.	19	
To The Rescue	May	23	
Wet Knight, A	June	20 — 1 reel	
Wild and Wooly	Nov.	21 — 1 reel	
Winged Horse	May	9 — 1 reel	
POOCH CARTOONS			
Athlete, The	Aug.	29 — 8	Sept. 10
Butcher Boy, The	Sept.	26 — 7	Sept. 17
Cat and Dogs	Dec.	5 — 1 reel	
Crowd Snores, The	Oct.	24 — 1 reel	
Underdog, The	Nov.	7 — 1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
SPORT REELS			
Running with Paddock..... Chas. Paddock	Apr.	11	Apr. 23
Victory Plays ..... Tilden Tennis Reel	May	2	May 7
STRANGE AS IT SEEMS SERIES			
No. 18—Novelty	Apr.	18	May 14
No. 19—Novelty	May	16	
No. 20—Novelty	July	18	
No. 21—Novelty	Aug.	22	
No. 22—Novelty	Sept.	19	
No. 23—Novelty	Oct.	17	
No. 24—Novelty	Nov.	14	
No. 25—Novelty	Dec.	12	
UNIVERSAL BREVITIES			
Boo!	Dec.	26	
Dr. Jeykil's Hide	Sept.	26	Oct. 1
Good Old Days, The	Nov.	21	
Greeks Had No Words for Them, The	Oct.	24	
Runt Page, The	Apr.	11	
Unshed Maiden, The	Apr.	18	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July	28	2 reels
Around the World in 18 Minutes	June	15	18
Dancing Daddies ..... E. Lambert		17	May 21
Doctor's Orders	June	29	2 reels
Hollywood Kids	July	13	2 reels
Felled Again	June	1	2 reels
Hollywood Handicap, A	Aug.	10	2 reels
In the Bag	Apr.	5	21 Mar. 26
Marriage Wow, The..... Bert Roach	Apr.	20	16 Mar. 26
Meet the Princess ..... Slim Summerville	May	4	17 Apr. 16
(1932-33 SEASON)			
Boys Will Be Boys..... Frank Albertson	Nov.	30	2 reels
Finishing Touch ..... Skeets Gallagher-June Clyde	Oct.	19	2 reels
Hesitating Love ..... L. Fazenda-M. Prevost	Nov.	16	
Kid Glove Kisses ..... Slim Summerville	Sept.	21	
Lights Out ..... James Gleason	Dec.	14	
My Operation ..... Vince Barnett-June Clyde	Dec.	28	
Officer, Save My Child..... Slim Summerville	Nov.	2	2 reels
The People vs. Vince Barnett			
Union Wages ..... Louise Fazenda	Aug.	31	20 Sept. 17
Who, Me ..... Frank Albertson	Sept.	7	2 reels
Yoo Hoo! ..... James Gleason	Oct.	5	21 Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg..... Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor..... Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong..... Richy Craig, Jr.		18	May 28
No. 9—The Toreador ..... Joe Penner		17	May 7
No. 10—On Edge ..... Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest..... Thelma White and Fanny Watson		2 reels	
No. 12—In the Family..... Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home..... Jack Haley			
No. 2—Here, Prince..... Joe Penner			
No. 3—You Call It Madness..... Richy Craig, Jr.			
No. 4—Hey, Pop ..... Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn..... Jack Haley			
No. 6—The Run Around..... William Demarest			
No. 7—Trouble Indemnity..... Codee and Orth			
No. 8—The Build-Up ..... Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog.....		1 reel	
No. 8—Penrod's Bull Pen..... Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 7—Sea Legs.....		19	Apr. 23
No. 8—Absentminded Abner ..... Jack Haley		2 reels	
No. 9—A Regular Trouper ..... Ruth Etting		19	July 23
No. 10—A Mail Bride..... Ruth Etting		18	June 4
No. 11—Artistic Temper..... Ruth Etting			
No. 12—What an Idea..... Harriet Hilliard		18	June 25
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck.....		2 reels	
No. 2—Tip, Tap, Toe.....			
No. 3—A Modern Cinderella.....			
No. 4—The Red Shadow.....			
No. 5—Moonbeams			
No. 6—Poor Little Rich Boy.....			
No. 7—A Young Man's Fancy.....			
HOW TO PLAY GOLF— BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno.....		7	
No. 10—Bosko's Dog Race.....		8	July 9
No. 11—Bosco at the Beach.....		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko.....			
No. 2—Bosko the Drawback.....			
No. 3—Bosko's Dizzy Date.....			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in the Ditch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears..... Jack Denny and Band			
No. 2—Municipal Band Wagon.....			
No. 3—Smash Your Baggage..... Small's Paradise Band			
No. 4—The Lease Breakers..... Aunt Jemima			
No. 5—The Yacht Party ..... Roger Wolfe Kahn's Band			
No. 6—Hot Competition ..... The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" ..... Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit ..... Noble Sissle and Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses			
No. 2—I Wish I Had Wings.....			
No. 3—A Great Big Bunch of You.....			
No. 4—Three's a Crowd.....			
No. 5—Shanty Where Santa Claus Lives.....			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby.....		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 9
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again.....		6	June 11
No. 11—Moonlight for Two.....		7	July 2
No. 12—The Queen Was In the Parlor		7	July 23
No. 13—I Love a Parade.....		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary.....		1 reel	
The Naggers at the Opera.....		1 reel	
The Naggers Go Ritzy.....		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes..		10	July 30
NOVELTIES			
Bigger They Are, The..... Primo Canera		2 reels	
Gypsy Caravan ..... Martinelli		1 reel	
Handy Guy, The ..... Earl Sande		2 reels	
Rhythms of a Big City.....		1 reel	
Season's Greetings, The..... Christmas Special		5	
Trip to Tibet, A.....		1 reel	
Washington, The Man and the Capital ..... Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face ..... Victor More			
Military Post, The ..... Roberto Guzman			
No-Account, The ..... Hardie-Hutchison			
No Questions Asked..... Little Billy			
Strong Arm, The ..... Harrington-O'Neill			
ORGAN SONG-NATAS			
For You ..... Organ-Vocal		1 reel	
Say a Little Prayer for Me ..... Organ-Vocal		1 reel	
When Your Lover Has Gone ..... Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A.....		1 reel	
Where Men Are Men.....		2 reels	
PEPPER POT SERIES			
No. 11—Napoleon's Bust.. Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album.....			
No. 13—Movie Album Thrills.....		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1.....			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2.....			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3.....			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4.....			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5.....			
No. 20—You're Killing Me			
No. 21—Old Time News Reel.....			
No. 22—Rambling Round Radio Row No. 6.....			
No. 23—Around the World in 8 Minutes...		8	Aug. 20
SPORTSLANT SERIES— TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING		1 reel	
No. 1			
No. 2			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery.....			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery.....			
No. 5—Studio Murder Mystery.....			
No. 6—Skull Murder Mystery, The.....		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman.....		20	June 4
No. 9—The Side Show Mystery.....		20	June 11
No. 10—Campus Mystery, The.....			
No. 11—Crane Poison Case, The.....			
No. 12—Transatlantic Mystery, The.....		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two.....		16	Nov. 12
No. 3—Hey! Hey! Westerner.....		16	Oct. 15
No. 4—Northern Exposure.....			
No. 5—Pickin' a Winner.....		16	Sept. 17
No. 6—Pleasure Island.....			
TWO-REEL COMEDIES			
Dandy and the Belle, The..... Frank McGlynn, Jr.-Mary Murray			
Freshman Love ..... Ruth Etting			
Old Lace ..... Ruth Etting			
Regular Trouper, A..... Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay.....		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys.....		9	
No. 6—Northern India.....		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London.....		1 reel	
No. 12—When in Rome.....		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World.....		1 reel	
No. 2—Transportations of the World.....		1 reel	
No. 3—An Oriental Cocktail.....		10	Oct. 8
No. 4—Curious Customs of the World.....		1 reel	
No. 5—From Bethlehem to Jerusalem.....		1 reel	
No. 6—High Spots of the Far East.....		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World.....		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery ..... Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 16
Detective Lloyd ..... Jack Lloyd	Jan. 4		Jan. 16
Heroes of the West..... Noah Berry, Jr.	June 20	18 (each)	June 18
Jungle Mystery ..... Tom Tyler	Sept. 12		
Lost Special ..... Frank Albertson	Dec. 5		
Men of the Mounted..... Tom Tyler-Jacqueline Wells	Feb. 27,'33		

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UNDER-COVER MAN





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GEORGE RAFT
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LEW CODY
GREGORY RATOFF

A Paramount Picture

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MOTION PICTURE HERALD

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KENT PLAN HINGES UPON NEW YORK

MPTOA and Allied, after split at Chicago on Allied's decision to press for federal legislation, turn to Eastern mass meeting



PUTTING PRODUCTION DOLLAR ON SCREEN

What a modified form of decentralizing of motion picture making might accomplish in furthering economy at the studio

Vol. 109, No. 10 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* December 3, 1932

MOTION PICTURE ACADEMY OF ARTS

AWARDS FIVE FIRSTS TO PARAMOUNT

FREDRIC MARCH

awarded trophy for the best male performance of the year. His current picture is "THE SIGN OF THE CROSS."

HELEN HAYES

awarded trophy for the best female performance of the year. Starred in Paramount's "A FAREWELL TO ARMS."

FRANK BORZAGE

awarded trophy for the best directorial achievement of the year. Director of "A FAREWELL TO ARMS."

Trophy for photography third consecutive year Lee Garmes's "SHANGHAI EXPRESS."

Paramount awarded trophy second successive year for the best sound recording.

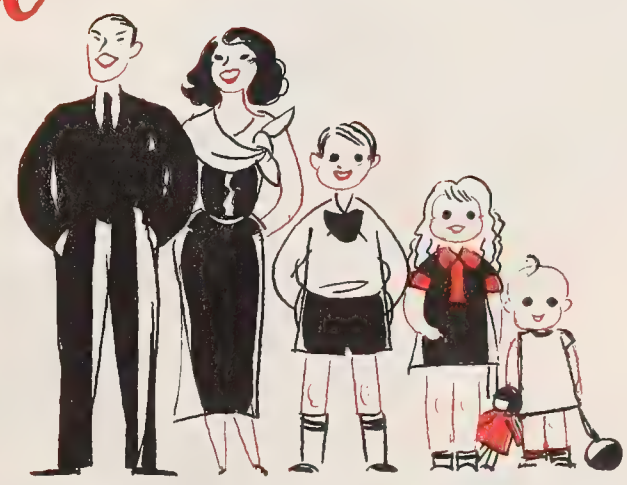


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A Holiday Delight for all sizes!

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BEBE DANIELS

ALINE MacMAHON

Directed by Alfred E. Green

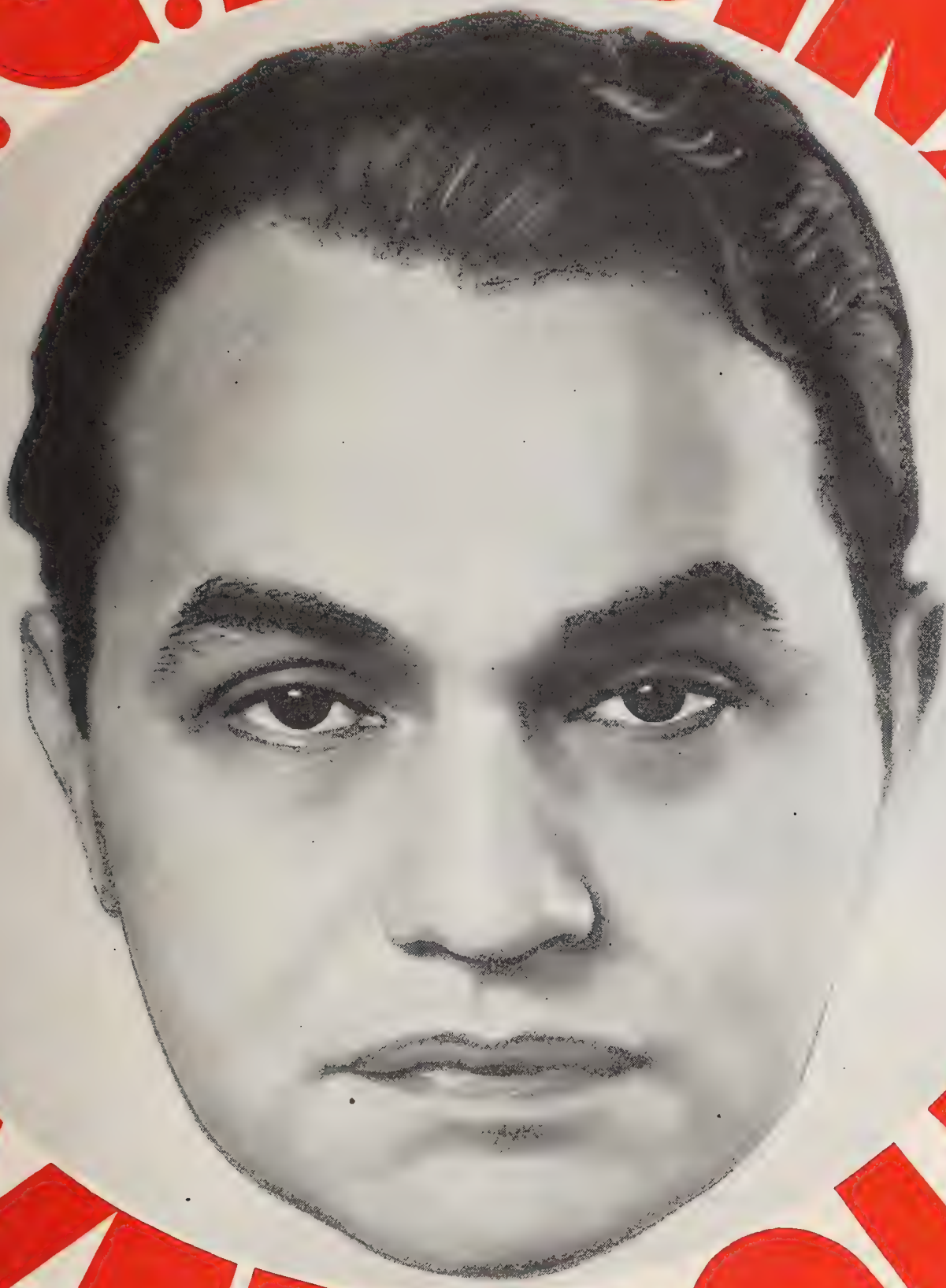
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VER DOLLAR





Industry's Joan of Arc

Depression-harrassed movie tycoons see prosperity's glow ahead as red-haired Clara Bow attracts 1929 crowds to nation's box offices. Elated theatre owners call Brooklyn Bonfire's development of new personality most heartening event of year.*

* *Full details on pages 28-29*

(Fox adv.)

DEC -2 1932

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MOTION PICTURE HERALD

Vol. 109, No. 10 — December 3, 1932

THE OFFICIAL CUSTOMER

REGARDLESS of the ultimate fate of the much-discussed uniform contract for film rentals, the labours of its making and promulgation will not be lost. It is a part of the very considerable number of manifestations which in this season of ordeals have made exhibitor and distributor alike conscious of a mutuality of interest. What with one thing and another, and more particularly that process which has just recently been labelled "decentralization," it seems evident enough that the exhibitor has regained quite a large portion of his earlier kudos in this chameleon industry. Once again, after considerable dalliance directly with the public, the motion picture industry today, in this late autumn of 1932, believes that the exhibitor is the official customer.

△ △ △

RKO'S AUTOGRAPH ALBUM

WHILE various legal diplomacies and exchanges of stock issues are about to attenuate legally RKO's scenic background of association with the great name of the mighty General Electric Company, comes acquisition of at least a bit of the remote aroma of the imposing name of Rockefeller. The General, a giant concerned with turbo-generators and thousand-ton machine projects around the world, came intricately into the business of this nebulous shadow-and-sound world of Broadway through the Radio Corporation of America and that whimsical vacuum known as the photo-electric cell. Rockefeller is implied by the Metropolitan Square Corporation, lessor of what is also called Radio City, and it comes in through receiving 100,000 shares of RKO stock as a consideration in a deal which reduces the space to be occupied by the picture concern.

△ △ △

ROBERT M. EASTMAN

THIS hard year of 1932 has seen the passing of more of the early figures of the world of the motion picture than any since the beginning. Now we have come to the recording of the death of Mr. Robert M. Eastman, last week, at his home in Chicago. With him the motion picture has lost one of its first and most constructive friends. He had from the dawn of the art an enthusiastic interest, and it was due to that interest that in 1914 the W. F. Hall Printing Company, with which Mr. Eastman was identified, took up struggling little Photoplay Magazine and launched it on an important career under the editorship of the late James R. Quirk. In those days Miss Kathryn Dougherty, now in charge of the magazine, was the pretty little girl about the office who always wanted red on the covers.

It was Mr. Eastman's interest, too, poured out across a dinner table one autumn Sunday afternoon up the Hudson at Arrow Head Inn, that led to the writing of "The Romantic History of the Motion Picture" in serial form for Photoplay by Terry Ramsaye, thereby starting the line of research which resulted in his "A Million and One Nights."

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HITS AND MISSES

NOW that the returns are all in with the figures available for the toying pencil, we discover within the 1931-32 season the production guesses of the Broadway stage were verified at the box office for 34 per cent of the musical shows and for 14 per cent of the dramas. The evidences available indicate that the amusement buying public decided to spend what it was going to spend on hits only. There was no middle ground of productions with just fair records. They were bull's-eyes or misses. This, while true enough of 176 stage efforts, could never be found in such sharp cut pattern in the motion picture output. The motion picture must, and always will, have a large percentage of productions that are "just fair."

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MOVIES, MUSTARD & COSMOS

JUST a common yellow flowering weed which grows in every pasture, wild mustard, means everything to our august industry. If there had been no mustard there might have been no movies. It happens thus: the cow eats the mustard and from her internal economy gelatine is produced, then to the gelatine are added certain salts of silver and we have photographic emulsion. The mustard contributes chemical components which give the silver its special sensitivity to light, empowering the photographic reaction. All this has been brought to light by the research laboratory of the Eastman Kodak Company under the scientific ministrations of Dr. C. E. K. Mees. Through the attentions of Dr. Mees, and Mr. W. G. Stuber, now president of the company and known about the works as "an emulsion man," the photographic materials from Rochester have down the years progressively increased the scope and powers of the motion picture camera. Incidentally too, what with the contented cows, etc., the Eastman product has considerably increased the size of the visible universe. The same or kindred emulsions on photographic plates have extended the reach of the observers' telescope by many thousand light years. An astronomer has remarked that the recent increase in sensitivity of Eastman emulsions has brought to us as much new stellar space as would have been revealed by doubling the size of the telescopes. Here indeed the motion picture has a kinship with the biggest business there is, the cosmos.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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"I will be to them a God, and they shall be to me a People"

Hebrews, VIII: 10

ILLUSTRATING "The Sign of the Cross," Cecil B. DeMille spectacle celebrating on the audible screen the faith of the early Christians of imperial and dissolute Rome. Release is by Paramount. Story based on the play by Wilson Barrett. Screen play by Waldemar Young and Sidney Buchman. Direction by Cecil B. DeMille. Cinematography by Karl Struss. Cast: Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton, Ian Keith, Vivian Tobin, Harry Beresford, Ferdinand Gottschalk, Arthur Hohl, Joyzelle, Tommy Conlon, Nat Pendleton, William V. Mong, Harold Healy, Richard Alexander, Robert Manning, Joe Bonomo. Premiere at Rialto theatre, New York, November 30.

ALLIED AND MPTOA DEADLOCKED; FATE OF PLAN HINGES ON NEW YORK

Allied Decision to Drop Legislation Drive Called Probable If Distributors Adopt Proposals as Lightman Predicts

The "mental merger" of Allied States Association and Motion Picture Theatre Owners of America is finally at an end. Allied's leaders declared to continue with a campaign for federal regulation. Their decision took the form of a regulation passed at a joint mass meeting in Chicago, which the MPTOA charged was "stacked" with local owners, exchangemen and equipment dealers who were supposed to represent a cross section of the nation's exhibitors. Vitriolic passages were hurled by both sides as each decided that a harmonious adjustment of their widely divergent policies was out of the question, at least for the present. The meeting ended in a deadlock Tuesday afternoon.

It all happened over failure of distributors to immediately put through adoption of Sidney R. Kent's proposals for correcting ills of the industry. M. A. Lightman of MPTOA said later, in New York, that he was confident that distributors would soon take favorable action on the plan, possibly before the week-end. If they do, Allied, it was held, would probably abandon its legislative campaign. Abram F. Myers, chairman of the Allied board, said on Wednesday that if Fox, Paramount, Warners, RKO and MGM approved the Kent pact, "what matters, then, the action taken at Chicago?" Participation of other companies would be helpful, but is not vital, he said.

Fred Wehrenberg, an MPTOA official of St. Louis, accompanied Mr. Lightman on a hurried trip from Chicago to New York, arriving Wednesday, to confer with distributors, individually, in an effort to obtain their adoption in time for presentation to a second mass meeting Thursday afternoon at the Park Central hotel in New York.

In the meantime, Paramount indicated that its approval would be forthcoming if the plank to regulate the number of short subjects sold with features were eliminated. This is Universal's principal objection and the only objection voiced by Educational-World Wide. Acting independently of Allied, delegates of the MPTOA voted in Chicago on Monday to withdraw this provision and it is now expected that distributor approval of the entire plan will be forthcoming more speedily.

It was learned this week that Mr. Kent had assured Mr. Lightman of distributor approval of the plan in a telephone conversation to Chicago on Sunday night, even before Allied acted for federal legislation.

One of the principal reasons set forth why distributors have not acted sooner is that they desire to study further the proposed uniform exhibition contract, which is part of the plan. Since the Kent proposals include a form of arbitration and a national appeal board, some distributors, principally Paramount, hold that because the contract is offered as an alternative to existing individual company agreements, the arbitration system would be applicable only to disputes involving uniform contract signers, whereas exhibitors using the company forms would not be subject to voluntary arbitration. This angle was overlooked when Mr. Kent and an Allied-MPTOA sub-committe drafted the proposals a few weeks ago, although it is understood Mr. Kent said privately Wednesday that the problem is of extreme importance and should be adjusted. Further meetings with Mr. Kent are expected to iron out the situation.

Fox is already a signatory to the pact. The short subject objection of Educational and World Wide has been removed, and minor objections of Universal were being ironed out late Wednesday night. Those of Paramount were to be discussed Thursday morning for immediate adjustment and a conference was scheduled with MGM officials later in the day, at which it was expected that an agreement would be reached.

Warner Brothers has not been heard from, which leaves Columbia and United Artists the only two known to be definitely committed against the plan.

Ned E. Depinet, vice-president in charge of distribution of RKO, announced Wednesday that his company was in sympathy with the proposals. Before definitely accepting them, however, Mr. Depinet said, RKO would like to discuss with representatives of the exhibitors certain of the proposed functions of the national appeal board and certain parts of the proposed uniform contract.

MPTOA will continue with its efforts to have the proposals enacted. Mr. Lightman, Mr. Wehrenberg and others of the 55 MPTOA delegates on hand at Chicago were militant over Allied's Chicago procedure. Mr. Lightman said that the various state and city affiliates which his delegates represented are all in favor of the Kent proposals.

Questioned regarding a reconciliation between the organizations, Mr. Lightman said later that "there's not a Chinaman's chance of reconciliation. They have made the gap so wide as to be irreconcilable."

Mr. Lightman said that MPTOA feels that Mr. Kent was not "let down" by distributors who have not yet acted on the proposals; and that the distributors had not double-crossed him.

In this connection, Mr. Myers said in New York that "it was a shame that Mr. Kent's people walked out on him."

The Lightman association believes that the distributors are probably justified in requesting further time for a study of the contract and other parts of the plan, also that they are equally within their rights in asking for certain modifications to make the plan adaptable to their general corporate policies.

Mr. Kent will not attend the exhibitors' meeting Thursday. He said that he does not propose to attempt to influence the situation any further in that direction. Despite personal protestations by Mr. Steffes against Mr. Kent, the Chicago convention included in its resolution commendation "for his efforts to improve conditions in the motion picture business." The resolution, which appears elsewhere in full, declared specifically for adoption of Senate Bill No. 170, which would investigate practices in the business, and for the introduction and passage in Congress of the measure framed by the joint committee in Chicago, September 30.

Mr. Myers indicated before leaving Chicago that he believed that cooperation in the business is better than a fight, but he insisted that the five companies previously mentioned must agree to make the contract effective. He said there must be no compromise on this if Allied is to drop the federal legislation campaign, nor will "stalling" by the companies be acceptable.

"The distributors have again walked out as they did on the old 5-5-5 pact," said Mr. Myers upon his arrival in New York. "There was no plan submitted to the Chicago conference, and therefore we don't feel that Allied turned one down. We had no alternative but to declare for federal legislation. It is true that a few exhibitore extolled the merits of a plan, but we have no assurance from the distributors, except Fox, that they

(*Continued on page* 11)

"Mental Merger" of Exhibitor Associations Comes to an End at Chicago; How Companies Stand on Kent Plan

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RESOLUTION PASSED AT CHICAGO

Urges Concentration on Bill For Federal Film Regulation

Complete text of the resolution passed at the Chicago mass meeting of exhibitors on Tuesday, follows:

WHEREAS, a joint committee of Allied States Association of Motion Picture Exhibitors and Motion Picture Theatre Owners of America, meeting in Chicago on September 20, 1932, unanimously agreed on a legislative campaign as the only means of obtaining relief from block booking, exclusive selling, unreasonable protection, and other abuses of the motion picture business; and

WHEREAS, thereafter a sub-committee of the joint committee of the Allied States Association of Motion Picture Exhibitors and the Motion Picture Theatre Owners of America met with President Kent of the Fox Film Corporation, at his invitation, for a discussion of pressing industry problems; and

WHEREAS, the members of said sub-committee worked out with Mr. Kent a plan for the establishment of a National Appeal Board for the reconciliation of industry differences, for a new form of optional exhibition contract, and for other reforms in industry practice; and

WHEREAS, at the suggestion of Mr. Kent the plan so evolved was submitted by members of the sub-committee to the several national distributors of motion pictures with the request that they notify the presidents of Allied and MPTOA whether they would be willing to adopt and observe said plan for a period of three years beginning January 1, 1933; and

WHEREAS, the distributors were requested to notify the presidents of Allied and MPTOA of their position by November 19, 1932, so that said information might be communicated to the theatre owners at the mass meetings in Chicago on November 28 and in New York on December 1; and

Says Only Fox Indorsed Plan

WHEREAS, of the several distributors to which the plan was submitted, only one, the Fox Film Corporation, has indicated that it is willing to put the plan into operation, as requested; and

WHEREAS, two distributors, United Artists Corporation and Columbia Pictures Corporation, have advised Allied and MPTOA that they will not adopt or observe said plan, the former citing as its reason that the plan might be held to constitute "concerted action" in the event that litigation should arise under it; and

WHEREAS, two distributors, namely, Paramount-Publix Corporation and Warner Brothers have advised the two exhibitor organizations that they cannot arrive at a conclusion concerning said plan in time to submit the result to said mass meetings, without giving any indication when such information would be forthcoming; and

WHEREAS, another distributor, Universal Pictures Corporation, has indicated dissatisfaction with certain features of the proposed National Appeal Board and of the proposed contract and has evinced a desire to negotiate separately for changes applicable only to that company; and

WHEREAS, another distributor, Metro-Goldwyn-Mayer Pictures, has indicated that it could not use the optional form of contract without expanding the schedule to accommodate that company's sales policies and, further, that it will have to give the matter further study before making positive commitments; and

WHEREAS, the remaining distributors, namely, RKO Distributing Corporation, First Division Pictures, Monogram Pictures and Majestic Pictures have made no acknowledgment of the plan sent them, and have given no indication of their position thereon; and

WHEREAS, ample time has elapsed since the plan was submitted to the several distributors in which to consider the reforms proposed and to reach a definite conclusion; and

WHEREAS, the delay involved, unaccompanied by any assurances as to when, if ever, said distributors will reach a determination, if acquiesced in by the exhibitors, will have the effect to stay necessary action by the exhibitors to obtain relief from Congress until it is too late, thus leaving them at the mercy of said distributors in the matter of obtaining relief from unfair and oppressive practices: and

WHEREAS, as shown by numerous court decisions, the distributors have not hesitated to act in concert in matters which have resulted in oppressing the theatre owners and restraining trade; and

WHEREAS, the plan submitted by the sub-committee was calculated to and would have the effect of relieving the theatre owners of some of the unfair practices saddled on them by the distributors and of lifting some of the resulting burdens on and restraints of trade and commerce; and

Ask Federal Legislation

WHEREAS, the theatre owners of the United States have exhausted all their resources and patience in an effort to persuade the distributors to abandon their policy of rule or ruin and to cooperate in a broad gauged plan to stabilize the industry on a basis of mutual confidence and fair dealing; and

WHEREAS, the selfish and unreasoning attitude of the distributors, and their obvious efforts to divert the theatre owners from seeking relief elsewhere, leave no alternative but to lay the facts before the public and legislative assemblies to the end that relief may be speedily obtained by the enactment of appropriate legislation; and

WHEREAS, the public in general and the religious, civic and welfare organizations in particular have a deep interest in the reforms in industry practice demanded by the independent exhibitors, more especially—

(a) In abolishing block booking which results in the forced showing of inappropriate and improper pictures;

(b) In ending exclusive selling which results in denial of the right of a large part of the public to see meritorious pictures;

(c) In outlawing unreasonable protection which results in withholding pictures for unreasonable periods of time from neighborhood and small-town houses; and

(d) In terminating the regulation of admission prices through arbitrary and discriminating zoning resulting in the enforced charging of unreasonably high prices thus making it impossible for independent houses to compete with distributor-controlled chain theatres, now, therefore,

BE IT RESOLVED, by the independent motion picture theatre owners of the United States, assembled at the Congress Hotel in the City of Chicago this 28th day of November, 1932:

FIRST. That they commend Mr. Sidney R. Kent for his efforts to improve conditions in the motion picture business and make their acknowledgments to the Fox Film Company for its prompt ratification of the plan worked out between Mr. Kent and the sub-committee.

SECOND. That they wholeheartedly endorse and pledge their unremitting efforts to secure from the Federal Congress at the ensuing session—

(1) The adoption of Senate Resolution No. 170, now pending before the Interstate Commerce Committee, providing for a searching investigation of the organization, financing and practices of the motion picture industry;

(2) The introduction and passage of the measure framed by the Joint Committee of Allied and MPTOA at the meeting in Chicago on September 20, 1932; or, if that shall appear impractical, in view of the short session, then the prompt passage of Senate Bill No. 3770, now on the calendar of the Senate.

Griswold Resigns As Vice President Of Fox Company

Glenn Griswold submitted his resignation as vice-president of Fox Film Corporation to the board of directors on Wednesday. It is understood that Mr. Griswold requested the resignation be made effective immediately.

Before joining Fox in February, 1931, to take charge of public relations and advertising, Mr. Griswold was editor of the *Chicago Journal of Commerce*. After ten years of editing the financial pages of the *Chicago Examiner* and the *Chicago Tribune* he organized and managed in Chicago for two years the financial advertising agency of Dow, Jones & Company, which later became a part of Doremus & Company. In 1920 Mr. Griswold left the Dow, Jones organization to become business manager of the proposed *Chicago Journal of Commerce*. In six weeks he had accomplished the task of organizing the various staffs and had brought out the first issue.

Mr. Griswold, it is understood, has completed plans for future activities in the industry, which will be announced within a few days.

Christies File in Bankruptcy

Al and Charles Christie, both veteran producers on the Coast, on Wednesday filed petitions in bankruptcy for themselves and at the same time filed a similar petition on behalf of the Metropolitan Sound Studio in Hollywood. The Christie brothers have been engaged in motion picture production for the past sixteen years.

DeMille to Speak at AMPA

Cecil B. DeMille was scheduled as the principal speaker at the Thursday meeting of the Associated Motion Picture Advertisers in New York. Charles Ruggles and Ian Keith were also expected to attend.

DISTRIBUTORS' DECISIONS AWAITED

DIGEST OF THE KENT PROPOSALS

The Kent plan submitted to the MPTOA and Allied States in Chicago Wednesday, and in New York Thursday, is as follows:

Optional uniform contract, standardizing individual company contracts and providing voluntary arbitration by board of two exhibitors and two distributors; qualified cancellation up to 15 per cent of contract, and warranties against substitutions.

Creation of national appeal board to settle controversies other than those arising from license agreement, and restrictions limiting sale and shorts to three per feature, or one and a half per feature in double feature areas.

Reorganization of Film Boards of Trade.

Substitution for exclusive runs of system requiring minimum admission of 25 cents for certain pictures.

Establishing of zoning systems without distributor participation and requiring approval by two-thirds of exhibitors.

IATSE Orders Kaplan Removal

An order for the removal of Sam Kaplan, president, and other officers of Local 306, New York, was issued Tuesday from the Cincinnati headquarters of the International Association of Theatrical Stage Employees and Moving Picture Operators. Confirmation of this action was obtained Wednesday from Abner Rubien, counsel of the New York branch of the IATSE.

The sudden action of the International group came in the midst of the trial which began on Monday in the New York supreme court of a suit brought by three members of the local to have Mr. Kaplan removed from office. The plaintiffs, Ernest Giesmann, Samuel Simon and Charles McDermott, also asked the appointment of a receiver for the union. It was charged that the president strained union regulations in favor of theatres using projectors made by a company he controls. New York newspapers gave much attention to the fact that Mr. Kaplan and two of his perpetual bodyguard appeared in court on Tuesday armed with revolvers.

Dividend Voted by B&K

The regular quarterly dividend of $1.75 on the 7 per cent preferred stock, payable December 31 to stockholders of record December 15, has been declared by Balaban & Katz Corporation.

Problems are Tackled Anew At New York Mass Meeting

(*Continued from page 9*)

are going along with the proposals. Judging from past experience we believe that they do not intend to."

Mr. Samuelson said that "if four or five distributors had adopted the pact, there is absolutely no doubt in my mind that the joint mass meeting, including Allied, would have voted approval of it and would not have decided in favor of a continuation of its campaign for federal legislation." Mr. Samuelson said that four signatories are essential to make the arbitration and appeal board legal in New York state and many others under the state arbitration laws. When he returned to New York, Mr. Samuelson said that "in all fairness, I must go on record as saying that I have never dealt with a committee which acted so splendidly as did the MPTOA during the negotiations with Mr. Kent. The Fox president, too, was splendid in his relations. He was truthful and acted with honesty, candor and fairness."

More than 500 exhibitors from the East were expected to attend the eastern mass meeting of Allied and MPTOA at the Park Central. Jules Charnow, vice president of the New Jersey Allied unit and in charge of arrangements, said approximately 525 tickets were taken. Mr. Charnow said that whatever transpired at the Chicago meeting would have no bearing on the outcome of the local meeting. "We will discuss all the latest developments of the industry as they affect independents," he said. Asked whether this includes the new optional contract, he said that it did.

Kent Expects Approval

However, plenty of action was expected at the Thursday meeting from independents affiliated with Allied of New Jersey and the New York Theatre Owners Chamber of Commerce. Many exhibitors have not yet read the proposed contract and this will be the first opportunity to get official understanding of the terms. Charles L. O'Reilly, president of the TOCC, will be chairman.

"I think Allied has made a great mistake," said Mr. Kent of Allied's rejection of the industry program in favor of federal intervention and legislation. "It seems to me," Mr. Kent said, "that there is enough at stake to have made it worth while for Allied to have taken another week before making their decision. I would like to ask this question: Suppose they don't get the federal legislation they seek? What then?"

That Allied's action has not killed the possibilities of putting the proposed standard contract and supplementary proposals into work was made clear by Mr. Kent. He said he is confident that a majority of distributors will approve the agreement and that it will be made available to all exhibitors who want it. He said that he did not blame the distributors who have rejected it or who have made no decision because their objections are "minor ones" and do not affect the real importance of the contract.

Between sessions, leaders of both associations frequently were appealed to informally by members seeking relief from allegedly unfair conditions in their respective territories. L. K. Brin, well-known Milwaukee operator, asked Mr. Lightman to aid him in breaking down a practice in his town which, he said, made it impossible for him to get product for the Garden or Majestic theatre. Mr. Lightman promised to take the case to New York for inquiry and possible adjustment.

Mr. Brin charged that it was impossible to purchase product of Paramount, Fox, MGM, RKO, Columbia, Warners' or United Artists because of the circuit situation in Milwaukee and that exchanges also refused to supply pictures which the circuits do not play. He blamed his plight on Fox Midwesco, and said that even after agreeing to play last run and to maintain a 30-cent admission scale, product was unavailable. Currently he is playing "Those We Love," a World Wide release. The Garden and Majestic are without pictures for next week, he said.

Federal Inquiry Reported

Other Milwaukee exhibitor delegates to Chicago indicated that Department of Justice agents last week invaded Milwaukee for a secret investigation of the zoning and protection situation.

Detroit delegates of Allied hurried home Wednesday for an immediate gathering to discuss possible penalizing of members who are said to have walked out on the ban against dual bills, which Allied of Michigan enacted a few weeks ago. H. M. Richey, Michigan leader, returned from Chicago and after the dual bill session he is supposed to have continued on to New York to attend the Eastern mass meeting.

RKO Sets New Central District

Jules Levy, general sales manager of RKO Radio, has organized a new Central sales district, and has appointed Harry Michalson, Pittsburgh branch manager, as head of the new district. The Michalson territory, under the supervision of Eddie McEvoy, Eastern and Canadian district manager, will comprise the branches in Pittsburgh, Cleveland, Cincinnati, Detroit and Indianapolis. George Lefko, Pittsburgh salesman, has been promoted to replace Mr. Michalson as branch manager there.

The district managers and the branches which they supervise include: E. L. McEvoy, Eastern, Albany, Boston, Buffalo, New Haven, New York, Philadelphia, Washington; W. E. Bronson, Midwest, Chicago, Des Moines, Kansas City, Milwaukee, Minneapolis, Omaha, St. Louis, Sioux Falls; W. E. Callaway, Southern, Atlanta, Dallas, Charlotte, Jacksonville, Memphis, New Orleans, Oklahoma City; H. C. Cohen, Western, Denver, Los Angeles, Portland, Salt Lake City, San Francisco, Seattle; L. M. DeVaney, Canadian, Calgary, Montreal, St. John, Vancouver, Winnipeg.

Friars Club in Receivership

Supreme Court Justice Joseph M. Callahan last week appointed Hyman Bushell receiver for the Friars Club of New York, theatrical organization.

"THEY'LL STAND IN LINE TO GRAB IT"

That's DeCasseres' Idea of "Dinner at Eight" for Screen; Four Other Stage Plays Analyzed

by BENJAMIN DE CASSERES

DINNER AT EIGHT

"Dinner at Eight" is a knockout. It is the second in the series of that new kind of kaleidoscopic drama invented by Vicki Baum in "Grand Hotel."

"Dinner at Eight" will make, in the hands of an inspired director and a four-star cast, an even greater picture, from box-office angles, than "Grand Hotel." It is laid in New York. It is familiar. It is more easily recognizable. The types are all Americans. It is human. It is comedy, tragedy, farce. The dialogue sizzles. Its tempo is swift. As a picture it will make everyone palpitate for the next shot.

George S. Kaufman and Edna Ferber have done great theatre. It is the most flawlessly produced (Sam H. Harris) play of many seasons. The audiences grow wild over it. The laughter is volcanic.

Mrs. Jordan is giving a dinner at 8 for ten persons. The dinner is the last thing we see. Between the first and last curtains we get hectic scenes from the lives of the invited guests.

The actor invited (done superbly by Conway Tearle) is a drunk, down-and-out and soaked to the crown, living in a hotel in the fifties. Broke to a penny. He is having an affair with the daughter of Mr. and Mrs. Jordan. When it is time for him to go to the dinner he turns on the log-fire gas in his evening clothes and commits suicide.

A Western politician-financier and his doll-baby wife (from Tenth avenue, all bejeweled) are seen in comic fights. Her doctor is necking her. This blowsy vulgarian from Montana (the husband) doesn't know it. These scenes are simply screams. Top-acting by Paul Harvey and Judith Wood.

An ancient singer who was once famous is played gorgeously by Constance Collier. The husband of the hostess, an old New York merchant, dying of nerves and heart trouble; a knifing in the servant's quarters over a maid, and other bits are all perfectly and vividly characterized. All these people tie up with one another in a clever and plausible manner. Not forgetting the Mrs. Jordan of Ann Andrews.

The dinner. Music. What's left of the guests in the tragic-comic finale tieup. The girl roving the stage for her lover lying dead in his hotel-room. It ends in a slow anti-climax which I liked, and which I hope the picture will preserve.

They'll stand in line to grab this.

Picture value, 100 *per cent.*

DANGEROUS CORNERS

J. B. Priestley's first play is curious, original and fascinating.

"Dangerous Corners" as a stage play is all talk, and towards the end of its third act it becomes a bit boring. But in the more condensed medium of the picture it will, I believe, interest and grip from beginning to end. What is diffusive on the stage becomes localized and "cornered" on the screen, therefore more intensified.

Who killed Cock Robin, alias Martin Chatfield? He is supposed to have shot himself. We see nothing of this; but in the picture version it will be necessary (and effective) to show Martin in his country-house, mysterious cars creeping up in the night, and his death off-stage (suicide, the coroner's jury said).

The whole play is set in the living room of Robert Chatfield's country house after dinner. Robert is the brother of the "suicide." There are five guests besides his wife. The men are all partners in a prosperous publishing house and the women are the wives and the secretary of the publishers.

Now comes the cleverness of the play. By a question over a musical cigaret box the death of Martin comes up again. The conversation turns dangerous corners. Suspicions are born. Why did Martin kill himself? Why did he forge a check before he killed himself?

There is a tense air that something is going to burst. And something tremendous *does burst.* By nagging one another, quarreling, nicking into one another's lives, the truth at the end—or the truths—spill all over the stage.

One of the women present is the accidental murderess. Another was the dead man's mistress. One of the men present forged the check. All the wives are in love with some other husband. The murdered man, it comes out, was a degenerate and a drug addict, and all those on the stage—with one exception—are revealed in the course of two hours by this mutual prodding as leading secret lives.

Robert Chatfield, the host, having lost all his illusions by the revelation of what his guests really are, commits suicide.

Here is a murder mystery without a detective or a court room. And the baring of the private love and drug rackets of these apparently conventional London social lights is gripping.

Priestley has a big idea, but it will take a clever scenarist and a penetrating director to work it out properly. The acting of the cast, headed by Mary Servoss, Jean Dixon, Stanley Ridges and Colin Keith-Johnston, was effective.

Picture value, 90 *per cent.*

ABSENT FATHER

Francis De Witt certainly had his eye cocked on Hollywood when he crocheted this pent-house family jamboree called "Absent Father."

It bored the audience into snores and bronchitis. But it's an ill play that doesn't blow some picture mazuma into the pockets of the play-plumbers these days.

Here are a mother and a father, both Reno-split, and both married again. They've both got sons and daughters who meet in the aforementioned pent-house, which seems to be the modern idea of the old three-ring circus. Cocktails, cocktails, cocktails.

One of these fellows, Oliver, hikes to a speakeasy, gets corned to the crow's-nest and marries the cigaret girl. There's hell to pay in the pent-house. Father is absent in Europe. He burns up the cables with epigrams. Cocktails, cocktails, cocktails.

Oliver's mother, a Princess, gets another fellow to lure the cigaret girl into a ticklish situation. And it looks like more Reno. The evening wore on. All's well at last. Cocktails, cocktails, cocktails.

This might make a smart farce if such things have any sale. A song or two might help. As a play it reeks of cocktails and is full of prunes.

Picture value, 8 *per cent.*

BUSINESS TROUBLES

Here's Potash and Perlmutter back with us again as Blintz and Fishbein. And if it can be screened for as many laughs as it got at its first production (when Marc Connelly shook like a quart of jelly for two hours), then it will be a grand success when it hits the sound stage.

Montague Glass and Dan Jarrett did it and Solly Ward and Louis Sorin were the two wisecracking, always-in-trouble, spitting, wrangling business *schlemihls.*

Ward and Sorin were simply immense. They ranted, roared, bawled and bit the dust in the ancient Jewish manner. No picture company will go *majullah* on this!

Picture value, 80 *per cent.*

THE ANATOMIST

This play, by James Bridie, which had a great success in England, is for the howl-and-horror trade.

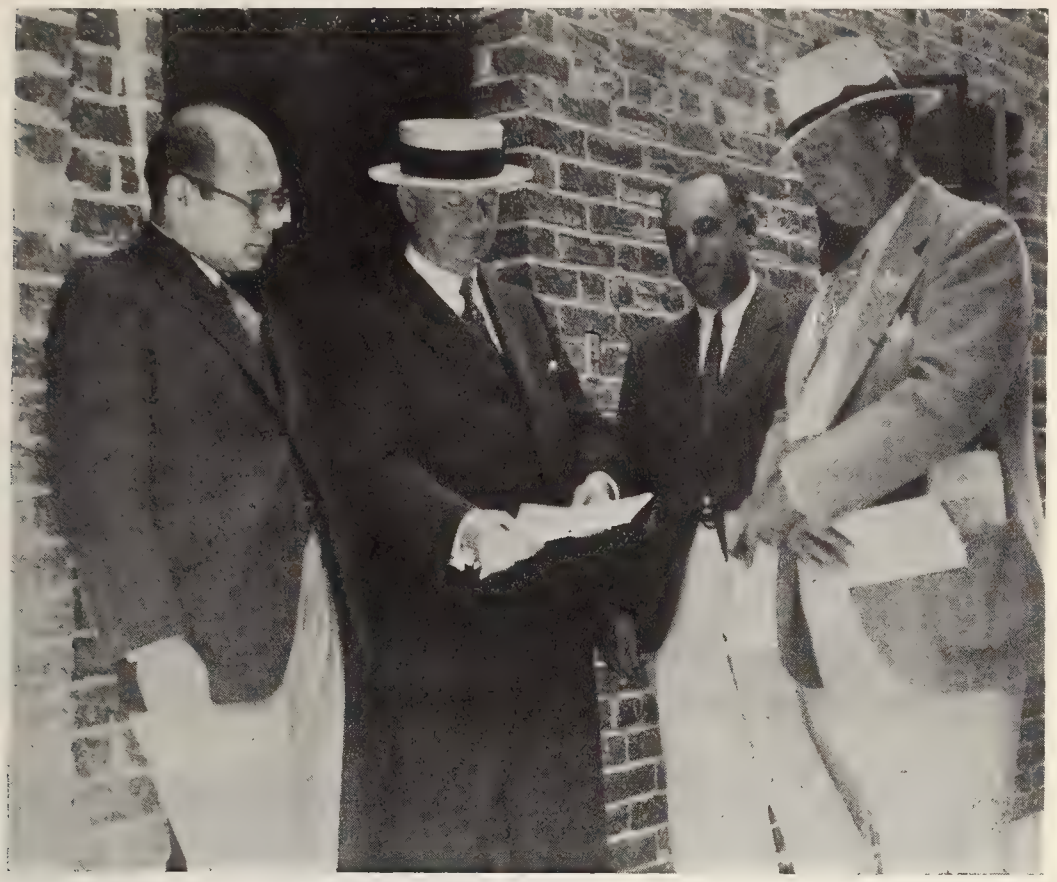
It is based on the famous Burke-Hare body-snatchers of a century ago. These fellows used to bump you off while you weren't looking and sell your body to some medico for pin-money.

The center-pole of this play is Dr. Knox (played by Frank Conroy). He believes in Science at any cost. He doesn't ask any questions about where the corpses come from. But Burke and Hare make the mistake of killing a young girl for the doc. who was a pick-up acquaintance of Knox's assistant, Doc. Anderson.

There is a picture here for some actor who must wear a patch over his eye like Dr. Knox (historical accuracy—haw! haw!). I can even see Jack Barrymore doing it. Who knows?

Picture value, 25 *per cent.*

THE CAMERA REPORTS



IN PROSPECT. (Above) John R. Freuler, president of Freuler Film Associates, studying a plan of the activities of several production units, with F. Brewster Morse, writer; Ralph Like, owner of International Studios; and Burton King.

NEW OFFICIAL. (Below) J. H. Seidelman, who has been named vice-president of the Paramount International Corporation, organized to handle the foreign activities of Paramount Publix.





SOLVED MYSTERY. Miss Grace Morris Price of Pittsburgh, whose ending to the RKO Radio production, "The Phantom of Crestwood," was adjudged the best of those submitted in a national contest over the NBC network.



JOURNEY'S END. Placing two celebrated MGM families in New York simultaneously. At left are Irving Thalberg, production executive, and his wife, Norma Shearer, and with them are John Gilbert and his rather recently acquired wife, Virginia Bruce. Miss Shearer's latest starring vehicle is "Smilin' Through." The Gilberts are together in "Downstairs."





HANDLING HORRORS. (Above) First National's director, Michael Curtiz, and chief cameraman, Ray Rennahan, all set for a high traveling shot in "Wax Museum."

FEATURED. (Left) In a weirdly titled picture, "The Death Kiss," World Wide has named Adrienne Ames for the leading feminine role opposite John Wray, the star.



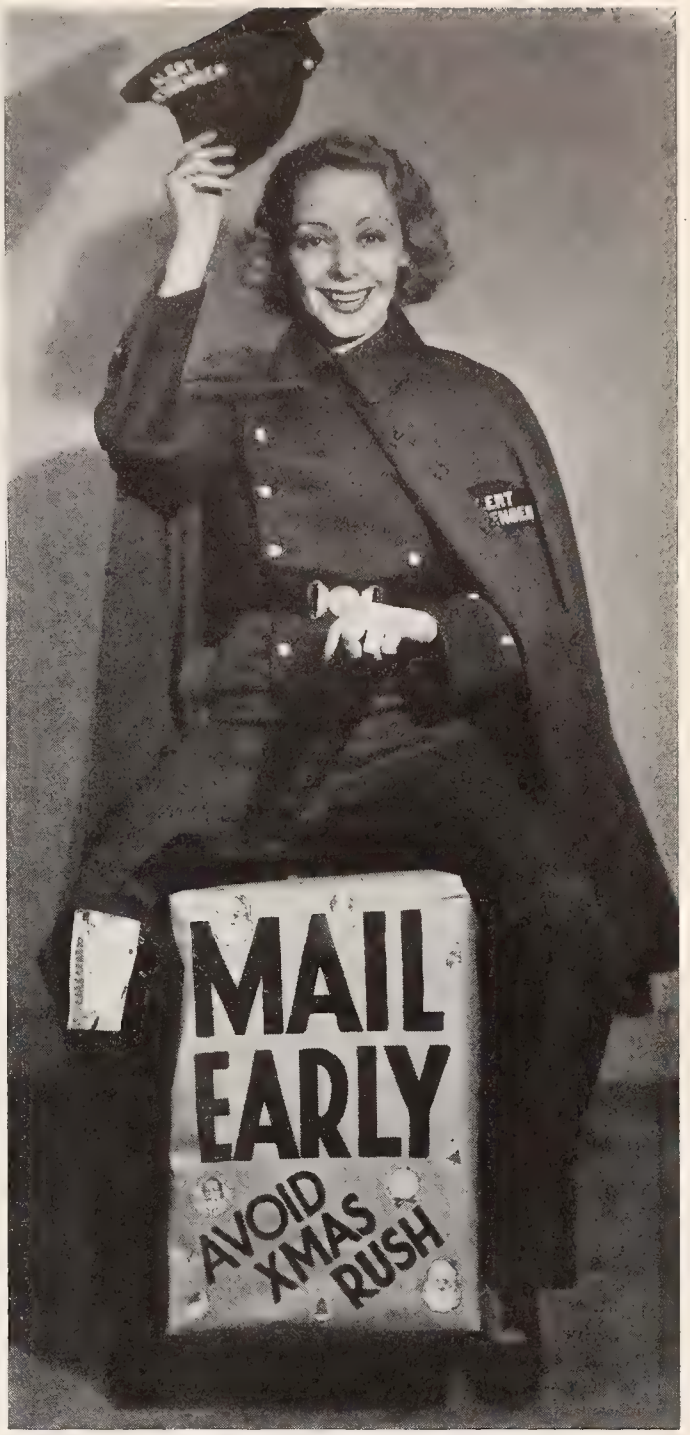
TO REST? (Above) But after all there were clothes to buy and things to see, and Joan Bennett, Fox star, had only a meager ten days for her New York vacation. She is shown arriving at Grand Central.



ARBITERS. (Left) Production's Supreme Court, the Academy Conciliation Committee, praiseworthily engaged. Seen from the left they are Frank Woods, alternate; Reginald Barker, J. Theodore Reed, chairman; Lawrence Grant, William Sistrom, alternate.



THEIR CLUB. (Above) The lounge of the new Warner Club in the Warner Building in New York. Here employees may lunch and relax during the noon hour recess from work.



REMINDER. (Right) Florence Lake in a seasonal admonition just prior to leaving New York for Hollywood to complete her contract with Louis Brock, associate producer of RKO Radio comic short subjects.



DREAM HOUSE. (Above) So, at least, the photographer has interpreted the new home of Joan Blondell, one of Warner Brothers' most rapidly ascendant players. The house is situated in the Hollywood Mountains.



LOVE SCENE. (Right) Through a maze of prosaic mechanisms necessary for its recording. E. H. Griffith is shown directing Leslie Howard and Myrna Loy in the RKO Radio production, "The Animal Kingdom." Ann Harding is co-starred with Howard.

DECENTRALIZING HELD NEEDED TO PUT PRODUCTION DOLLAR ON SCREEN

Several Believe Complete Economy Will Come Only When Production Authorities' Profit Depends on Film's Success

Meehan Predicts Compromise of Unit and Centralized Systems, with Unit Producer Having Nominal Drawing Account

by LEO MEEHAN
Hollywood Staff Correspondent

Substantial savings in studio operating costs have been effected in the past twelve months. Pictures are not being made more cheaply, but they are being made less expensively. Yet I believe it is generally conceded costs must be further reduced. This is not altered by the fact, pointed out a few weeks ago by Mr. Martin Quigley, that the money which has been wasted in Hollywood is little more than chicken feed compared to losses sustained in distribution, exhibition and over-expansion in seating. Nevertheless the Production Community is expected to adjust itself to the new era, to bring the wholesale cost of its product down to the lowest figure consistent with salable entertainment.

In other words, the economic problem here in Hollywood is the job of putting the dollar on the screen where the audience can see it; that, and buying at reasonable prices the talent and materials which go on the screen. If it is going to cost too much to make a given production, and there is little or no prospect of making a profit, or even of recouping the cost, then obviously there is no use in making it. If the cost is going to be such that it cannot be sold to the exhibitor at a price which will permit him to make a profit, why risk the investment?

Risk All on One Side

"Suppose," said the president of one of the big companies the other day, "my production executives come to me with a story, cast and production schedule which, based upon our recent experience, looks as though it would do a gross business of about $500,000 to $600,000, but the budget estimate is $400,000 or $450,000. Naturally, I am going to ask them what use there is in making it. We risk a lot of money with little chance of a profit even if the picture is good, and a loss unless it happens to turn out well. On the other hand, if the picture can be done adequately for $250,000 or $300,000, there is reason for making it.

"All of which brings in the question: who shares the risk? If the associate producer, and possibly the director—perhaps even the author—were in a position of sharing the risk with the company, do you think they would argue in favor of making a picture which seemed predestined to take a loss, or at least to make no profit?

"It is human and natural for the associate producer or other important production executive to wish to make pictures which will look good, no matter what they cost. He is looking ahead to the next job, and meanwhile he is drawing a certain healthy weekly stipend for his work, irrespective of how much of the company's money he spends. Someone proposes the introduction of a sequence which will cost $25,000 to make, and which may or may not distinctly increase the entertainment value of the picture. Even though there are grounds to doubt its value, your salaried executive, director or writer is all for putting it in. He isn't risking anything. But if he were partner with the company, it would make a deal of difference, wouldn't it?"

This executive, in common with some others, is firmly of the opinion that completely effective economy will come only when the responsible production authorities depend for their profit upon the economic success of the picture. A nominal weekly drawing account would be allowed so that the executive would be assured of living in reasonable comfort or, if you please, reasonable affluence, which, after all, isn't so costly in these days of low living costs. But the "achievement money," as one executive aptly describes it, would come from a participation in the profits. And no one, distributor, exhibitor or public, would begrudge him a share of the profits if he made profitable entertainment.

Economy and Profit-Sharing

You may say this is all very logical, so why hasn't it been done? Well, there are a number of good and sufficient reasons, and until these hurdles are cleared the unit system or any modification on a basis of profit-sharing will not succeed. In fact, any such system will fail unless certain abuses of the past and certain theories of the present are corrected.

In the days when there was a substantial group of independent producers in Hollywood, they gradually dropped by the wayside, climbed aboard the mass production band wagon, or went broke. Authors of books and plays declined to sell their brain children except for a flat cash sum, usually paid in advance. Directors preferred a salary to even 50 per cent of the profits, and the same with a star. The independent producer found himself up against a stone wall. Here are some of the reasons:

The producer was sometimes deceived by the distributor. The distributor was sometimes deceived by the exhibitor. Trick accounting methods were used. All kinds of involved "overhead" charges were made. Fantastic salaries were put against production costs. Distributors who tried to play percentage found many exhibitors failing to live up to their percentage arrangements. Home office charges mounted. The ultimate result was that there were no profits coming back to the original source, the creative machinery, if you will, and the financial sponsors.

Now I don't mean by this that every distributor, or every exhibitor, did not play the game squarely, but anyone who knows anything about the history of this business for the past ten or fifteen years knows very well there was plenty of sharp practice from many sources. He knows that if an independent put his product through the distribution channels of a company which also was in the business of making pictures, his pictures got no more than a secondary break, if that. First came the matter of collecting for the producer-distributor's pictures, even if they had to throw in the independent's product for nothing. Obviously, if we are to see a legitimate development of independent effort, the independent must be dealt with fairly and honestly. He must not be penalized because his distributor also is a producer.

Another very important matter, particularly at this time, is that of financing. If the independent producer is to be expected to finance all or any substantial part of his own productions, then he must be given a deal which will permit him to finance legitimately. Pawnbroker methods of financing mean only one thing in the long run: the producer works for the money lender, who charges him, under various pretexts, usurious rates of interest. Call them bonuses, profit-sharing, commissions or whatever you please, when you come right down to it they amount to little less than usury.

Oh, yes, your money lender will dwell eloquently upon the high risk involved. The fact remains that unless the deal is a "wild cat" enterprise the money lender takes little more risk than he does in any other field of business investment. At the present time certain financial interests which heretofore have made large profits in automobile time-payment financing find themselves with more capital than they can invest in that field. They have heard of potentially large profits to be made from motion picture production, and are putting out cautious feelers to see if they can put some of their funds to work in independent production. So far, they seem to want nothing less than almost 100 per cent safety, plus the limit they can charge as legal interest (say 1 per cent per month), plus a substantial bonus in the way of a commission, a participation in the profits, or what not.

Cost of "Hiring" Money

Granting that a somewhat larger interest return might legitimately be expected from an investment in motion picture production than from other staple lines of business where the collateral has a more measurable value than a can of film negative, it is true that if the deal is right, the cost of "hiring" money should be right.

Obviously, stock issues are out. No one will buy stock in such an enterprise these days, especially when the stocks of our major companies are listed at one to ten or fifteen cents on the par dollar. Yet let us take the experience of one of the most successful lenders of money for motion picture production, Dr. A. H. Giannini and his Bank of America. Dr. Giannini for many years has taken an active interest in the financing of motion pictures, but he will tell you he has made his loans on a strictly banking basis. He studies the factors in-

DECENTRALIZING AND STUDIO COSTS

volved, and if they are not so sound, he refuses the loan. He makes sure of the reputation of the producer, makes sure of the responsibility of the concern which proposes to distribute his product. He analyzes the contract to be certain it is such that the producer, if he makes good product, will get his money back so he can repay the loan. If the circumstances are all favorable, Dr. Giannini will loan the money for picture production on substantially the same terms he will loan to any other business enterprise. He is not interested in floating stocks, underwriting stock issues, taking risks for a bonus, going into partnership with a producer and a distributor, with the hope of recovering the money he has loaned if and when the picture returns recover the necessary amount.

There are distributors who, becoming interested in taking on some independent production units, offer what they call a 50-50 deal. It runs something like this: The producer finances himself to make a production. On its completion the distributor advances 50 per cent of the production cost on delivery of the negative. He deducts 30 per cent of the gross revenues for distribution, now a more or less standardized distribution figure among the larger companies, plus the cost of prints and advertising. Then, after having recovered his 50 per cent against production cost, the distributor thereafter shares 50-50 or equally the balance of the receipts with the producer. It is obvious that there is a possibility that 50 per cent of the remaining gross receipts will not equal the other 50 per cent of the production cost. So what? The distributor has recovered every cent he has invested—half the production cost, the cost of distribution, prints, advertising—unless the picture is a horrible "palooka," against which contingency he has pretty reasonably protected himself at the outset by checking the producer's personal ability, checking story treatment, cast and direction. Yet, he wants to call himself a partner of the producer under such a deal!

Sound Financial Basis Needed

Obviously, it isn't a bankable proposition, and it isn't a proposition that will be taken by anyone unless at very high, prohibitive interest and bonus rates. The financier who is willing to loan on an equitable basis will demand that the loan be paid back before there is any 50-50 participation. He is perfectly willing, if he knows the picture business, that the distributor shall deduct his advance against negative cost, 30 per cent for distribution cost and the cost of prints and advertising, but thereafter the financier wants the receipts to be used to amortize the balance of his loan before the distributor begins to take 50 cents of every dollar received.

Unless the big companies are willing to trade with the legitimate independent upon such a sound financial basis, the present movement for independent production will get nowhere. It will be confined to a few independent producers who are financed wholly by the distributing companies, or whose contracts permit the sort of bankable financing indicated. And the independent producer who works on the other basis, even though he gets his capital, will likely have to pay such a premium that he soon will retire in disgust and with an empty pocketbook. You cannot walk the length of Hollywood boulevard today without running into one or more former producers who have learned this lesson by bitter experience. It is even more important today, when financing is a more difficult problem than it ever has been in the memory of living man.

This is the second of a series of articles on the all-important topic of production decentralization, by Leo Meehan, publisher of Hollywood Herald. In his first article, which appeared in Motion Picture Herald *last week, Mr. Meehan dwelt specifically upon some of the difficulties of mass production and how they might be solved by decentralizing into units. Emphasis was placed upon the sheer physical, mental and time limitations which militate against a central executive attempting to supervise production of forty to fifty pictures. In the accompanying article, Mr. Meehan outlines some of the economic aspects of production and indicates what might be expected under decentralizing.*

There is no ground today for the supposition that production is going immediately to decentralize 100 per cent into unit production. Too much is invested in plants, equipment, long term starring contracts, producer-distributor owned theatre circuits which must be supplied with product, and numerous other pertinent factors. With its characteristic impetuosity, Hollywood probably will look forward to complete change-over to the unit system. It is this writer's opinion that what does take place will be a compromise between an all-unit system and an all-centralized system.

To illustrate: Suppose a certain company wants forty pictures as its season's program. It may contract with three independent producers to make eight pictures each, or six to make four each. The other sixteen would be made by the company itself, under the general supervision of a major producer-executive. Having sixteen pictures of its own to make, it could afford to maintain at least a skeletonized staff of stars, featured players, writers, directors and technicians. The major executive, with the aid of perhaps two or three production assistants, could properly look after the making of sixteen pictures. Under him, also, would be a business executive to look after the physical operations of the plant, providing facilities for the making of the company's own product and such of the independent unit product as was to be produced upon the lot. The units, and each of their staffs, would operate independently and separately. The distributing company would have nothing to say beyond probably an approval of story, cast, direction and budget. This would be essential so that the entire program for the season, company and independent, would be well balanced as to story, types, personalities, and the like.

The unit producer might be permitted a nominal weekly drawing account, to be charged against production. Beyond that, he must look to the profits from his pictures for remuneration for his work.

By producing a limited number of pictures the company would be able to develop or maintain starring personalities and a certain few writers or directors who are both dependable and versatile. These it also might use for trading with other companies, to exchange players, directors or writers whose peculiar talents are suited to certain types of production. Also, it might loan at reasonable figures to its independent units such of these personalities as are suited to pictures made by the unit producers. Thus the unit producer need not go into the open market and buy expensive talent just for a single picture at a rate which promptly rockets his production costs skyward, and the company can keep expensive talent continuously employed.

The major company also will be assured of sufficient operating activity to maintain a skeletonized but competent crew of cameramen, scenic artists, electricians, property men and other technicians and mechanics on a paying and economical basis. And these facilities, too, would be made available at legitimate costs to the independent producer.

Could Develop Talent

At the same time, the production and the production responsibility would have been so decentralized as to lift the impossible burdens from central executive authority that exist under the mass production system. There would be less need for assistants, for committees, for checks and balances, fewer complications between the buying of a story and the shipping of the negative. A large and complicated plant would be operated on a strictly business basis, and the production executive would be able to give sufficient thought and time to the preparation and making of such a part of the company's program as he is responsible for. The company, on the other hand, would be reasonably assured of a continuous flow of good product in which the dollar spent had been spent upon the screen, instead of a quarter or half of it being spent in lost motion, false starts, delays, political intrigue and incompetent help.

After reading my first discussion of decentralized production, an executive asked me where these unit producers were to come from. He noted that those already in the field were not enough to accomplish very much toward this decentralization idea, and he couldn't quite see where the manpower for the rest of them existed. It does exist, but that is another story. Perhaps some day there will be space for a discussion of that problem, too. The talent exists today, right within the boundaries of the production community. All it needs is the proper opportunity.

Robert Eastman of Photoplay Dies

Death of Robert M. Eastman, vice-president of Photoplay Publishing Company and long chairman of the board of directors of W. F. Hall Printing Company, in Chicago the day before Thanksgiving, removes an early champion of the motion picture industry. He would have been 64 years old December 1. Mr. Eastman was also chairman of the directorate of Chicago Rotoprint Company.

Born at Anoka, Minn., Mr. Eastman went to Chicago in 1886. Development of thoroughbred horses and pure bred Holstein cattle became one of his interests. He maintained the Eastman Hill stock farm at Lovell, Maine, and was owner of Mike Hall, famous on the turf.

The W. F. Hall Printing Company in 1914 took over Photoplay Magazine, which had begun as a theatre house organ in 1912, and made it a national magazine, under the editorship of the late James R. Quirk. Mr. Eastman maintained an aggressive interest in the world of the motion picture and the magazine. He was an occasional and highly successful investor in some of the earlier serial picture enterprises.

Mr. Eastman was a member of the Sons of the American Revolution, Chicago Historical Society, The Art Institute, Chicago Athletic Association, South Shore Country Club, Medinah Country, and the Press Club. He was a 32d degree Mason and Shriner.

Surviving are his wife, Mrs. Carrie Evers Eastman, a son and a daughter, two sisters and a brother.

Richmond Houses Start Newspaper

Five theatres of Richmond, Va., have inaugurated a bi-weekly publication, *Richmond Screenland,* under the editorship of Richard Powell Carter, former newspaper man, which is distributed to a circulation of 30,000 through a national distributing agency. The publication aims to inform readers concerning problems of the film industry, insofar as those problems affect the patron.

It is the intention of the publishers to solicit advertising. An editorial page is maintained where are published items of film interest as well as reference to community problems. In the issue of November 8 considerable space was devoted to a plea for general support of the Richmond Community Fund, local relief organization. The theatres which are jointly publishing *Richmond Screenland* are the Byrd, Capitol, Venus, Brookland and Bluebird.

Visugraphic Moves Offices

Edward Stevenson, president of Visugraphic Pictures, announced this week the consolidation of all departments, including production and distribution, in one location at 729 Seventh avenue, New York. The home office was at 247 Park avenue.

PRIDE AND GIVEAWAYS

Exhibitors of Staten Island, N. Y., are on the verge of perhaps active warfare on giveaways. Although better product and overworking of the idea are making giveaways unpopular on the island, many theatres are continuing the practice. Patrons at the Empire receive chances on candy, toys and prize-fight tickets. At the Ritz, Liberty and Capitol they get a coupon and a chance to win a turkey, a ticket entitling them to a set of unbreakable dishes, and a chance to win a basket of fruit. Three or four houses are giving away mechanical bronchos. All this is in addition to cash prizes awarded to dozens of amateurs who perform in the opportunity night contests.

George Kennedy writes about it in his daily column in the Staten Island "Advance." In the few sentences preceding his account appears the line, "Staten Island residents today don't seem to take the pride in their environment that was shown by the people of fifteen or twenty years ago."

Goldberg Retains World Wide Post

Joe Goldberg, general sales manager of World Wide, feature producing unit of Educational, has withdrawn the resignation he submitted last week and will continue in the post, it was announced by E. W. Hammons, president of Educational and chairman of the executive committee of World Wide, on Tuesday.

The resignation of Phil Dunas, Midwest district manager for Educational-World Wide, will become effective December 2. It is understood no successor will be named.

San Antonio Court Denies Writ in Aleograph Suit

Federal Judge DuVal West in San Antonio last week denied an application for a writ of injunction to prohibit prosecution of a patent suit brought by the Aleograph Company against Western Electric Company, New York. The application was filed by Electrical Research Products, Inc., which claimed the same questions had been decided in favor of Erpi as defendant in an Aleograph suit in 1930.

Attorneys for Aleograph contended the court had no jurisdiction to grant the writ. The Aleograph Company claims that disc machines used in talking motion picture production were invented by Allen Stowers and Leo De Hymel of San Antonio and that their patent rights, held by the Aleograph Company, have been violated, costing the company and the inventors millions of dollars.

Tri-Ergon Patents Suit Is Underway

Testifying during the opening sessions of the American Tri-Ergon Corporation's patent infringement suit against Paramount Publix Corporation, John M. Joy, engineer of the plaintiff company, charged that Western Electric in 1927 copied a method of making sound pictures from a basic patent held by William Fox, owner of a 90 per cent interest in Tri-Ergon.

In this action, which commenced in Brooklyn on Monday before Federal Judge Marcus B. Campbell, the plaintiff is seeking an injunction to restrain Paramount from producing pictures and the bill asks for an accounting of profits made on pictures produced through the alleged patent violations.

Suits of a similar nature have been filed elsewhere against RKO, RCA Photophone and Western Electric.

Technical testimony, relating only to the subject of synchronization of sound and pictures in production, took up the first day's sessions. Counsel present were Hugo Hirsch, Mr. Fox's personal attorney; also representatives of Ward, Crosby and Neal, patent attorneys, and Newman, Riis and Nacker, both representing the plaintiff. Charles Neave is attorney for Paramount.

A resume of the patent situation involved in this and other similar suits was contained in Motion Picture Herald, issue of November 12, on page 34.

Warner Investors Meet December 12

Five directors will be elected, an amendment of the certificate of incorporation discussed and other routine business transacted at the annual meeting of the stockholders of Warner Brothers Pictures, Inc., at the offices of the Corporation Trust Company, Wilmington, Del., December 12.

The first paragraph of Article IV of the certificate, in which the change is pending, now reads: "The total number of shares of capital stock that may be issued by the corporation is 7,603,107 shares without nominal or par value, consisting of 103,107 shares of preferred stock and 7,500,000 shares of common stock. Each share of common stock without par value previously issued is hereby changed or split into two shares of such common stock without par value."

The proposed amendment reads: "The total number of shares of all classes of stock which the corporation shall have authority to issue is 7,603,107, consisting of 103,107 shares of preferred stock without par value and 7,500,000 shares of common stock of the par value of $5 each."

Loew's Declares Dividend

Directors of Loew's, Inc., this week voted the regular quarterly dividend of 75 cents, payable December 14. The certified operating statement of the company for the year ended August 31, showing profit of $4.80 per share on the common stock, was approved by the board.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE press in New York devoted considerable space last week to activities which followed an advertising announcement by Sue Carol, wife of Nick Stuart, that she was searching for a baby or two whom friends might adopt. All week she interviewed mothers of the tragic poor who hoped that their blue-eyed dimple-kneed youngsters might be given a better break in life by foster parents. Also, Miss Carol willingly posed for news photographers and readily answered all questions of reporters. The press, at times, was even more widely represented in her elaborate suite at the Essex House than were the sorrowful parents who thought their babies would answer the specifications of Miss Carol's advertisement.

Miss Carol and Nick Stuart are the happy parents of a baby girl and we believe that she was sincere in her advertisement and the subsequent situation. She said she was acting in good faith as intermediary for another, although she later told AMPA press and publicity members at a luncheon that she "likes the publicity and pictures in the newspapers" which resulted from the announcement.

▽

If that ol' man debbil is in Hollywood, he had better beware. Billy Sunday will get him if he doesn't look out. News dispatches from the Coast, captioned "Billy Sunday, 70, Ready to Battle Hollywood Devil," explained that the Reverend Billy doesn't regard crossing swords with the devil in Hollywood as his most difficult assignment. He said: "Easterners have the impression that Hollywood and hell are synonymous. I can't say that I agree with their ideas of Hollywood, but wherever the devil is, I am going to be on hand to strike him out." Mr. Sunday would mix his metaphors, remembering his baseball days.

▽

Real corporation bonds with a par value of $1,000,000 are being used by Paramount in Hollywood as "properties" in the making of "Under-Cover Man." The protective arm of the law is not needed to guard the securities, however, for although they are the real thing and represent a million-dollar investment, they have lost all value due to the collapse of the corporations they represent.

▽

We have in hand an enlightening piece of publicity from the home office of RKO, which says: *"Dogs still lead monks and penguins in affections of stars, pet show finds."*

▽

The Hollywood Herald observes that before returning to New York, J. J. McCarthy went over to inspect Brother-in-law E. W. Hammons' Educational studio, but the gateman threw him out. What Jeff reported concerning the "studio efficiency" is not recorded.

▽

The telephonic, equipment and sound motion picture interests controlled by A. T. & T. last Saturday contributed more than one quarter of a million dollars to the $15,000,000 emergency unemployment relief fund now being collected in New York City. Electrical Research Products and its affiliates, Western Electric, Bell Laboratories and American Telephone each donated $65,000, the largest corporate contribution thus far. Individual offerings of employees are in addition.

▽

Downtown managers in Boston last week learned with quite some surprise that the second runs were enjoying a nice business while their own receipts fell far below average. Looking about for the reason, someone woke up to the fact that every first run in town was showing the same kind of film, a mystery drama.

Paramount admits that Marlene Dietrich has replaced Sylvia Sidney as the recipient of the greatest quantity of fan mail arriving at the company's studio. The two stars have been competing for top honors since last spring. Gary Cooper, Maurice Chevalier and Nancy Carroll are next in order.

▽

The Knights of Columbus presented a chisel to Lou Emmel, in charge of vaudeville bookings for Mr. Aylesworth's artists at NBC. It was a gift for some favors.

▽

Headline in New York Times: "Rockefeller Centre Orders Big *Air* System."

▽

While statesmen of England and the United States argue over war debt payments, transcontinental press wires carry news about $10,000 salary checks being paid to English lassies for film work in London. Gracie Fields, comedienne, tops the list. She receives £2,500 sterling each week while working. At par that would be $12,500, but with Britain off the gold standard it translates into $8,250.

▽

The staid and sober citizens of Flushing, Long Island, were given a "Goona Goona, Once in a Lifetime" at the Keith house last weekend. It was a double-barreled marquee billing.

▽

Hot dogs in red, white and blue jackets are promised by the meat packers, and a movement is said to be under way to have George M. Cohan produce a theme song in his best hot doggerel.

▽

From childhood's hour, F. H. Haskell, our Oregon correspondent, has seen his fondest hopes decay. "There used to be a time," writes Fred, "when we could go to the movies knowing that, no matter how terrible the feature picture might be, we could enjoy the newsreel. Now the newsreels have wise-cracking announcers who take unfair advantage of the fact that they're out of sight and no one can throw things in self defense.'

▽

Justice dallies not in Wichita, Kansas. Clarence H. Sarver was immediately arrested when he broke a tear gas bomb in the Crawford theatre. Next morning he pleaded guilty to a vagrancy charge, was quickly sentenced to a year in jail, and was paroled on his promise to leave town within an hour and never return.

▽

Cecil B. DeMille completely changes his clothes at least twice a day.

▽

Paramount proudly boasts of a new champion at the coast studio. Paul Hurst, the "champ trousers-putter-on," practiced leaping out of bed and putting on his trousers for half an hour the other day. He was finally able to begin from a sleeping start, hop out of bed and into his trousers in just three seconds. The Paramount publicity announcement said he was preparing "for a fire or any other rude awakening."

▽

The purchase by Fox of screen rights to an unproduced play titled "Ad-Man," is the prelude to what appears will be an indictment in motion pictures of certain alleged rackets in the advertising agency business. Some of the personalities in that field also will come in for a bit of exposing. The play was written by Arch Gaffney, of Fertig-Slavitt-Gaffney Agency, and Charles Curran, former agency man who is now writing ad copy at Warners. Significantly, Howard J. Green, who prepared "I Am a Fugitive From a Chain Gang," has been assigned to adapt "Ad-Man."

CECIL B. DE MILLE "shoots the works" in "The Sign of the Cross," which Paramount premiered on Wednesday. According to Arch Reeve, Paramount publicist at Hollywood, the picture fairly reeks with spectacle. "The sets are marvelous," he says, and "the costumes spell sex. There's Claudette Colbert in a milk bath. And Fredric March using the sensuous Joyzelle to break down the resistance of Landi—mentally, and how!"

"There are wild scenes in Nero's court. Rome burns again. It took three weeks to build it and five minutes for it to go up in flame for a dozen cameras." Mr. Reeve said he watched DeMille working with 30 lions, and "these babies weren't doped, toothless, aged or docile." DeMille is "a slave-driver," said Arch, "but the extras loved it." We bet they did.

While doing some research for the picture, Mr. DeMille was surprised to learn that ancient Roman executioners were considerate fellows—in their own way. Doomed victims had the choice of being boiled in cocoanut oil, pulled apart by the rack, or flogged to death with a steel-toothed whip. However, this type of punishment was reserved for the common people or special enemies of Nero. Noblemen and political rivals were permitted to hide in a corner and drink hemlock or slash their wrists.

In the meantime, Paramount sent out a story headed: "Cecil B. DeMille leaves his bathtubs to discuss love."

▽

Leaders of the MPTOA recently tried to interest an important independent producer-distributor in a deal whereby the corporation would produce a series of features for exhibitor members of Allied and the MPTOA, each of which would participate in profits, if any. Allied turned down the proposition and the independent was unable to get his state right franchise holders to go along.

▽

Ed Selzer, Warner publicist, sent over a flock of chocolate "silver dollars" "as a bribe or what have you from Warner Brothers," who are going on the silver dollar standard for "Silver Dollar."

▽

Mr. John R. Freuler, president of Freuler Film Associates, one of the few large independent distributors, is modest, to say the least. In a current publicity release Mr. Freuler discusses the decentralization movement and its anticipated favorable results to independents. "The end of 1933 will see an entirely different order," he said, and "with the Majestics, the Monograms and the Monarchs, the new order is to be established!" What? No Mickey Mouse?

▽

The wets probably will not gloat over the title of Mack Sennett's forthcoming paramount release, "The Fatal Glass of Beer."

▽

Vicki Baum, German author of "Grand Hotel," told reporters that her earnings from the novel, play and motion picture have totaled but $23,000. She said she got $4,000 for screen rights and that she was so bound by contracts and percentages to various agents she has to "work hard to make a living." Poor Vicki.

▽

Arch Reeve, Paramount studio press agent, sends word to the home office that a last-minute change in the cast of "King of the Jungle" has Lotus, gigantic hippopotamus, out of the runing. The switch in "hippos" was made necessary by a "blessed event" sending Lotus to the maternity ward.

STORY PURCHASES MAINTAIN RECORD

Nine Companies Acquire 28 Manuscripts in Month; Scenario and Writing Groups on Coast Working Briskly

The marked trend toward the purchase of books and plays which has been in evidence for many months continued during October when 28 manuscripts were acquired by nine companies. This figure equals that of September when a high figure for the season was established and makes a total of 158 novels and plays acquired by leading companies from March 1, when heavy story buying for the new season began. During the eight-month period, Metro and Paramount led all buyers with 31 purchases. Warners bought 18 vehicles; RKO Radio, 15; Universal and World Wide, 14 each; Fox, 11; Columbia, 10; Allied and Remington, three each; United Artists, two, and Chesterfield, Goldburg, Monogram and Paradise, one each.

Further evidence of increased attention being paid to establish story material was seen by announcement of a new split-up of the production dollar which shows that 15 cents out of each dollar actually expended by studios goes to stories and scripts, as compared with 10 cents some years ago.

Warner Brothers, seeking a wider variety of stories for their productions, engaged 20 additional writers during the month, including Bolton Mallory, Sheridan Gibney, Al Dubin, Erwin Gelsey, Whitney Bolton, Brown Holmes, Robert Presnell, Ernest Pascal, Ward Morehouse, Paul Green, Harry Warren, James Seymour, Lillie Hayward, John Francis Dillon, David Hoehm, Carl Erickson, Maude Howell, Bradford Ropez, Tom Geraghty and Don Mullaly.

Other Companies Active

Other companies evidenced similar increased activities. Paramount announced it would include the works of as many noted authors as possible in forthcoming schedules. F. Brewster Morse, contract writer for Freuler Film Associates, came east to confer on new material. Columbia sent Everett Riskin, newly appointed special studio representative, to New York in search of additional vehicles and to pass immediately on several stories which had been submitted at the home office. H. N. Swanson returned to the Radio lot after a two-months visit in New York purchasing story material. The company reported Mr. Swanson had secured several hundred outlines.

In the meantime, Warners' eastern story department had in hand for consideration the 7,500th manuscript submitted since the first of the year when announcement was made that it would seek only "off-the-beaten-path" material. Originally, the story editors of Warners in New York considered an average of 6,000 works yearly. RKO's readers in Hollywood are working overtime, too, in search of story material. The department, it was said, is now geared up to reading 150 books each week. And from the Hays office in Hollywood it became known that 47 per cent of the 460 features made on the Coast last season by 29 companies were made from original stories, while the majority were said to be adaptations from books and plays. In order to obtain this material, the companies which are members of the Motion Picture Producers' Association examined 73,455 pieces of literature.

"The future of the motion picture industry rests in the hands of its writers rather than those of the bankers," said William LeBaron, production executive, in Hollywood the other day. "When the evolution now taking place within the picture business is completed, the writers will be awarded the recognition they should have had years ago. Today, as never before, production heads are looking to their scenario departments to pull them out of the financial mire."

Also, from Hobart Bosworth, one of the earlier motion picture players, came similar sentiments. Mr. Bosworth, making personal appearances at New Orleans, told reporters, "The hope of future movies lies mostly in better stories. There is an extreme shortage of stories and it has become a tremendous problem to the industry."

Scenarist to Address Students

Playwriting students of Yale, Harvard and Princeton universities will hear a first-hand account of the writing of screen plays and dialogue from Horace Jackson, scenarist, who is due east from Hollywood late in November to appear before the respective student bodies.

In the meantime, the Authors' Guild of the Authors' League of America has met in annual session in New York and elected the following writers to the Guild's council; Elmer Davis, Phyllis Duganne, Howe Farnham, Inez Haynes Irwin, Will Irwin, Alfred P. Loomis, Denis Tilden Lynch, Boyden Sparkes, Lyman Beecher Stowe, Virginia T. Van DeWater and Thyra Samter Winslow. Several of the group have made notable literary contributions to motion pictures. James Hopper continues in office as president. The Guild discussed the situation regarding pending copyright legislation in Congress.

Several important works were included in the 28 purchases of books and plays made during October. Columbia bought "Hurricane Deck." Fox acquired "Zoo in Budapest" and "Promenade Deck." Metro secured "Clear All Wires," while "Luxury Liner" and "International House" went to Paramount. Prominent among purchases completed by Radio was "Goose Woman." A complete record of all book or play purchases for the month follows:

Allied Pictures (M. H. Hoffman)

PULLMAN CAR, by F. Hugh Herbert and Paul Perris.

PILLORY, by Brandon Flemings; to be produced as "Eleventh Commandment."

Columbia Pictures

HURRICANE DECK, sea tale by Maximilian Foster, bought by A. Everett Riskin.

MADAME LA GUIMP, Cosmopolitan Magazine story, by Damon Runyon.

ABOUT THE MURDER OF THE CIRCUS QUEEN, by Anthony Abbot, Irving Cummins will direct Adolphe Menjou.

Fox Films

I WAS A SPY, magazine serial by Martha McKenna; Jerry Horwin will adapt.

A MODERN HERO, financial adventure by Louis Bromfield; Rufus LeMaire will produce, with Erich von Stroheim or Frank Borzage directing.

PROMENADE DECK, by Isabel Ross; Grace Perkins is adapting and Rufus LeMaire will produce.

PROMENADE DECK, by Isabel Ross; Grace Perkins is adapting and Rufus LeMaire will produce.

ZOO IN BUDAPEST, by Melville Baker and John Kirland; bought by Jesse L. Lasky as the first of eight for Fox.

Metro-Goldwyn-Mayer

CLEAR ALL WIRES, play by Bella and Samuel Spewack.

SON DAUGHTER, David Belasco stage play; oriental story and Clarence Brown will direct. Mr. Belasco and George Scarborough wrote the original.

Paramount Pictures

CRIME OF THE CENTURY, European stage play by Walter Maria Espe; B. P. Schulberg will produce and William Beaudine direct; Florence Ryerson and Endre Bohem are adapting.

INTERNATIONAL HOUSE, drama of Chinese international settlement, by Lou Heifitz and Neil Brandt.

FLY ON, by John Monk Saunders; Stephen Roberts will direct Gary Cooper.

LUXURY LINER, Gina Kaus; B. P. Schulberg will produce; Gene Markey and Kathryn Scola are adapting.

MOON SONG, by Fannie Hurst; Kate Smith will star; Agnes Brand Leahy and Sidney Lazarus are adapting.

PICK-UP, popular romance by Vina Delmar to be produced by B. P. Schulberg, starring Sylvia Sidney; Marion Gehring will direct.

SANCTUARY, romance of Tennessee mountains by William Faulkner; Miriam Hopkins will be featured.

RKO Radio Pictures

COLLUSION, story of divorce "fixers" by Theodore B. Irwin; Kenneth MacGowan will produce.

GOOSE WOMAN, by Rex Beach; made as a silent years ago; Samuel Ornitz will adapt; Bartlett Cormack will produce and Dell Andrews and Harland Thompson will co-direct.

MURDER ON THE BLACKBOARD, to be published, by Stuart Palmer; Radio secured option pending publication.

NOW YOU SEE IT; Kubec Glasmon is writing adaption.

Remington Pictures

RIVER STREET KITTY, story of San Francisco waterfront by Norman Springer who is adapting.

Universal Pictures

THE BLACK AND WHITE CLOWN, by Billy Leyser and Tommy Holl.

PRIVATE JONES, by Richard Schayer; Russell Mack will direct.

Warner Brothers

GRAND CENTRAL AIRPORT, by Jack Moffitt, newspaper critic.

KEYHOLE, detective story by Raoul Whitfield; Warren William will star.

LILLY TURNER, drama by George Abbott and Phil Dunning; Barbara Stanwyck will probably star.

Major King Dead in London

Major William King, general manager, director and treasurer of United Artists in London, died last week at the age of 42.

NEW QUOTA YEAR LEAVES BRITISH INDEPENDENT EXHIBITOR GRUMBLING

Circuits Get Pick of Improved Product, but Other Houses Must Play Inferior Films Made Cheaply for the Quota

Standard of Product So Improved That Circuits Would Be as Well Off Without Quota, Says Charman

by BERNARD CHARMAN
London Correspondent

Beginning of a new quota year has again brought into the limelight the perennial question—Has the British quota system been a success? And opinion is still as divided as it was when the act was introduced in 1928.

By easy stages the exhibitor has been obliged to include in his programs more British product each year, until with the term now in front of him he must show that at least 12½ per cent of his pictures are British. With the greater variety of home product available these days, and the improved quality which English films are generally conceded to possess, it might be thought the burden was not a heavy one. Though in many cases figures can be quoted to prove that a given theatre is easily exceeding its obligation today, there are, however, other cases in which the exhibitor's plea of hardship appears on analysis to be based on legitimate grounds.

By a coincidence it was not merely the birth of the new quota year that focussed attention on the matter this time, but an occurrence at a big West End theatre. In order to conform with its obligations, the Dominion theatre, at present operated by United Artists and so regarded as a show house for its Columbia and other American bookings, put into its program one of those minor British productions which are made at minimum cost expressly for quota purposes. The disapproval voiced by a Sunday audience was so insistent that the management was obliged to remove it from the screen.

That in itself, however, does not complete the tale; if the mere removal of one picture from the program was a matter of the utmost seriousness there would, I venture to say, be hardly a theatre open today either here or anywhere! What happened in this instance was that the press, with the ready facility they have for smelling out a stunt, got the story and played it up to glory. Result—indignation among the public against the trashy home films they are expected to watch and a setback to the entire British production field.

It's not a pleasant position for the unhappy showman who, regardless of such a trend of events, must continue showing his quota of mud-stained British pictures or else be haled before the local magistrate and sharply fined.

You might ask why the exhibitor chooses to play the cheap "quota" film when there is such variety of better home product available. Just consider the facts.

The principal production companies here are Gaumont, Gainsborough, B. I. P., British & Dominions, Twickenham, Associated Radio, British Lion, Paramount British and the new London Film Company.

A FOUR YEAR PRICE TO SEE A PICTURE

Four years aboard the "Coffin" is a long price to pay for looking at a motion picture. Yet one of Uncle Sam's sailors paid it, probably the highest admission ever paid for a film. A member of the crew of the U.S.S. Nitro, the ammunition ship of the Navy, known as the "Coffin," was scheduled to terminate his enlistment on a certain day recently. That night the films for the next voyage of the ship came aboard. Among them was "Bad Girl." This particular sailor wanted to see the picture so badly that he re-enlisted on the spot. Now he is in the Navy for four more years. He is in Charleston Navy Yard now, but he sails for China very shortly. Join the Navy and see a motion picture—free!

Of these the first four named are the most prolific. Gaumont, Gainsborough and B. & D. distribute through Gaumont-British, controlling the largest circuit in Great Britain, while BIP distributes through its own circuit also. The two big circuits, operating about 600 theatres, therefore, cream the product from the start, and their ramifications are such that the majority of independents find themselves barred from the most desirable pictures from the word go.

What about the remainder? Twickenham is an independent studio and sells its product where it is most acceptable. Several foreign renting houses have been glad to use Twickenham pictures in order to meet their own quota obligations, but even so a large share of the films from this studio find themselves in the hands of Gaumont-British. The same thing applies to some extent to British Lion, for its most successful productions have been made in conjunction with Gainsborough, and it therefore books first on the GB circuit.

Associated Radio and Paramount, both feeding American renting houses with usable films, do not produce enough pictures per year to make any serious difference to the market. London Films cannot be taken into the reckoning, as its first picture has not yet been released. It is notable, however, that this picture is to be given to the trade by Ideal Films, a Gaumont-British subsidiary.

This system obviously serves well for the circuits, and certainly insures a showing for homemade films. The question one is entitled to ask, however, is whether the extensive playing of British pictures on these circuits is due to the institution of the quota, or whether the product obtains its showing purely and simply on its own merits. And one cannot but come to the conclusion that the position (as regards the circuits) would be the same, quota or no quota.

With the circuits let out of the argument, though, the independent theatre owner has still to find pictures to satisfy the requirements of a benevolent government. Since he can't get the pictures he would like to show, either on account of the bar or the price, he has to show what he can get. And all that is left are the worthless quota productions such as the one that raised the storm at the Dominion.

These pictures, produced often at a cost as low as $15,000 or, at most, around $5 a foot, are manufactured under the most primitive conditions.

The producer obviously must get his money back from the renter, who in his turn is bound by the quota law to offer a percentage of British footage in his annual campaign. Even companies of the calibre of MGM or United Artists resort to this market in order to be on the right side of the law.

Maybe you've a certain amount of product of a similar nature playing around the rural halls in the little communities 'way back of beyond. If so, you'll be able to appreciate the feelings of a sophisticated and self-respecting public when such valueless celluloid is palmed off on it as entertainment. You'll also understand why British films are anathema to the audiences who attend the modest wee halls that can survive only by reason of booking films at a low rental.

Hurting the Little Folk

If, therefore, the quota has not helped the circuit, and if, again, it has brought about the position outlined in respect of the small independent theatres, of what value has it been to British production?

The people who suffer are the owners of the small family houses (is it not always that way?), who are forced by the law into ruining their reputations by blotting their screens with rubbish. And they, paradoxically enough, are the section of the trade to whom the law was least intended to apply. The British industry was not to be saved on the profits derived from small hall bookings of home product.

This, then, is the position. The large houses and the circuits can snap their fingers at the quota, because their bookings of home films are not dependent on its demands, while the little folk (who might easily be permitted to) wish they could snap their fingers, too, but only find when they attempt to do so that those fingers get painfully rapped.

In plain English, the quota has become an unnecessary encumbrance. The British industry is very grateful for its encouragement in the past, thank you, but is now well enough to be able to look after itself—and prefers to do so.

If British pictures are not of sufficiently high quality to compete in the open market on their own merits now they never will be, nor will they deserve to.

DE MILLE THE MASTER OF SPECTACLE

Dialogue Only Supplementary in "The Sign of the Cross," Says Meehan; Other New Films Seen

by LEO MEEHAN
Hollywood Correspondent

Reminiscent of the power and sweep of "Ten Commandments" and "King of Kings," the Cecil B. De Mille production, "The Sign of the Cross," again demonstrates his mastery of the spectacle and of historic drama. It might aptly be said that "when better spectacles are made C. B. De Mille will make them." He has a flair for mass movement unsurpassed, and probably unequaled, by anyone in pictures, and in this new Paramount production he shows that he has not lost any of his genius in that direction.

Another thing, Mr. DeMille does not forget that moving pictures should move. He does not depend upon dialogue to tell his story, but uses it only as an added means of putting over what he is telling. I think it would be possible to follow very easily the story of "Sign of the Cross" if the sound track was eliminated. Nevertheless, the dialogue is excellent and thoroughly in keeping with the subject.

Fredric March and Elissa Landi play the romantic leads, and both are magnificent, March as a powerful young pagan, prefect of Rome in the sensual luxuriousness of Nero's days, and Landi as a convert to the new religion that has come from the shores of the Sea of Galilee. With telling power, Mr. De Mille relates how March, fighting the spell of the new philosophy, gradually abandons his lascivious life through the girl's influence, and both become martyrs to the new faith. Miss Landi's picture roles have not always been so fortunate, but here she displays real dramatic power and beauty. The versatility of March, Academy award winner, seems limitless.

Universal Offers "The Mummy"

The self-indulgent pagan cruelty and bestiality of the day is excellently portrayed by Charles Laughton as the degenerate emperor and by Claudette Colbert as his scheming, heartless consort. A group of unusually convincing performances are given in support of these four principals.

There may be some criticism of the brutality of the Roman orgies as De Mille unfolds them with relentless realism. Yet they do point up vividly and with telling power the theme, that had not Christianity possessed a super-human vitality, it would have succumbed under the most terrific odds man could conceive. It contrasts most brilliantly, too, the difference between paganism and Christianity. No sermon, no dozen sermons, could possibly illustrate so strikingly this notable period in history. It was a day when men and women walked into the jaws of horrible death smilingly for a cause which transcended all earthly considerations and was destined through their sacrifice to change the history of the world.

"The Sign of the Cross" is entertainment, lavish, dramatic, inspiring. It should be one of the most talked-of productions of the year.

One of the best of the Boris Karloff series from Universal turned up this week in "The Mummy," a clever adaptation of the adventures of archeologists in Egypt. Karloff, as a mummy, comes back to life after a sleep of 3700 years, finds in a modern girl the reincarnation of his ancient love. Willy Pogany has provided some very interesting sets. Karl Freund, famous camera ace, handled direction under supervision of producer Stanley Bergerman, and it was a very happy combination. It is an intriguingly different picture, with thrills but not horrors.

Radio provided a preliminary glimpse of the latest Irene Dunne starring vehicle, "No Other Woman." It is the story of a woman eager to lift herself from the sooty environment of the steel mills, who forces an unwilling husband, Charles Bickford, into the world of big business, where he makes a fortune. Then he falls for a vampire, played by Gwili Andre. After he has dragged his wife through a muddy divorce scandal, he discovers what a cad he has been. The picture has a lot of heart tugs, but they are pretty far fetched. Miss Dunne seems destined, cinematically, to get tied up to gorillas who don't appreciate her so that she may suffer and win, and perhaps that is the way the public likes her. Personally we don't believe this sort of story does adequate justice to her fine talent and exquisite screen personality.

William Powell creates a vivid character in "Lawyer Man" from Warner-First National. Rian James, former New York columnist, and James Seymour have built up a suspenseful yarn about a witty attorney who becomes a "big shot," then gets into intrigue which tosses him back to the slums where he started. The courtroom stuff is wisely minimized. The drama is punchy, the dialogue snappy and there is nice balance. It follows the comedy-dramatic pattern in which the Warner production forces have succeeded so well this year. William Dieterle directed.

Lee Tracy is in again, and how. That boy seems to jump from one smashing role to another. This time it is the press agent, the great American ballyhooer putting out his ballyhooey. Suggested by the life of the great late Harry Reichenbach, the story was written by Ben Markson and H. N. Swanson, and Radio produced it under the title of "The Half Naked Truth." Clever Gregory LaCava directed, and it turns out to be a high speed laugh carnival with Tracy as master of ceremonies.

It tells the story of how Tracy, small time carnival man, takes a bush league muscle dancer (Lupe Velez) to New York and lands her as the star of the biggest revue in town. Monumental crust and clever exploitation, of course, do the trick; and then when Lupe goes ritzy on him, Tracy turns around, takes a hotel chambermaid under his wing and repeats the trick with her, just to prove it is ballyhoo that makes for popularity. There's plenty of snappy dialogue and surprise action, with Tracy going four miles a minute from beginning to end.

Radio also previewed the latest Constance Bennett picture, "Rock-a-bye," during the week. Such appeal as it may possess will be mostly for women, we think. Generally speaking, the characters and the story are pretty commonplace, and there isn't much excuse for the socalled romance carried on by Connie and Joel McCrea.

It's one of those things in which Joel, a playwright, falls for Constance, an actress aspiring to stardom. Joel is getting a divorce, so he and Connie plan to be married just as soon as the law allows. The night of her triumph in Joel's play, he is summoned to the hospital, where his wife has given birth to a boy. Joel's mother pleads with Connie to give him up, that his place is with his wife and baby, so Connie gives him up. The biggest hit was Jobyna Howland in the role of Connie's tippling mother, raucous, vulgar—but very funny. Connie's aspirations to have a baby, either via the foundling asylum or the stork, and she doesn't care which, may appeal to the women folk.

Columbia Showing Three

Columbia previewed three of its new pictures, the most ambitious being Frank Capra's production of "The Bitter Tea of General Yen." (Some of the Hollywood wags have been dubbing it "The Bitter Yen of General Tea.") It is the old "east is east and west is west, and never the twain shall meet," theme, done upon an elaborate scale. The conflicting customs and views of the Occident and Orient result in tragedy for General Yen, who has a yen for a white girl. Nils Asther and Barbara Stanwyck play the two roles, and very satisfactorily. Against the romance is Walter Connelly in another outstanding performance. The war atmosphere of the recent conflict in the vicinity of Shanghai is cleverly worked into the picture. No sale for juveniles, inasmuch as it deals mostly with the different ideals of the white and the yellow races, and is therefore too deep for them.

"Speed Demon" is another Columbia attraction, a sort of Wally Reid model racing story, using boats instead of autos, featuring William Collier, Jr., as the speed boat king. There's lots of stuff in this one to set the younger patrons to cheering, plenty of human interest, fast action, a romance with Joan Marsh, and some hot melodrama. It has some first class thrills both in auto racing and speedboat competition.

Done in ultra-modern motif, elaborately mounted and with a smart dialogue job, "No More Orchids" from Columbia features a romance of Carole Lombard as the rich girl, in love with handsome Lyle Talbot, self-made but poor. Louise Closser Hale, Walter Connelly and C. Aubrey Smith are seen in very entertaining supporting roles.

MONTH AFTER MONTH
BOX OFFICE CHAMPIONS

BRING 'EM BACK ALIVE

WHAT PRICE HOLLYWOOD

BIRD OF PARADISE

A BILL OF DIVORCEMENT

AND NOW 2 IN ONE MONTH....

THE CONQUERORS

ROCKABYE

...IT'S A GOLDEN PATH THROUGH THE MONTHS WITH RKO . . . HIT AFTER HIT . . . AND NOW COMES "ROCKABYE" — A Morning, Matinee and Evening attraction that has already broken season records in its first dates at Boston, Cleveland, Cincinnati, Chicago, Kansas City, San Francisco, Youngstown, Providence — Mark It Down For One of the Year's Biggest Money Makers!

Constance

BENNETT

NEVER SO BEAUTIFUL

NEVER SO ALLURING

NEVER SO DRAMATIC

NEVER SUCH GOWNS



ROCKABYE



AND NEVER BEFORE HAS MISS BENNETT HAD A PLAY SO APPEALING TO THE MILLIONS... A STORY FREIGHTED WITH THE EMOTIONS THAT RING IN EVERY WOMAN'S SOUL... THE DESIRE OF LOVE... THE URGE OF THE FLESH AND THE DRAMATIC HEART-CRY FOR A BABY'S KISS AND A ROCKABYE SONG AT TWILIGHT...

with

JOEL McCREA · PAUL LUKAS

Directed by George Cukor from the play by Lucia Bronder

RKO-PATHE Picture — David O. Selznick, Executive Producer

MEN ARE SUCH FOOLS



Most Women Think It! .. Some Women Say It! . . . All Women Are Pretty Sure of It! . . . *That's Why "MEN ARE SUCH FOOLS" is the most alluring box-office title of the year with its heart-reaching story of a second fiddle husband and a wife who thought "The more you double cross 'em . . . the more they believe in you"*

RKO-RADIO PICTURE

with

LEO CARRILLO
VIVIENNE OSBORNE
UNA MERKEL
JOSEPH CAWTHORN

DIRECTED BY WILLIAM NIGH
PRODUCED BY
JEFFERSON PICTURES CORP.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Call Her Savage

(Fox)

Drama

The return of Clara Bow to the screen after a protracted and somewhat hectic absence immediately and automatically becomes the prime consideration in selling "Call Her Savage." On that one angle it is suggested emphatically the exhibitor "shoot the works," and it should be worth the effort from the box office standpoint.

Miss Bow not only will not disappoint the patrons, but her performance here will undoubtedly have them figuratively "on their toes" awaiting her next feature. The star is in turn vivacious, sparkling, composed and depressed, is at all times vastly attractive and indicates her unquestioned ability as a versatile and effective dramatic actress.

The title is in the nature of a bullseye for a Clara Bow picture, and she makes the most of it in every particular. It will stand up well under the pressure of a strong campaign and becomes a strong selling point when hooked with the name Bow. The story is from an original novel by Tiffany Thayer, author of a considerable output of popular and rather widely read fiction, a fact that should be good for some attention in advertising copy. Other Thayer fiction has been translated for the screen, which is another point not to be overlooked.

It is true that there is nothing of unusual strength in the story material with which Miss Bow works. The more to her credit, then, that she makes so much of it. It is definitely a one-star film, although Miss Bow has handsome support all the way down the line. The names are not top, to be sure, but they respond to the demands of their parts. Monroe Owsley, Gilbert Roland, Thelma Todd, Willard Robertson are names which will warrant space under that of Miss Bow.

The story is based on the Scriptural theme, "The sins of the fathers shall be visited upon the children," etc., with Miss Bow the grandchild of a vicious but hearty pioneer, and the child of a union between her mother and an Indian, a fact which does not appear until very late in the narrative. Unruly, impossible to handle, the girl is sent by her wealthy father to a finishing school in Chicago.

Sell Clara Bow in this with all the power at command. Call her a new Clara Bow, or a rejuvenated Clara Bow, stronger than ever, and there will be no overstatement, since she performs in a manner warranting the description. The story's selling value is overshadowed by the player, therefore concentrate on her to the full. This is adult material, naturally.—AARONSON, New York.

Produced and distributed by Fox. Directed by John Francis Dillon. Screen play by Edwin Burke. From the novel by Tiffany Thayer. Photographed by Lee Garmes. Sound Recorder, E. Clayton Ward. Art Director, Max Parker. Release date, November 27, 1932. Running time, 88 minutes.

CAST

Nasa	Clara Bow
Lawrence Crosby	Monroe Owsley
Moonglow	Gilbert Roland
Sunny DeLan	Thelma Todd
Ruth Springer	Estelle Taylor
Peter Springer	Willard Robertson
Ronasa	Weldon Heyburn
Attorney	Arthur Hoyt
Maid	Katherine Perry
Hank	John Elliott
Jay Randall	Anthony Jowitt
Cyrus Randall	Hale Hamilton

The Mummy

(Universal)

Melodrama

In "The Mummy," Universal presents Boris Karloff in a picture that does not depend upon gruesomeness of horror for its entertaining punch. Weird, to be sure, and unreal, this story is a highly imaginative melodrama about which an interesting romance is woven.

Because the name Karloff has been associated with several gasp provokers and because of the title, it would seem that the first thing to do would be to impress upon your patrons that "The Mummy" is not a horror picture.

Laid entirely in Egypt, the story concerns a party of scientists excavating the long forgotten tombs. Particularly they are searching for the mystic formula which will restore life to the dead. Early sequences are devoted to the Egypt of several hundred centuries ago, but the picture takes on its modern phase when one of the assistant scientists accidentally speaks the life giving words and gives animation to a mummy that has been in the tomb for thousands of years.

On earth again, Im-Ho-Tep discovers in Helen the reincarnation of the princess for whom he was condemned ages ago. Endeavoring to pick up his broken romance, "The Mummy" becomes entangled with the moderns; the Helen who half believes, but cannot understand that she lived once before; Frank, her lover, and the archeologists.

Although the idea of reincarnation is far from new on the screen, the weird manner in which it is developed here should provide better than usual entertainment for adults. It has that type of romance, which, although farfetched and entirely visionary, is nevertheless fascinating to feminine patrons, while the mystic unrealism should provide the men folk something new. Unless your juvenile patrons are pretty smart, however, it will be a little over their heads.

The novel manner in which the story is conceived and developed, with settings impressive yet not detracting from the theme, should be the angle to place before your patrons. Get as big houses as possible to see it on opening day so the patrons will pass the word along. That should bring the others to later shows. It may be necessary to give in both trailer and advance newspaper advertising and publicity a little more of the story than is usual.—McCARTHY, Hollywood.

Produced and directed by Universal. Directed by Karl Freund. Original Story by Nina Wilcox Putnam and Richard Schayer. Screen play by John Balderson. Photographed by Charlie Stumar. Release date, Dec. 22, 1932. Running time, 78 minutes.

CAST

Imhotep	Boris Karloff
Helen Grosvenor	Zita Johann
Frank Whemple	David Manners
Professor Muller	Edward Van Sloan
Sir Joseph Whemple	Arthur Byron
Norton	Bramwell Fletcher
Nubian	Noble Johnson
Professor Pearson	Leonard Mudi
Frau Muller	Katheryn Byron
Doctor	Eddie Kane
Inspector	Tony Marlow

Slightly Married

(Chesterfield)

In "Slightly Married" is a fine combination of romance, drama, comedy and novelty in construction and presentation that should mean ideal family entertainment. It has the material that will delight and amuse patrons of neighborhood and smaller town theatres. From a story point of view, it is fast moving, logical, and interest-holding.

Lack of outstanding cast names should not hamper the picture. If patrons are looking for snappy yet wholesome entertainment, this picture should satisfy their tastes.

The story, simply but dramatically told, concerns a poor girl Mary Smith, who falls into the "vag" line only to find herself married to the wealthy, aristocratic, drunken social nabob, Jimmie. Not the kind of a girl who will cash in on her break and stick Jimmie's family for a lot of money, she tries to give him the air, but Jimmie refuses to be permanently aired. When his pal Jack seeks to win Mary, Jimmie resents it in humorous and dramatic fashion. Of course, he is to be married to a swell of his own class and Mary gets a Reno divorce, but a baby arrives and with the effective assistance of hard-boiled Nellie, Mary and Jimmie are brought together again.

A good title, permitting lots of interest-creating showmanship, should be the means of creating audience curiosity in this picture, which fine acting and unusually clever direction have transformed into much better than ordinary entertainment.

While the story is essentially a light dramatic-romance, there is a continuous flow of clever comedy, in both dialogue and action.

Smart showmanship will be the means of bringing you unanticipated business. It has plenty to hold the interest of both men and women, and, which is unusual in such a case, it is also a bit of screen fare that will amuse all but the youngest youngsters.—McCARTHY, Hollywood.

Invincible Production distributed by Chesterfield. Story and screen play by Mary McCarthy. Directed by Richard Thorpe. Photographed by N. A. Anderson. Release date, Oct. 15, 1932. Running time, 65 minutes.

CAST

Mary Smith	Evalyn Knapp
Jimmie Martin	Walter Byron
Nellie	Marie Prevost
Jack Haines	Jason Robarts
Margerie	Dorothy Christie
Brandon	Robert Ellis
Mrs. Martin	Clarissa Selwynne
Mr. Martin	Phillip Smalley
Landlady	Mary Foye
Judge	Lloyd Ingram



Trade rejoices as Clara

CLARA
BOW
in Tiffany Thayer's
CALL HER SAVAGE
It's a **FOX** *picture*

Showing box-office power

Bow business ZOOMS!

NEW YORK City. *Roxy Theatre.* Maintaining terrific pace. 58,242 admissions in first four days of run.

HARTFORD, Conn. *Capitol Theatre.* S. R. O. business every day since record-breaking opening.

WORCESTER, Mass. *Palace Theatre.* Opening day record smashed...Headed for week's attendance record.

NEW HAVEN, Conn. *Poli Theatre.* Biggest opening day in three years.

BALTIMORE, Md. *New Theatre.* Best business of the season by far.

PHILADELPHIA, Pa. *Fox Theatre.* Opened to greatest crowds in a year... and building daily.

YOUNGSTOWN, Ohio. *Park Theatre.* Terrific mobs... two days' business in one.

EVANSVILLE, Ind. *Majestic Theatre.* Topped season's business.

WASHINGTON, D. C. *Loew's Fox.* Biggest night trade in months... turnaway matinee crowds.

never before revealed!

Lawyer Man

(First National)

Drama

With continuous suspense as its outstanding characteristic, "Lawyer Man" is exciting, interesting, uptodate drama. Produced in semi-episodic fashion, it details the hectic career of Anton, a wily, ambitious, sometimes ruthless, occasionally careless, but always human lawyer. In the beginning, he is the quick-witted defender of smalltime crooks, and always seems to have the argument that squares them with the law. His many successful cases win him a reputation and the money that enables him to move from dingy to classy quarters and to become the big shot advisor of big timers who want to break the law yet keep clear of its penalties. Then he gets too big, turns on the men who have really made him, and is disbarred, only to resume his practise back where he started, after pulling a fast one on the men who made and broke him.

Breaths of realism are injected by the use of some wellknown court cases as the stepping stones which Anton used in his upward climb. But beside these, the conception of the story is modern and deals with material which the rank and file of audiences understands. The series of anti-climaxes that thrust Anton into fame and power are vividly dramatic and the human interest insures clear coherence. In handling his role, Powell makes good the promise he showed in such pictures as "High Pressure" and "The Gem Robbery," that comedy parts are not unsuited to his talents. His clever handling of both dialogue and action give the picture sparkle.

Smart handling of the title and the two lead names should create interest. It would be well to include plenty of hints of the brilliant dialogue in your advance announcements. Get over the idea that this is a light, laughable drama, in which there is packed a powerful human interest wallop, and the adults of both sexes will find plenty to enjoy in "Lawyer Man."

Possibilities for special showmanship and exploitation are not very great, but if you know how to prepare an intriguing newspaper and within-your-own theatre advance campaign, chances are that this picture will do some real business.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Story by Max Trell. Screen play by Rian James and James Seymour. Directed by William Dieterle. Photographed by Robert Kurrle. Release date, Jan. 7, 1933. Running time, 72 minutes.

CAST

Anton	William Powell
Olga	Joan Blondell
Barbara	Helen Vinson
Benteley	Alan Dinehart
Issy Levine	Allen Jenkins
Gilmurry	David Landau
Virginia	Claire Dodd
Flo	Sheilla Terry
Dr. Gresham	Kenneth Thomson
Spike	Jack LaRue
Kobeck	Rockcliffe Fellowes
Merritt	Roscoe Karns
Chorus Girl	Dorothy Christy
Moyle	Edward McWade

Officer 13

(Allied)

Drama with Comedy

In presenting this story, which details the single-handed struggle of a motor cop to prove that his brother officer was not the victim of an accident but was deliberately murdered, the producers offer a feature that includes drama, romance, tinges of human interest comedy, more than the usual amount of suspense and quite a bit of thrilling action.

Portrayed against a background of an influence-ridden police department, it is neither a sugary tribute to honest police officers nor a condemnation of forces that sometimes hamstring them. Rather it succeeds in being a piece of entertainment distinctly of the family type.

Built apparently with the idea of making suspense predominate, the picture shows some of the routine of a couple of motor cops. There's the happy little family, Sandy, Tom, Granny and the two kids, Buddy and Sammy. There is a fatal accident. Tom is consigned to the sticks for a courtroom outburst when he expresses the opinion that those responsible for the accident, Doris and Blake, are being whitewashed. Doris breaks down and confesses to Tom and the Chief that she committed perjury. The fear of the big guns in the department to retrace their steps is followed by Tom's dramatic turning in of his badge and threat to blast the department wide open. The Chief decides to buck the sinister controlling forces, whereupon comes a cleaning up of Trixi's elaborate gambling salon and the showing up of the double crossing Blake and his eventual death.

There are occasional bits of slowness, but speed is in general characteristic of the complete picture—particularly the thrilling motorcycle-auto chase at the start and the roof-top fight just before the finish.

Two juvenile actors, Mickey McGuire and Jackie Searle help make "Officer 13" of more than usual appeal to youngsters.

Both in title and theme, the picture lends itself readily to tieups with local police departments. Shying away from high heroics, the story illustrates many of the things that motor cops, especially, are up against while going about their daily work. In addition to theme, there should be proper exploitation of the two leading names, Monte Blue and Lila Lee.—McCarthy, Hollywood.

Distributed by Allied Pictures. Story by Paul Edwards. Screen play by Frances Hyland. Directed by George Melford. Photographed by Harry Neumann and Tom Galligan. Running time, 67 minutes.

CAST

Tom Burke	Monte Blue
Doris Dane	Lila Lee
Sandy Malone	Charles Delaney
Jack Blake	Robert Ellis
Joan Thorpe	Frances Rich
Trixi DuBray	Seena Owen
Chief of Police	Joseph Girard
Buddy Malone	Mickey McGuire
Sammy	Jackie Searle
Judge Dane	Lloyd Ingram
Granny	Florence Roberts
Fruit Vendor	George Humbert
Dolores	Dorothy Meyberg
Captain Reed	Alan Cavan
Butler	Edward Cooper

That's My Boy

(Columbia)

Drama

Gridiron timeliness becomes automatically the chief attention focusing point of this football picture, which attacks the virtual subsidization of players by alumni and officials of colleges ambitious for gridiron honors for the alma mater.

Richard Cromwell is the much-publicized phenomenon, Dorothy Jordan the girl in the case, Mae Marsh, the boy's small town mother. Various stars of the Southern California team are seen in the dressing room between the halves, at practice and during a big game. Incidentally, closeups of Cromwell running with the ball show him minus a headgear in all his play; immediately preceding, stock shots of the team lined up show all backfield players with headgear. This of course constituted only a minor slip of direction, but it is nonetheless noticeable.

The three leading names in the cast provide the best marquee material, though the others of the lengthy case are competent, including one or two standby players. The most satisfactory selling angle for the exhibitor will be the expose, so to speak, of the manner in which colleges make possible the continuous playing of able football stars, even, as in this case, when the individual is forced to work his way through college, ordinarily having no time for such light diversion as football. Indicate for best effect that the picture tells how the boy's life is guarded, guided and harnessed to the great god football.

Cromwell comes from the small town to Thorpe College, planning to earn his way to a profession as a doctor. Accidentally it is learned that he is a brilliant broken-field runner, and from then on he is provided with jobs which pay well for no work, and as a player is the sensation of the nation. He meets the girl, falls in love with her. Given a tip as to what is to come after college days are over, Cromwell seeks to be paid for his playing and a stock company is formed to net him money. It fails, due to the gambling of the promoter, and the investors' money is lost. The girl's father offers to pay him to leave her; he demands $100,000 to reimburse investors. The misunderstood story comes out on the eve of the big game, his name is anathema, but he plays. Suddenly the truth is discovered, via newspapers rushed to the field, and Cromwell wins the game for old Thorpe and the girl, and regains public esteem.

It is melodramatic, not particularly effective in many ways, but should succeed fairly well by reason of its unquestioned timeliness on the one hand and its attack on an alleged evil of football which is often conspicuously on the pages of the newspapers and not always on the sporting pages, either. If it stirs controversy, so much the better for the box office.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Roy William Neill. Assistant Director, Jay Marchant. Story by Francis Wallace. Screen play by Norman Krasna. Cameraman, Joseph August. Sound Engineer, Glenn Rominger. Film Editor, Jack Dennis. Release date, Oct. 6, 1932. Running time, 71 minutes.

CAST

Tommy	Richard Cromwell
Dorothy	Dorothy Jordan
Mom	Mae Marsh
Pop	Arthur Stone
Adams	Douglas Dumbrille
Uncle Louie	Lucien Littlefield
Al Williams	Leon Waycoff
Pinkie	Russell Saunders
Carl	Sumner Getchell
Mayor	Otis Harlan
Hap	Dutch Hendrian
First Student	Elbridge Anderson
Second Student	Crilly Butler
Tommy (as a boy)	Douglas Haig

False Faces

(World Wide)

Drama

Lowell Sherman, directing and starring in "False Faces," becomes the focal point of the selling of the picture with respect to cast possibilities. In the role of the doctor who is ousted from a New York hospital for unethical practice, and who establishes himself in Chicago as a specialist in plastic surgery, with which he is totally unfamiliar, Sherman does well. His role is almost wholly unsympathetic, yet he contrives actually to make himself almost a likeable personality.

The story concerns quackery in the honorable profession of medicine, with Sherman as chief quack, charlatan and virtually a criminal for his vicious malpractice. He levies heavily upon the wealthy for his pseudo-skill, specializing in face lifting and the like. His attractive personality and physical handsomeness automatically sell him to women. Berton Churchill, supposedly a former reputable doctor, who is too fond of the bottle, is drawn into the scheme as a consulting physician of fictitious fame.

But Sherman's success goes to his head. A patient, near death, is saved by investigating doctors but her legs must be amputated. In court on charges of malpractice, Sherman apparently is beaten by the weight of evidence. Leading his own defense, he "sells" the jury and is acquitted. Bending over the wheel chair of the woman, Sherman offers assistance. She replies with a shot which kills him.

Briefly, then, here is a story of professional treachery which, as such, offers an opportunity for the exhibitor to sell the picture along what might be described as "righteous" lines. The various and sundry love affairs of Sherman, with nurses, secretaries, patients, afford incidental complications, with the climax of the first love betraying his whereabouts to the police as he tries to escape the city immediately prior to his trial. Peggy Shannon and Lila Lee are the principal amours of the doctor. The cast contains several dependable, well known names.

It might be well to indicate that Lowell Sherman performs well in an entirely unsympathetic role, that the picture exposes the dangers of trusting too fully the socalled

specialist in certain surgery unless the patient be certain of his competence. It is in the nature of an indictment of unethical practice of medicine and the exploitation of a phase of it for illicit gain by a person of questionable character.

The film is fair entertainment of the dramatic type, with little comedy for relief. Its chief strength lies in the portrayal by Sherman. Around him and the subject matter the selling of the picture should be concentrated. There is nothing here for children, obviously.—AARONSON, New York.

Produced by KBS Productions. Distributed by World Wide. Screen drama by Kubec Glasmon and Llewellyn Hughes. Directed by Lowell Sherman. Release date, October 13, 1932. Running time, 83 minutes.

CAST

Dr. Silas Brenton.....Lowell Sherman
Elsie Fryer .....Peggy Shannon
Georgia Rand .....Lila Lee
Dr. J. B. Parker.....Berton Churchill
Con McCullough .....David Landau
Jimmy .....Harold Waldridge
Florence Day .....Geneva Mitchell
Fineberg .....Oscar Apfel
Lottie Nation .....Miriam Seegar
Dottie Nation .....Joyce Compton
Mrs. Finn .....Nance O'Neil
Mr. Jonathan Day .....Edward Martindel
Jefferson Howe .....Purnell Pratt

With Williamson beneath the Sea

(Principal)

Undersea Expedition

Captain J. E. Williamson, undersea authority and explorer, descends to the floor of the teeming sea adjacent to the island of Nassau, in the miraculous chamber invented by his father and perfected by himself, and the theatre audience descends with him. His wife and infant offspring beside him, Captain Williamson sketches, makes notes, still-photographs while the life of the depths goes on before his window in apparently undisturbed movement.

The result becomes a highly interesting, entertaining and wholly noteworthy motion picture subject, however much it may necessarily be classed among travelogues or expedition films. Its feature length does not pall in the slightest degree, particularly by reason of the fact that the film has been divided into two separate parts, the first concentrating on efforts of Williamson to record what he sees from the scientific standpoint and at the same time to gather certain noteworthy specimens of coral undersea formation for shipment to the Field Museum in Chicago. Indicated pictorially and with an element of interest are the problems involved in safely raising these specimens, bringing them to shore, crating and shipping them undamaged.

The second phase of the picture concerns the drama, thrill and heady danger which continuously confronts the diver, searching the ocean's floor for sunken treasure in the stark wreckage of ships long since departed to Davy Jones' locker. An encounter with a giant octopus lends much in the way of drama. In the earlier section are several sequences, reputed to be the first undersea films made in natural color, which are extremely effective.

The exhibitor, in offering this picture, has more than a travelogue to sell. In the first instance he has the opportunity of ballyhooing from lobby and marquee with divers' equipment and the like, as well as general decoration representing a sea floor, which should attract considerable pedestrian attention. Also a fine selling point is the inclusion of the color sequences, unquestionably excellent, which may readily be sold as the first of their kind. Salable particularly are the scenes of the divers, and the drama of the encounter with the octopus, the instance of the diver caught in treacherous quicksand covering portions of the ocean floor.

Finally, the exhibitor has the splendid possibility of the general theme on which to elaborate. Man penetrating to the uttermost depths of the sea, resting in comfort and civilian clothes, noting what goes on about him. It is almost the reality of the Jules Verne fictional dream, more impressive than the submarine. This should lead to important and valuable school tieups, and is the type of picture to which, as something different from regular screen entertainment, the exhibitor may call the attention of the entire family—AARONSON, New York.

Distributed by Principal. Direction narrative and photography by Captain J. E. Williamson. Release date, November 24, 1932. Running time, 59 minutes.

The Night Mayor

(Columbia)

Drama

The contribution of the emphatic, dynamic Lee Tracy raises this production into a class where it should be counted upon for a reasonable result at the box office, however much it may fail to establish records. As a chief executive of a considerable metropolis with a flair for the "finer" things in life, including wine, women and song, a man to whom a new musical show ballet is more important than a revised budget, Tracy presents a performance filled with vim, vigor and his customary bounding vitality.

There is obviously no mistaking the New York personage who is supposed to be portrayed by Tracy. This becomes a strong selling angle, of course, but at the same time it requires something in the nature of delicacy in treatment. Tracy is ably supported by Eugene Pallette, his political henchman extraordinary; Evalyn Knapp, the show girl for whom he tumbles without reservation; Warren Hymer, his gun-toting and loyal valet, who calls him "pal"; Donald Dillaway, young reporter in love with Miss Knapp, who becomes the center of the complications. Vince Barbett as the accented tailor to the mayor supplies considerable of the attendant amusement.

For the marquee, then, the exhibitor has Tracy, already established firmly as a screen personage of a type and versatility at the same time; Miss Knapp, attractive; Pallette, known and dependable.

Offer this film as entertainment, without becoming too serious about it all. Depend to a great extent upon Lee Tracy's work and build the selling about him and his portrayal. The picture can do the juvenile no harm, though he probably will remain rather calm throughout.—AARONSON, New York.

Produced and distributed by Columbia. Story by Sam Marx. Adaptation by Gertrude Purcell. Directed by Ben Stoloff. Release date, August 19, 1932. Running time, 68 minutes.

CAST

Mayor Bobby Kingston ..... Lee Tracy
Doree Dawn ..... Evalyn Knapp
Hymie Shane .....Eugene Pallette
Riley ..... Warren Hymer
Fred Fields ..... Donald Dillaway
Louis Mossbaum ..... Vince Barnett
Patsy ..... Astrid Allwyn
Nutsy ..... Barbara Weeks
Gwen ..... Gloria Shea
Lieut.-Gov. Robertson.....Emmett Corrigan
Delaney ..... Tom O'Brien
Clancy ..... Wade Boteler
Ashley Sparks ..... Harold Minjir
Crandall ..... Wallis Clark

SHORTS

The Dentist

(Mack Sennett)

Funny

It is only after the very absent-minded W. C. Fields first indulges in a lot of smart gab with Babe Kane, then wrestles around with a cake of ice and plays a golf game strikingly reminiscent of his Ziegfeld "Follies" acts, that this grand comedy gets into his dentistry office. It reaches its best when Fields tends to the dental requirements of two feminine patients. A wrestling match tooth extraction gag is provocative of laughs and a final adventure is with a heavily whiskered man, upon whom Fields uses a stethoscope to find his mouth and brings a shotgun into use when he flushes a covey of birds from the bushels of hair. Fine dialogue is delivered in the typical Fields fashion.—Running time, 20 minutes.—MCCARTHY, Hollywood.

Kids' Last Fight

(Educational)

Baby Star Laughs

The diapered baby stars burlesque the big fight pictures, and their antics create plenty of laughs. Diaper Dampsey, defending his ring championship, is disheartened when gangsters abduct his sweetheart, and he goes forth to battle with a heavy heart.

He is taking a sweet beating until his manager sends a dog to find Shirley. She arrives at the ringside at the same time as a truckload of diapers, Dampsey underneath the pile. One look at her and he hops on top of the pile and k. o.'s his rival.

All the hullabaloo of a big fight is there—radio announcers, newspaper headlines, big betting, a packed arena and plenty of excitement. The picture lacks some of the glamour of the previous Baby Star series, but makes up for that with more than the required number of laughs. It's good entertainment for the kids and should hand adults plenty of fun. Running time, 9 minutes.—MCCARTHY, Hollywood.

The Lease Breakers

(Vitaphone)

Diverting

In order to break the lease, an apartment house dweller conceives the notion of making so much noise that the landlord will be forced to throw him out. That provides the excuse for the rendition by a band and numerous solo artists, including the rotund but pleasant voiced Aunt Jemima, of several musical numbers and performance of an eccentric dancer, a tight-wire walker and others. The landlord finds the attraction fills his house and offers the tenant a monthly sum to remain. The short, musically diverting, is entertaining, the individual performances good.—Running time, 9 minutes.

A Pilgrimage Through Palestine

(Central Films)

Good

This travelogue of Palestine and other historic places in the Holy Land is interestingly presented and includes a number of excellent pictorial shots. Although obviously designed for showing during the holiday season, its appeal should be sufficiently wide to make it a fairly good short subject at any time.—Running time, 10 minutes.

China Plate

(Columbia)

Amusing

An amusing number of the Silly Symphonies series, in which the Chinese boy and girl on the painted plate become divertingly animated and in best cartoon style are pursued first by the giant, then by the dragon. The boy saves the girl, while good synchronization and animated antics serve to offer a few light moments for any program.—Running time, 7 minutes.

Farmer Alfalfa's Birthday Party

(Educational)

Ordinary

This cannot be rated as much better than an ordinary cartoon subject, with the farmer treated to various and sundry falls and tumbles engineered by the animated animals who come to wish him well. Execution is standard but the idea is lacking in originality. Running time, 6 minutes.

JACK UP YOUR DECEM

with the peppiest comedy

ME and MY GAL

with

SPENCER TRACY
JOAN BENNETT

Marion Burns • George Walsh

Directed by

Raoul Walsh



SWELL . . . .

as the wisecracking romantic cop who takes his women straight...but his coffee with ketchup.

BER BUSINESS
of the season

Get 'em in droves and send 'em out smiling with this joyous December booking. Spencer Tracy and Joan Bennett step out with a rollicking performance. The laughs click fast and the thrills hit hard. Your customers will thank you for urging them to see it!

It's a
FOX
picture



HEARST AND BRISBANE PRAISE WARNER FILM

Urge Readers to See "I Am a Fugitive from a Chain Gang" to Arouse Opinion Against Prison Camp Brutality

William Randolph Hearst and Arthur Brisbane, editorial writer for the Hearst publications, see in Warner Brothers' "I Am a Fugitive from a Chain Gang" a medium for arousing public opinion against the prison camp system.

Writing from the Hearst ranch at San Simeon, Cal., Mr. Brisbane in his column "Today" quotes a letter from Mr. Hearst written to him before the picture was shown at the ranch, as follows:

"I wish everybody in this nation of ours could see 'I Am a Fugitive from a Chain Gang.'

"It is a most revealing and horrifying picture; a most amazing presentation of frightful conditions actually prevailing in certain parts of our country."

Hearst Cites Problem

Mr. Hearst asks:

"Why is it that our country is the most civilized in the world and the most uncivilized? Why is it that we are the most charitable people in the world in the matter of contributions and the most uncharitable in our attitude toward our erring brothers? Why is it that we have the best system of public education in the world and the largest proportion of illiterates of any civilized nation?

"Why is it that we are always sentimentally concerned about the unfortunates in foreign lands and callously indifferent to those who suffer from cruelty and injustice among our own people?

"Why do we so often fall so far short of the fine principles we profess and the high ideals we are supposed to hold?

"Some cynic has said 'How I could love my country if it were not for my countrymen.'

"What is the matter with our countrymen and ourselves?

"Is our country too big for us? Is our task too great for our capacity for self-government?"

Screen Best Agency

Mr. Brisbane, in his comment, points to the screen as the most effective agency for placing such a problem before the people. He says:

"Effective protest against social injustice and cruelty has been made in printed books. Everyone remembers Charles Dickens' powerful attacks on schools cruelly managed, and the infamous debtors' prison, Victor Hugo's 'L'Homme Qui Rit,' and Zola's more recent writings on the Dreyfus case.

"The moving picture more powerfully and effectively than any other agency will work against brutality, by actually enabling millions to SEE IT, instead of merely reading it. What men see, with their own eyes, or the eye of the camera, influences them most powerfully."

This, he says, is proved in the Warner picture, adding:

"It shows the unbelievable cruelties of a system under which helpless men are exploited for profit, in chain gangs, the tortures in prison camps, the deliberate and hideous brutality of keepers, debased by the exercise of ruthless power. It is not a pleasant picture, but every man at least should see it."

"You should see this picture," Mr. Brisbane tells his readers, "advise other men to see it, and thus help to arouse public opinion against a shameful prison system that exploits miserable criminals for private profit, and pushes vindictive torture even to murder."

Warner Exchange in Finland

Warner will open an exchange in Helsingfors, Finland, to be managed by K. Nylund under the supervision of Phil Kauffman of the Berlin office. The decision followed a recent survey conducted by Mr. Swenson, Warner manager in Sweden.

Rejects Censor Appeal Plea

E. A. Dunlop, provincial treasurer of Ontario, has rejected the request of Canadian distributors for the establishment of an appeal board to consider pictures rejected by the Ontario Board of Moving Picture Censors.

Named Allied Exchange Head

Gene Marcus has been appointed general manager of the Allied Pictures exchanges to be opened in Denver and Salt Lake City. Mr. Marcus is a brother of Louis Marcus, present mayor of Salt Lake City.

Acquires Majestic Franchise

Oscar Hanson had acquired the Canadian franchise for all Majestic pictures. Mr. Hanson, operating Empire Films, Ltd., Toronto, is planning to open offices immediately in all Canadian key cities. A new company, bearing the Majestic name, will be organized to distribute the product.

New Salt Lake Exchange

Harry Kerer will manage a new Salt Lake City exchange, known as the Capitol Exchange, handling independent product. Lee Scott has been appointed booker and sales representative.

Coast Circuits Move Offices

The Bert Levy circuit, of which John C. Dahlinger is manager, and Community Theatres, Inc., headed by Phil A. Frease, have moved into new quarters in the Golden Gate Theatre Building, San Francisco.

Named Exchange Manager

E. Hugo Strickland has been named manager of the Allied Pictures exchange in San Francisco, succeeding Sidney Goldman, resigned.

ON THE DOTTED LINE...

Columbia

John Boles and Neil Hamilton engaged for "Child of Manhattan." . . . Lois Wilson and Leo Carrillo sign for "East of Fifth Avenue." . . . Gayne Whitman and Carlye Lincoln added to "Ranger Man." . . . Shirley Palmer and Mozelle Brittone join "Air Hostess." . . . Charles Coleman and John Sheehan in "Acquitted." . . . Helen Mack added to "Yankee Bandit." . . . Constance Cummings loaned to Paramount for "Billion Dollar Scandal." . . .

▽

Educational

Harry Langdon in "Pest." . . .

▽

Fox

Mary Forbes and Frank Atkinson added to "Cavalcade." . . . Victor Jory and Frank Melton join "State Fair." . . Ginger Rogers and Ralph Morgan in "Broadway Bad." . . . Neil O'Day added to "Canyon Walls." . . . Arthur Vinton in "Handle With Care." . . . Spencer Tracy and Sam Hardy in "Face in the Sky." . . . Sally Eilers and Robert Barrat in "Giant Swing." . . . Chester Morris in "Infernal Machine." . . . Boothe Howard joins cast of "Hot Pepper." . . . Gene Raymond signs contract with Jesse L. Lasky. . . . Janet Gaynor and Henry Garat in "Princess at Your Order." . . .

▽

MGM

James Gleason in "Clear All Wires." . . . Irene Dunne and Phillips Holmes in "Lady." . . . William Haines, Walter Huston and Myrna Loy given new contracts. . . . Edward Peil added to "Son-Daughter." . . .

▽

Paramount

Alice White and C. Aubrey Smith added to "Luxury Liner." . . . Wynne Gibson in "Crime of the Century." . . . Marion Marsh and Noah Beery in "Ruby Red." . . . Gail Patrick and Lona Andre in "Mysterious Rider." . . . Warren Hymer in "Good Company." . . . Sally Blane and Randolph Scott added to "Cheerful." . . .

▽

RKO Radio

George Kerstein named assistant to John Burch. . . . Junior Durkin in "Diamond Cut Diamond." . . . Sandra Shaw given new contract. . . . Myrna Loy signed for "Tapaze." . . . Jean Arthur in "Past of Mary Holmes" (formerly "Goose Woman")..... Nydia Westman and "Pat" Farley added to "King of the Jungle." . . .

▽

United Artists

Leslie Howard signed for "Secrets." . . .

▽

Universal

Gloria Stuart in "Private Jones." . . . Noel Madison signed for "Destination Unknown." . . . Tom Tyler and Rosalie Roy in "Clancy of the Mounted" (serial). . . . Andy Devine and Vince Barett added to "Big Cage." . . .

▽

Warner-First National

Barbara Stanwyck in "Baby Face." . . . Colonel Roscoe Turner, aviator, signed as technical director and actor in "Grand Central Airport." . . . Loretta Young, Fifi Dorsay and Douglas Fairbanks, Jr., in "Sucker." . . . Marjorie Gateson and Dudley Digges added to "King's Vacation." . . .Constance Cummings succeeds Bette Davis in "Mind Reader." . . .

Armsby Named RKO Director

George Armsby, chairman of the board of directors of the Bancamerica-Blair Company, has been named a director of RKO.

BY exhibitor DEMAND!





This ad is available in two sizes. No. 7 is the Full Page size No. 8 is 5 cols. x 180 lines

Many M-G-M exhibitors, recognizing the value of capitalizing their M-G-M contract, are using these advertising mats. For the convenience of all our customers we have prepared a folder *(shown above)* reproducing this campaign and demonstrating its use. Ask your M-G-M Branch for it. *The mats are free to all M-G-M exhibitors!*



At Your Service!

METRO GOLDWYN MAYER



Left: Ad No. 1 95 lines x 1 col.



Above: Ad No. 3 145 lines x 4 cols.

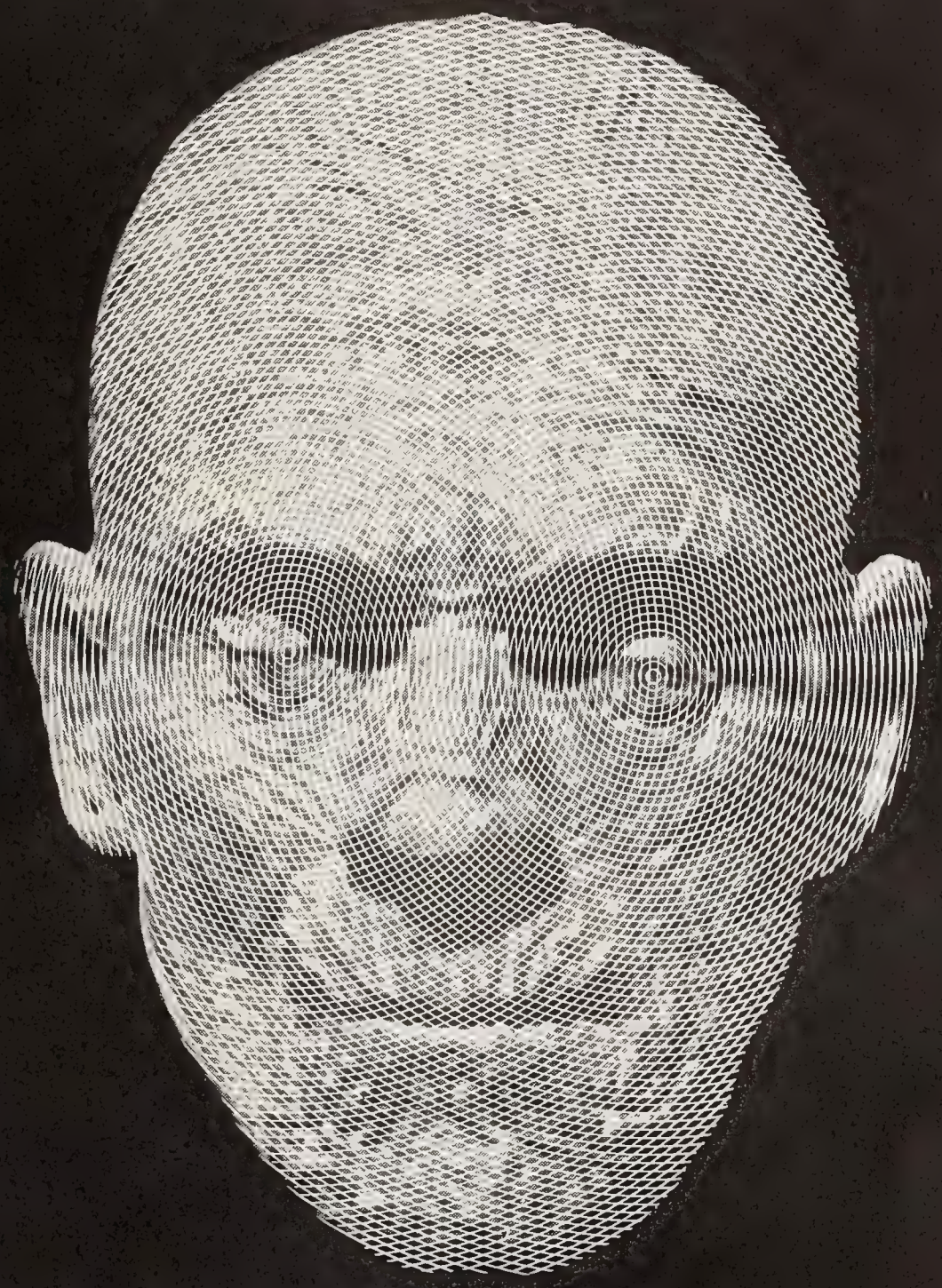
THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended November 26, 1932, reached $1,441,874, from 116 houses in 20 major cities, which compares with an aggregate of $1,521,049 from 116 theatres in 20 cities for the preceding calendar week, ended November 19. A consequent decrease of $79,175 is therefore indicated. During the more recent seven-day period the compilation shows no new high individual house records and six new low individual figures. This compares with no new "highs" and seven new "lows" for the previous week.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston								
Keith's	3,500	30c-75c	"The Conquerors" (Radio)	24,500	"The Old Dark House" (U.)	24,000	High 12-5 "Frankenstein"	27,000
							Low 3-25-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"Man Against Woman" (Col.)	23,000	"False Faces" (World Wide)	24,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,200	25c-55c	"Prosperity" (MGM)	23,000	"The Mask of Fu Manchu" (MGM)	22,500	High 1-24 "Hell's Angels"	32,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	25c-55c	"Prosperity" (MGM)	25,000	"The Mask of Fu Manchu" (MGM)	23,500	High 6-18-32—"Hell Divers," "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Evenings for Sale" (Para.)	38,500	"Sherlock Holmes" (Fox)	39,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"I Am A Fugitive From a Chain Gang" (W. B.) (2nd week)	16,500	"I Am A Fugitive From a Chain Gang" (W. B.) (1st week)	16,500	.....	
Uptown	2,000	25c-60c	"I Am A Fugitive From a Chain Gang" (W. B.) (2nd week)	13,500	"I Am A Fugitive From a Chain Gang" (W. B.) (1st week)	14,000	High 5-14-32 "The Miricle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Prosperity" (MGM)	28,900	"Cabin in the Cotton" (F. N.)	15,000	High 3-28 "My Past"	39,500
							Low 11-18-32 "Cabin in the Cotton"	15,000
Century	3,000	25c	"Rackety Rax" (Fox) (6 days)	6,100	"Smilin' Through" (MGM)	6,500	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Great Lakes	3,000	30c-65c	"Night After Night" (Para.) (25c-40c)	7,800	"I Am A Fugitive From a Chain Gang" (W. B.)	9,700	High 8-8 "Politics"	35,100
							Low 11-25-32 "Night After Night"	7,800
Hippodrome	2,100	25c-55c	"Faithless" (MGM)	9,300	"The Crash" (F. N.)	8,900	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"The Crooked Circle" (World Wide)	8,200	"That's My Boy" (Col.)	8,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-68c	"If I Had a Million" (Para.)	27,500	"Too Busy to Work" (Fox)	32,500	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-68c	"Prosperity" (MGM) (2nd week)	15,000	"Prosperity" (MGM) (1st week)	26,500	High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-68c	"Three on a Match" (F. N.)	24,000	"Blessed Event" (W. B.)	28,000	High 3-7 "My Past"	46,750
							Low 10-27-32 "Six Hours to Live"	18,000
Palace	2,509	35c-75c	"The Conquerors" (Radio)	22,500	"The Old Dark House" (U.)	17,500	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	35c-75c	"Little Orphan Annie" (Radio)	15,000	"That's My Boy" (Col.)	13,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-68c	"I Am A Fugitive From a Chain Gang" (W. B.)	19,500	"Magic Night" (U. A.)	8,200	High 3-21 "City Lights"	46,562
							Low 11-18-32 "Magic Night"	8,200
Cleveland								
Allen	3,300	25c-50c	"Prosperity" (MGM)	18,500	"Trouble in Paradise" (Para.)	12,500	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Hippodrome	3,800	25c-35c	"This Sporting Age" (Col.)	5,600	"Thirteen Women" (Radio)	5,000	.....	
RKO Palace	3,100	25c-60c	"The Conquerors" (Radio)	21,000	"Air Mail" (U.)	18,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 11-18-32 "Air Mail"	18,000
State	3,400	25c-60c	"Six Hours to Live" (Fox)	18,000	"Red Dust" (MGM)	21,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c-35c	"Payment Deferred" (MGM)	3,700	"Wild Girl" (Fox)	3,800	.....	
Warner's Lake	800	15c-50c	"They Call It Sin" (F. N.) (5 days)	2,300	"I Am A Fugitive From a Chain Gang" (W. B.) (10 days)	12,100	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denham	1,700	15c-25c	"The Last Mile" (Tiffany)	3,500	"The Crooked Circle" (World Wide)	4,250	.....	
Denver	2,500	25c-50c	"Prosperity" (MGM)	16,500	"Rain" (U. A.)	9,000	High 8-8 "Politics"	25,000
							Low 11-17-32 "Rain"	9,000
Huffman's Rialto	900	20c-40c	"The Last Man" (Col.) (3 days)	1,000	"Six Hours to Live" (Fox) (3 days)	1,400	.....	
			"Night Club Lady" (Col.) (4 days)	1,200	"Hell's Highway" (Radio) (4 days)	1,600		
Orpheum	2,600	25c-50c	"I Am A Fugitive From a Chain Gang" (W. B.)	9,500	"Too Busy to Work" (Fox)	14,000	.....	
Paramount	2,000	25c-40c	"Hot Saturday" (Para.) (3 days)	3,000	"Madison Square Garden" (Para.) (3 days)	3,500	High 1-10 "Hell's Angels"	22,000
			"Three on a Match" (F. N.) (4 days)	3,500	"Cabin in the Cotton" (F. N.) (4 days)	4,500	Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Air Mail" (U.)	7,600	"The Old Dark House" (U. A.)	11,400	.....	
Fisher	2,700	25c-60c	"One Way Passage" (W. B.)	12,600	"Three on a Match" (F. N.)	12,500	.....	
Fox	5,100	25c-50c	"Too Busy to Work" (Fox)	15,600	"Sherlock Holmes" (Fox)	16,100	.....	
Michigan	4,000	25c-75c	"If I Had a Million" (Para.) (25c-65c)	20,500	"Blessed Event" (W. B.)	28,500	.....	
United Artists	2,000	25c-75c	"Prosperity" (MGM) (2nd week)	14,500	"Prosperity" (MGM) (1st week)	17,600	.....	

"It couldn't be done"—
So Universal did it!



The Mummy

(A KARLOFF Classic)

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Pantages	3,000	25c-65c	"Faithless" (MGM)	9,200	"Six Hours to Live" (Fox)	11,000	High 4-39 "Careless Lady" 22,400 Low 2-6-32 "Ladies of the Big House.. 7,000
W. B. Hollywood	3,000	25c-55c	"You Said a Mouthful" (F. N.)..	16,700	"I Am A Fugitive From a Chain Gang" (W. B.)	17,300	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	35c-50c	"Tess of the Storm Country" (Fox)	4,000	"Thirteen Women" (Radio)	3,000	High 6-13 "Daddy Long Legs" 10,000 Low 8-20-32 "Jewel Robbery" 2,500
Circle	2,800	35c-50c	"Evenings for Sale" (Para.) (6 days)	4,000	"I Am A Fugitive From a Chain Gang" (W. B.)	4,000	High 2-14 "Cimarron" 13,000 Low 7-30-32 "Westward Passage" 3,500
Indiana	3,300	35c-50c	"He Learned About Women" (Para.)	6,000	"Night After Night" (Para.)	6,000	High 1-17 "Her Man" 25,000 Low 9-10-32 "Bring 'Em Back Alive" 5,000
Lyric	2,000	35c-50c	"The Golden West" (Fox)	6,500	"Age of Consent" (Radio)	7,000	
Palace	2,800	35c-50c	"Prosperity" (MGM)	9,000	"The Mask of Fu Manchu" (MGM)	6,000	High 5-2 "Trader Horn" 22,000 Low 10-14-32 "Kongo" 4,500
Kansas City							
Liberty	1,000	15c 25c	"The Golden West" (Fox)	2,100	"Night Mayor" (Col.)	3,000	
Mainstreet	3,049	25c-50c	"The Conquerors" (Radio)	11,000	"Air Mail" (U.)	12,000	High 1-9-32 "Peach O' Reno" 25,500 Low 11-23-32 "The Conquerors" 11,000
Midland	4,000	25c-50c	"Prosperity" (MGM) (7 days and Sat. midnite show)	18,500	"Rain" (U. A.) (7 days and Sat. midnite show)	18,000	High 1-23-32 "Hell Divers" 30,400 Low 10-20-32 "Kongo" 6,500
Newman	2,000	25c-50c	"One Way Passage" (W. B.) (6 days and Sat. midnite show)	7,500	"I Am A Fugitive From a Chain Gang" (W. B.) (7 days and Sat. midnite show)	9,000	High 2-27-32 "Shanghai Express" 25,000 Low 10-13-32 "The Phantom President" 6,000
Uptown	2,000	25c-40c	"Tess of the Storm Country" (Fox)	4,100	"Too Busy to Work" (Fox)	5,000	High 1-10 "Girl of the Golden West".. 8,000 Low 5-21-32 "Lena Rivers" 2,000
Los Angeles							
Fox Criterion	1,652	25c-65c	"White Zombie" (U. A.)	4,300			High 5-9 "Secret Six" 27,100 Low 3-5-32 "Business and Pleasure".. 3,909
Loew's State	2,416	25c-65c	"Prosperity" (MGM) (2nd week)	11,300	"Prosperity" (MGM) (1st week)	22,000	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	35c-70c	"Evenings for Sale" (Para.)	16,500	"Hot Saturday" (Para.)	17,000	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"The Old Dark House" (U.)	8,100	"Air Mail" (U.)	7,900	
United Artists	2,100	25c-65c	"Faithless" (MGM)	10,900	"Six Hours to Live" (Fox)	17,900	High 9-26 "Monkey Business" 32,000 Low 2-6-32 "Sky Devils" 3,000
W. B. Downtown	2,400	25c-55c	"You Said a Mouthful" (F.N.)..	13,800	"I Am A Fugitive From a Chain Gang" (W. B.)	16,000	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
W. B. Western	2,400	35c-55c	"I Am A Fugitive From a Chain Gang" (W. B.) (4 days)	4,000	"Life Begins" (F. N.)	6,000	
Minneapolis							
Century	1,640	25c-40c	"Two Against the World" (W. B.) (2nd week-6 days)	5,000	"Two Against the World" (W.B.) (1st week)	4,000	
Lyric	1,238	25c-40c	"Madison Square Garden" (Para.) (6 days)	1,500	"Faithless" (MGM)	2,000	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"Once in a Lifetime" (U.)	14,000	"Bill of Divorcement" (Radio)	13,000	High 12-14 "Cimarron" 30,000 Low 8-20-32 "American Madness" 12,000
State	2,300	25c-55c	"Trouble in Paradise" (Para.) (6 days)	6,000	"I Am A Fugitive From a Chain Gang" (W. B.)	7,000	High 1-2-32 "Sooky" 10,000 Low 4-18 "Body and Soul" 6,000
Montreal							
Capitol	2,547	25c-75c	"Tiger Shark" (F. N.) and "Three on a Match" (F. N.)	10,500	"Bill of Divorcement" (Radio) and "Night After Night" (Para.)	12,500	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
Imperial	1,914	15c-50c	"Si Tu Vieux" (French)	3,000	"Le Prince Charmant" (French)	3,800	High 1-17 "Office Wife" 10,000 Low 8-12-32 "Paris-Beguin" 1,800
Loew's	3,115	25c-75c	"Six Hours to Live" (Fox)	15,000	"Thirteen Women" (Radio)	13,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"Red Dust" (MGM)	14,500	"Trouble in Paradise" (Para.)	12,500	High 4-2-32 "One Hour With You" 19,500 Low 8-12-32 "Washington Masquerade" 10,000
Princess	2,272	25c-60c	"Okay America" (U.) and "Ladies of the Big House" (Para.)	8,000	"Rain" (U. A.) and "Big City Blues" (W. B.) (2nd week)	6,000	High 4-1 "City Lights" 22,500 Low 8-27-32 "Man Called Back" and "Strangers of the Evening" 7,000
New York							
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (13th week)	10,625	"Strange Interlude" (MGM) (12th week)	9,788	High 1-2-32 "Hell Divers" 24,216 Low 11-14 "The Champ" 18,759
Cameo	549	25c-75c	"False Uniforms" (Amkino) (6 days)	2,500	"Goona Goona" (First Div.) (9th week)	5,150	
Capitol	4,700	35c-$1.65	"Faithless" (MGM)	50,046	"Red Dust" (MGM) (2nd week)	55,479	High 1-9-32 "Mata Hari 110,466 Low 7-2-32 "New Morals for Old" 29,767
Criterion	850	40c-$1.65	"Maedchen in Uniform" (Krimsky & Cochran) (9th week)	8,000	"Maedchen in Uniform" (Krimsky & Cochran) (8th week)	11,000	High 1-3 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	6,831	All Newsreel	7,570	High 1-3 Newsreels 9,727 Low 11-3-32 Newsreels 5,200
Mayfair	2,300	35c-85c	"The Conquerors" (Radio)	23,500	"Air Mail" (U.) (2nd week)	10,900	High 12-12 "Frankenstein" 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600
Palace	2,500	30c-$1.10	"The Kid From Spain" (U. A.) (55c-$1.65)	23,575	"Once in a Lifetime" (U.) (5 days)	12,300	
Paramount	3,700	40c-$1.10	"Most Dangerous Game" (Radio) (6 days)	38,200	"Evenings for Sale" (Para.)	62,000	High 2-7 "Finn and Hattie" 85,900 Low 12-26 "Heaven on Earth" 35,700
Rialto	1,949	40c-$1.10	"Kongo" (MGM) (8 days)	13,300	"The Old Dark House" (U.) (3rd week—6 days)	6,200	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"Trouble in Paradise" (Para.) (2nd week)	19,950	"Trouble in Paradise" (Para.) (1st week)	30,800	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
Roxy	6,200	35c-$1.10	"Tess of the Storm Country" (6 days)	36,900	"Sherlock Holmes" (Fox)	42,000	High 1-1-32 "Delicious" 133,000 Low 6-11-32 "Monte Carlo Madness" 30,000
Strand	3,000	35c-$1.10	"I Am A Fugitive From a Chain Gang" (W. B.) (2nd week)	39,473	"I Am A Fugitive From a Chain Gang" (W. B.) (1st week)	64,237	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Winter Garden	1,949	35c-$1.10	"You Said a Mouthful" (F. N.)	21,274	"Scarlet Dawn" (W. B.) (2nd week-6 days) and "You Said a Mouthful" (F. N.) (1 day)	10,700	High 9-19 "Five Star Final" 59,782 Low 8-20-32 "Hollywood Speaks" 5,690

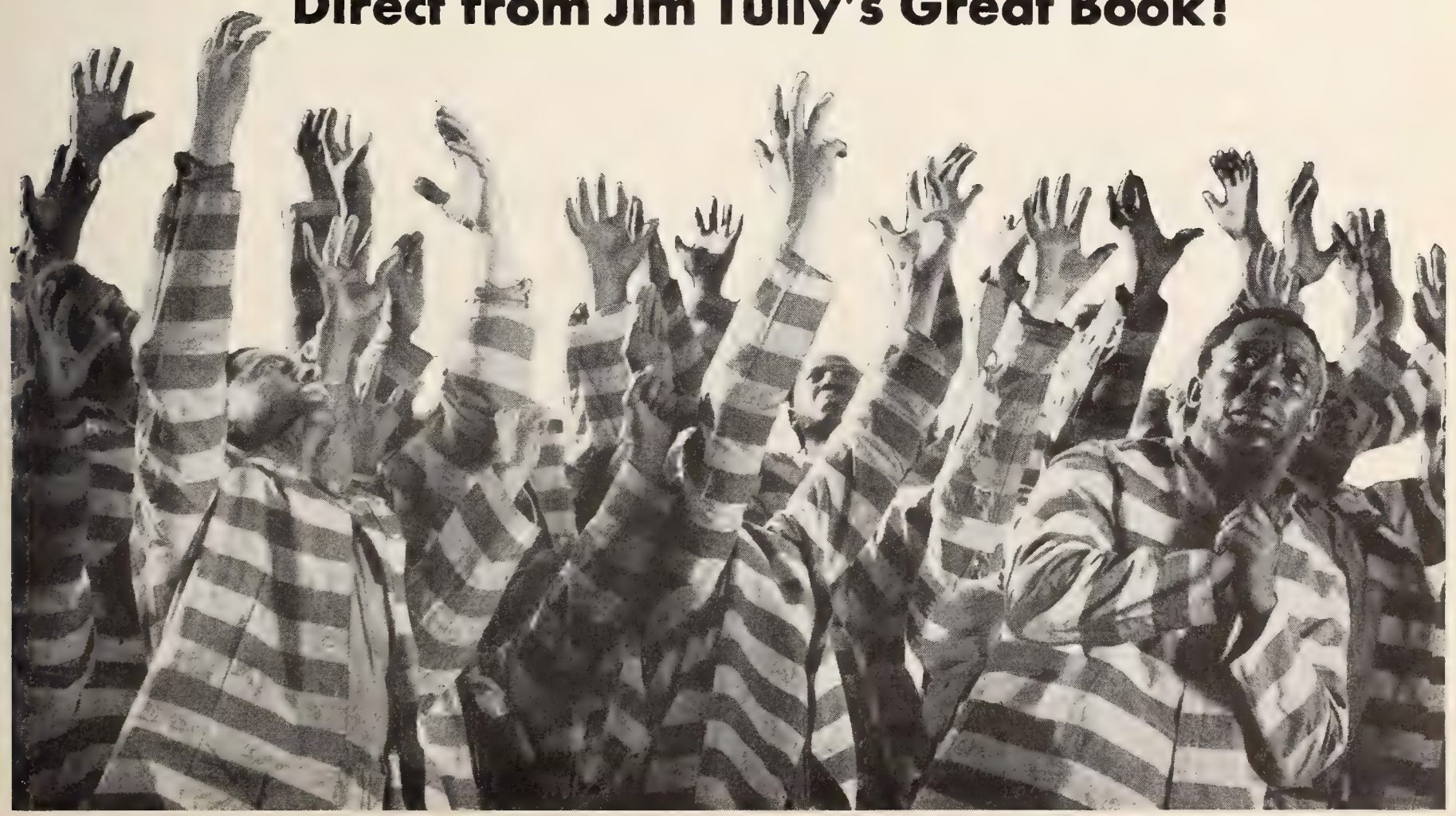
And Now with the Crushing Force of a Trip Hammer Comes Universal's Daring

"LAUGHTER IN HELL"





Direct from Jim Tully's Great Book!



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-55c	"If I Had a Million" (Para.)	4,200	"I Am A Fugitive From a Chain Gang" (W. B.)	3,500	High 2-7 "Illicit"	11,000
Criterion	1,700	10c-55c	"Bill of Divorcement" (Radio)	6,000	"Rain" (U. A.)	5,700	Low 7-2-32 "Man From Yesterday"	3,100
Liberty	1,500	10c-35c	"False Faces" (World Wide) (3 days)	1,000	"Wild Girl" (Fox) (4 days)	1,200	High 2-21 "Cimarron"	15,500
			"Rackety Rax" (Fox) (4 days)	1,200	"Deception" (Col.) (3 days)	1,100	Low 8-1-32 "Downstairs"	3,000
Mid-West	1,500	10c-55c	"Air Mail" (U.)	3,200	"Too Busy to Work" (Fox)	8,000	High 1-24 "Under Suspicion"	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
							High 9-19 "Young As You Feel"	11,000
							Low 10-15-32 "Chandu, the Magician"	3,000
Omaha								
Orpheum	3,000	25c-55c	"Secrets of the French Police" (Radio) (3 days)	4,250	"Those We Love" (World Wide)	18,500	High 2-14 "Cimarron"	25,550
			"The Conquerors" (Radio) (4 days) (25c-40c)	4,750			Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-50c	"I Am A Fugitive From a Chain Gang" (W. B.)	7,500	"Trouble in Paradise" (Para.)	5,250	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
State	1,200	25c	"The Golden West" (Fox) (5 days)	750	"Faithless" (MGM) (4 days)	750	High 3-14 "Trader Horn"	10,000
			"Pack Up Your Troubles" (MGM) (4 days)	900	"The Painted Lady" (Fox) (2 days)	350	Low 11-18-32 "Faithless" and "The Painted Lady"	1,100
World	2,500	25c-40c	"Blessed Event" (W. B.) and "Madison Square Garden" (Para)	6,000	"Night After Night" (Para.) and "Scarlet Dawn" (W. B.)	5,600	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Aldine	1,500	50c-$1.50	"Strange Interlude" (MGM) (6 days and première)	11,000	.....		.....	
Arcadia	600	30c-55c	"Magic Night" (U. A.) (5 days)	2,000	"Blondie of the Follies" (MGM) (6 days)	2,500	High 12-17 "The Guardsman"	6,500
Boyd	2,400	35c-75c	"Trouble in Paradise" (Para.) (6 days) (40c-75c)	12,000	"Smilin' Through" (MGM) (6 days-2nd week)	11,000	Low 10-1-32 "Make Me A Star"	1,500
Earle	2,000	35c-75c	"The Night Mayor" (Col.) (6 days) (40c-66c)	15,000	"They Call It Sin" (F. N.) (6 days) (35c-66c)	14,000	.....	
Fox	3,000	35c-75c	"Tess of the Storm Country" (Fox) (6 days)	23,000	"Too Busy to Work" (Fox) (6 days)	19,000	High 1-2-32 "Makers of Men"	27,000
Karlton	1,000	30c-55c	"Cabin in the Cotton" (F. N.) (3 days)	2,000	"Once in a Lifetime" (U.) (6 days)	4,000	Low 7-23-32 "Miss Pinkerton"	12,500
			"Age of Consent" (Radio) (2 days)	800			High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
							High 5-2 "City Lights"	8,000
							Low 11-24-32 "Cabin in the Cotton" and "Age of Consent"	2,800
Mastbaum	4,800	35c-75c	"You Said a Mouthful" (F. N.) (6 days) (40c-75c)	37,000	"Cabin in the Cotton" (F. N.) (6 days)	36,000	High 1-2-32 "Her Majesty, Love"	65,000
Stanley	3,700	35c-75c	"I Am A Fugitive From a Chain Gang" (W. B.) (6 days-2nd week)	11,000	"I Am A Fugitive From a Chain Gang" (W. B.) (6 days-1st week)	25,000	Low 10-24 "24 Hours"	28,000
Stanton	1,700	35c-55c	"Night After Night" (Para.) (6 days)	7,500	"All American" (U.) (5 days)	6,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
							High 3-21 "Last Parade"	16,500
							Low 11-17-32 "All American"	6,000
Portland, Ore.								
Fox Broadway	1,912	25c-55c	"Hot Saturday" (Para.) (25c-65c)	12,700	"Too Busy to Work" (Fox) (25c-50c)	6,700	High 1-10 "Min and Bill"	21,000
Oriental	2,040	25c-35c	"The Night Mayor" (Col.)	4,000	"Congress Dances" (U. A.)	2,900	Low 10-1-32 "The Crash"	2,800
							.....	
RKO Orpheum	1,700	25c-40c	"The Old Dark House" (U.)	4,700	"Air Mail" (U.)	5,000	High 2-14 "Cimarron"	20,000
							Low 11-23-32 "The Old Dark House"	4,700
United Artists	945	25c-35c	"Prosperity" (MGM) (25c-55c)	7,500	"He Learned About Women" (Para.)	2,000	High 1-10 "Hell's Angels"	12,500
							Low 11-2-32 "Payment Deferred"	1,900
San Francisco								
Filmarte	1,400	25c-50c	"Louise, Queen of Prussia" (Associated Cinemas)	1,450	"Gitta Discovers Her Heart" (Capital)	1,450	.....	
Golden Gate	2,800	25c-65c	"The Conquerors" (Radio)	19,500	"Air Mail" (U.)	15,500	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Orpheum	3,000	25c-50c	"Little Orphan Annie" (Radio) and "Deception" (Col.)	4,500	"Night Mayor" (Col.) and "Vanity Street" (Col.)	5,500	High 12-12 "Frankenstein"	23,000
							Low 11-24-32 "Little Orphan Annie" and "Deception"	4,500
Paramount	2,670	25c-75c	"Tess of the Storm Country" (Fox)	17,500	"I Am A Fugitive From a Chain Gang" (W. B.)	21,000	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
United Artists	1,200	25c-55c	"Mr. Robinson Crusoe" (U. A.) (2nd week)	9,500	"Mr. Robinson Crusoe" (U. A.) (1st week)	12,500	.....	
Warfield	2,700	35c-90c	"Sherlock Holmes" (Fox)	16,000	"You Said a Mouthful" (F. N.)	20,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	1,380	35c-75c	"Scarlet Dawn" (F. N.)	4,600	"Three on a Match" (F. N.)	7,500	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue	2,750	25c-75c	"Tess of the Storm Country" (Fox)	9,500	"Too Busy to Work" (Fox)	9,500	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,280	15c-55c	"Kongo" (MGM) and "They Call It Sin" (6 days)	3,500	"Wild Girl" (Fox) and "Hot Saturday" (Para.)	4,000	.....	
Liberty	2,000	10c-25c	"Klondike" (Monogram)	3,500	"Pride of the Legion" (Mascot)	4,000	High 1-10 "The Lash"	11,500
							Low 11-11-32 "Amazon Head Hunters"	3,000
Music Box	950	25c-75c	"The Crooked Circle" (World Wide) (6 days)	3,000	"I Am A Fugitive From a Chain Gang" (W. B.)	5,000	High 2-28 "City Lights"	14,000
							Low 11-25-32 "The Crooked Circle"	3,000
Paramount	3,050	25c-75c	"You Said a Mouthful" (F. N.)	8,000	"The Big Broadcast" (Para.)	12,000	High 1-10 "Paid"	18,000
							Low 4-9-32 "No One Man" and "Devil's Lottery"	7,000
RKO Orpheum	2,650	25c-75c	"The Old Dark House" (U.)	6,000	"Air Mail" (U.)	7,500	High 10-31 "Spirit of Notre Dame"	18,000
							Low 10-28-32 "All American"	5,000
Washington								
Columbia	1,232	25c-40c	"Payment Deferred" (MGM)	2,500	"The Crusader" (Majestic)	2,875	.....	
Earle	2,323	25c-66c	"Trouble in Paradise" (Para.)	17,000	"Three on a Match" (F. N.)	20,000	.....	
Fox	3,434	25c-66c	"Too Busy to Work" (Fox)	26,000	"Hot Saturday" (Para.)	20,900	.....	
Loew's Palace	2,363	35c-55c	"Prosperity" (MGM)	17,500	"The Mask of Fu Manchu" (MGM)	16,000	.....	
Metropolitan	1,600	25c-55c	"I Am A Fugitive From a Chain Gang" (W. B.) (2nd week-6 days)	5,000	"I Am A Fugitive From a Chain Gang" (W. B.) (1st week)	8,000	.....	
			"Cabin in the Cotton" (F. N.) (1 day)	1,300				
Rialto	1,853	25c-55c	"Afraid to Talk" (U.) (6 days)	3,000	"Breach of Promise" (World Wide) (5 days)	3,000	.....	
			"Air Mail" (U.) (1 day)	1,000	"Afraid to Talk" (U.) (2 days)	1,800		
RKO Keith's	1,832	25c-55c	"Most Dangerous Game" (Radio) (4 days)	2,500	"Man Against Woman" (Col.) (5 days)	2,500	.....	
			"The Conquerors" (Radio) (3 days)	4,500	"The Most Dangerous Game" (Radio) (2 days)	2,000		

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

DECEMBER

1—Joint Mass Meeting of Members of Allied States and MPTOA: At Hotel Park Central, New York. Chairman, Charles L. O'Reilly.

Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

Allied Theatre Owners of Illinois: General meeting, at 910 South Michigan Ave., Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

Chicago Section of SMPE: Regular meeting, at 3333 Belmont Ave. (Jenkins & Adair, Inc.), Chicago. Chairman, R. Fawn Mitchell; Secretary, Burton W. Depue.

5—Associated Assistant Directors: Executive board meeting, at Room 506, 251 West 42nd St., New York. President, Joseph Nadle; Secretary, Walter Sheridan.

6—Allied Theatre Owners of New Jersey: Weekly meeting, at Hotel Lincoln, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

7—Allied Theatre Owners of Illinois: Board of directors meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

8—Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting of board of directors, at Philadelphia.

13—North and South Carolina Theatre Owners' Association: Annual convention, at Charlotte.

New York Motion Picture Club: Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

14—Motion Picture Producers and Distributors of America: Quarterly meeting of board of directors, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl E. Milliken.

Allied Theatre Owners of Illinois: Board of directors meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

15—Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs Club: Monthly meeting of the council, at 130 West 44th Street, New York. Shepherd, Frank Crumit.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

19—Associated Assistant Directors: Regular meeting and meeting of executive board, at Room 506, 251 West 42nd St., New York. President, Joseph Nadle; Secretary, Walter Sheridan.

20—Allied Theatre Owners of New Jersey: Weekly meeting, at Hotel Lincoln, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs. Secretary, Paul Gulick.

21—Allied Theatre Owners of Illinois: Board of directors meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

North and South Carolina Theatre Owners Association: Mid-winter convention, at Charlotte Hotel, Charlotte. President, Charles W. Picquet.

WEST

DECEMBER

1—Independent Motion Picture Producers Association: Monthly meeting, at 6001 Santa Monica Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

2—International Alliance of Theatrical Stage Employees. Hollywood Branch: Directors meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

5—International Alliance of Theatrical Stage Employees. Hollywood Branch: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive, Richard L'Estrange.

6—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Troupers, Inc.: Semi-monthly meeting, at 1642 Centre Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

The Wampas Club: Semi-monthly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Assistance League: Board of directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers. Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard, Hollywood.

7—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin, Secretary, A. P. Speede.

12—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

The Masquers Club: Monthly meeting, at 1765 North Sycamore Avenue, Hollywood. President, Sam Hardy; Secretary, Donald Lee.

13—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Allied Theatre Owners of California: Monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers. Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Operators Union. Hollywood Branch: Monthly meeting, at 1489 West Washington Boulevard, Los Angeles. President, C. C. Harden; Secretary, M. J. Sands.

14—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters. Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

15—United Scenic Artists: Monthly meeting, at 2560 North Beachwood Drive. Executive, William B. Cullen.

16—International Alliance of Theatrical Stage Employees. Hollywood Branch: Directors meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

18—Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

19—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive, Richard L'Estrange.

20—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

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JENKINS' COLYUM

Shawnee, Okla.

DEAR HERALD:

The day we got to Shawnee one of the principal banks closed its doors, and we didn't have a thing to do with it.

Shawnee has four theatres—the Bison, managed by A. J. Hornbeck, the Criterion, Roy Williams, the Liberty, Mr. Momans, and the Ritz, managed by J. Jones. We had a delightful visit with Mr. Hornbeck and Mr. Williams but Mr. Momans was out of the City and we did not get to meet him. Mr. Jones was confined to his home by sickness but we met his son and daughter, two very delightful young people.

▽

Harry Lowenstein of the Ritz and Palace at Ardmore is one of Oklahoma's prominent theatremen. He has been purveying entertainment for those Sooners so long that the community has come to regard him as its mainstay.

Nothing but the best that Hollywood can offer has any inducement for Harry. He picks 'em like a monkey picks fleas, and Ardmore folks never question his entertainment, they know it will be good anyhow. That's the kind of a theatreman Harry is, and further than that he's a swell chap.

▽

Ollie Brownlee operates the Sooner and University theatres at Norman. Ollie is a hot number. He gets up every morning after having been up the night before, and the flash he puts up in front of the Sooner and University is the reason why so many Norman folks have weak eyes.

Norman is where the state University is located. We told Ollie to bet both theatres on the Cornhuskers in their big football game and make himself some easy money, but he hadn't been familiar with our judgment long enough to have the proper amount of confidence in us. Ollie is a swell fellow but he's too suspicious.

We met the lady who operates Norman's third theatre and she showed us every courtesy. As we recall the name now, it is Mrs. Berry, but whether that is right or wrong it doesn't matter so much because she was certainly very nice to us and we won't soon forget it.

▽

Gerald Stettmund of the H. & S. theatre at Chandler doesn't seem to be able to break himself of some very bad traits. When he was a boy he put in more time playing marbles on Sunday than he did going to Sunday school. He threatens to write the HERALD and give the readers the lowdown on our conduct, and we want to warn them in advance. Don't you believe a word he says, fur 'taint so, no matter what he says.

His wife told us in confidence that her whole life had been wasted in trying to get him to tell the truth and that she had given it up as a bad job. Poor woman, we felt sorry for her, for she's a lovely lady. As we said before, don't you take any stock in what that guy tells you. He told us that he could get more information out of a sale bill than he could out of the HERALD and then he handed over the wherewithal for a two year renewal to the HERALD. That's the kind of a guy he is.

▽

H. A. Walling of the Princess theatre at Bristow is another of Oklahoma's oldtime theatremen. H. A. has two theatres in Bristow, one of which he operates only on Saturday and Sunday. Bristow is a right snappy town and the Princess is a very beautiful theatre, and with H. A. as manager we could see nothing lacking to meet all the entertainment requirements of Bristow. This is the center of the pecan industry and it is bringing considerable revenue to Bristow.

▽

Speedy Moulder has taken over the Criterion at Sapulpa which was formerly operated by James Zartaludis. Mr. Moulder also operates the Empress and Mr. Zartaludis operates the Yale. Both of these gentlemen claim business is very bad but the tendency is toward improvement.

▽

J. P. Shipley operates the Yale and C. O. Fulgham operates the Orpheum at Okmulgee. Both of these houses are in the Griffith Circuit and Mr. Fulgham is also district manager for several of the Griffith houses throughout northeastern Oklahoma. We found both of these gentlemen very energetic and with a disposition to get for their houses every nickel possible, and we believe the Griffith brothers have made a wise choice in chosing these men to manage their business. In fact we have found all managers of the Griffith houses so far as we have gone to be rather above the average of circuit managers, which probably accounts for the success of the Griffith houses.

▽

At Okmulgee we met Mrs. Humphrey, who operates a confectionery right next to the Orpheum theatre. Mrs. Humphrey is a sister of Charlie Murray and we told her she ought to be proud of it and she said she was.

▽

A lot of you exhibitors have expressed a wish that you could find some kind of change-over device for your machines. Well, if you will consult the HERALD and Better Theatres you will find a device advertised by Ben Garros that we understand is giving perfect satisfaction and it might pay you to investigate this.

▽

J. B. Terry operates the Paramount at Wewoka. Wewoka is right in the center of the oil field and the fact there is considerable activity at this time makes this an ideal spot for a theatre. We believe business is about as good there as in any spot we have found lately.

▽

Durant has three theatres—the State and Ritz managed by T. M. Davidge and the Metro owned by J. B. Terry, who also owns the Paramount at Wewoka. These theatres can play all day Sunday but are not allowed to play Sunday nights.

▽

There, what did we tell you. Our Cornhuskers trimmed the Sooners five to nothing, one field goal and a safety. That wasn't very much but it was plenty. They just can't beat those cornfed babies no way how they can fix it.

▽

Next week we will be down in Texas pesticating around with the Longhorns. Hope they will treat us as nice as they always have.

J. C. JENKINS,
The HERALD Man

THE NEW DEAL
To users of TICKET MACHINES
SPECIAL FEATURES
of the
NEW SILENT AUTOMATIC TICKET REGISTER
Absolutely NOISELESS in operation.
GREATER SPEED in selling tickets.
SELF-SHARPENING KNIVES of Ageless Steel.
TICKETS cannot JAM, TEAR or CUT SHORT.
NO REPAIRS to worry about.
BONDED GUARANTEE of RESPONSIBILITY.
A QUALITY BARGAIN—DISTINCTIVE and DIFFERENT
THE STANDARD TICKET REGISTER CORP.
1600 BROADWAY NEW YORK, N. Y.

TRAVELERS...

JOSEPH M. SCHENCK, president of United Artists, was due in Hollywood from New York.

JOHN HERTZ, Paramount's finance committee chairman, returned to New York from the coast.

GERTRUDE STERN, writer, was due in Hollywood from New York to work for Radio.

JOHN NOLAN, Fox West Coast district manager, arrived in New York. Office conferences.

J. W. MACFARLAND, vice-president in charge of distribution for Powers, left for Philadelphia and Pittsburgh.

JOAN BLONDELL, player, due in New York on December 8.

SI SEADLER, Metro advertising director, is vacationing in Havana.

DOROTHY LEE, player, arrived in New York from South America.

SPYROS SKOURAS was scheduled to leave Hollywood for the East, stopping at key cities en route.

JAMES CAGNEY, player, was due in New York from Hollywood.

DAVID KARSNER, author of "Silver Dollar," traveled to Denver to attend the picture's world premiere.

LOU BRAGER, Warner exploitation man, was transferred from Pittsburgh to Philadelphia.

GEORGE CUKOR, director, is due in Hollywood from New York.

CLARA BOW arrived in New York from Hollywood.

JACK RIEGER, of De Luxe Trailers, returned to New York from the West Indies.

CHARLES LAUGHTON, player, left Hollywood en route to New York and London for six-months' vacation.

WERA ENGELS, player, arrived in New York from Germany en route to Hollywood for RKO.

SIDNEY FOX, player, arrived from Europe.

JOE SIMMONS, of Tower Productions, was due in Hollywood from New York.

ERNEST W. FREDMAN, publisher and editor of *Daily Film Renter*, of London, sailed from New York.

ABRAHAM LEHR, vice-president and general manager of Samuel Goldwyn, Inc., arrived in New York from Coast on annual trip.

HARRY GREEN, player, returned to New York after a year in England.

NAT WOLF, Warner Ohio zone manager, is in New York for conferences.

ROBERT RIPLEY, writer, is due in New York from Italy.

ERNEST TRUEX, player, was due in Hollywood from New York to appear in MGM's "Whistling in the Dark."

J. P. MCEVOY, writer, is due in New York from Genoa, Italy.

BETTY ROBERTS, head of RKO scenario department, was due in New York from Hollywood.

DR. IRVING LANGMUIR, associate director of General Electric laboratories, sailed for Stockholm.

M. K. ROBINSON and P. S. WILCOX, Eastman Kodak officials, sailed for Europe.

CHARLES E. MCCARTHY, director of advertising and publicity for Fox, due in Hollywood from New York.

EDNA FERBER, writer, sailed for London.

WILLIAM GERMAN, general manager of Jules Brulatour's New York office, arrived in Hollywood.

WILLIAM MORRIS, JR., who succeeded his late father as head of William Morris agency, sailed for Paris.

ROBERT HAWKINSON, of Radio's foreign sales staff, returned to New York from Cuba and Mexico.

SAM BISCHOFF, producer for World-Wide, was due to leave New York for Hollywood.

DITA PARLO, German player, sailed for Europe.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



THE OTHER SIDE!

FOR THE BENEFIT OF those who are not their own bosses we respectfully dedicate this week's blurb, and, in order that the classification shall be clear we will explain the difference between the man who is his own boss and the man who works for others: One pays the losses himself, while the other merely furnishes the alibis.

This morning we tackled the mail from an entirely different point of view. Instead of concentrating on exploitation and advertising we sought comment about manager-boss relations, (No, I don't mean relatives). The crop was particularly fruitful and yielded some swell copy for my purpose.

"THE BOSS, OF LATE, does not seem himself. . . . He is constantly finding fault . . . picking on little things and in general trying to emulate the moguls of the circuits . . . can't figure out what's got into him,"—is the way one manager complains. Another tells us, " . . . Mr. Y is not a well man . . . he is jumpy and nervous and irritable . . . confided in me that money was very tight and asked that I stall the printer along for a while. . . ."

And so on, one after another we read direct or between the lines. And the circuits are not immune either. We are informed on excellent authority that many of the district and divisional managers are not the care-free, happy-go-lucky boys of yesterday. They too are human and they too have their problems.

LET'S TAKE A PEEP over the fence and see what's on the other side; the side where the bosses, the district managers and the big shots must wrestle with present day conditions.

We find Mr. Independent Theatre Owner trying to balance his profit and loss sheet with constantly mounting costs against rapidly dwindling receipts. His rent takes another automatic jump the first of the year and the landlord won't listen to arguments. Mr. I. T. O. has just come to realize that things are getting as bad as he suspected. Now he takes a different slant and looks closer into details that yesterday he was content to keep away from. He wants to know why carbons are not being used down to the last inch. Why a light was left burning down in the cellar last night. He is trying to practise economy to make up in some measure for his falling grosses.

IT IS ONLY IN THE little things that he can really hope to effect a saving because the rent goes on just the same, film costs in many situations have increased, payrolls have been chiselled as low as it is possible without losing employees he needs. Now he finds that had he kept a closer check on those petty cash items a few years back he might not be so hard up for money at this time.

So, the house manager finds him . . . " . . . constantly finding fault . . . etc." But we are wondering whether Mr. House Manager can begin to understand what it means to a man who has worked hard for many years to build up beautiful theatres and run them profitably, then to be faced with the possible loss of his life's work? And when that boss starts getting, "jumpy, nervous and irritable . . . ," do we stop to consider just why he is that way.

BUSINESS FALLING OFF, many compelled to cut admission prices, increasing attendance a major problem, foolish spending by managers a source of worry; managers who do not seem to know the value of a dollar or how to save a little here and there. These are all items that bring about that "irritable" condition referred to before.

Among the circuit bosses the worries are even more poignant. They are expected to efficiently operate theatres in the field while the H. O. is concentrating on decentralization. How can they operate properly and be pleasant to the many managers when they, themselves, are a good deal worried about their own jobs, heavy operating expenses, tremendous economies to enforce from only the Lord knows where.

WHAT WE WOULD SUGGEST to managers everywhere is, whenever your boss starts riding you make sure of several things before starting to complain. First: if it is about thirty or forty cents on the petty cash statement, did you HAVE to spend it? Second: have you been doing your durndest to keep that overhead down to bed-rock? Third: are you sufficiently aware of your particular theatre's profit and loss statement so as to know just how bad, or good, it is? And, of course, to be guided accordingly?

If house managers think they have worries they ought to learn a little about the boys on the other side of the fence. At least, if the theatre you are running is deep in the red, the house manager is not paying the losses, it's the boss, and any guy game enough to carry on against present day grosses deserves the right to be crabby once in a while. Don't be saps; bosses are human too. "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Thanks to Jay Guthrie's suggestion, Dick was able to illustrate this really funny incident. Now, how about a few hundred of you other Kirschbaum boosters coming through with a couple of Lobby Laff ideas?

LOCAL POST OFFICE HELPED FRED REETHS PUT OVER "AIR MAIL"

Figure out for yourselves how many people approach or pass mail boxes in the course of a day and then let's all agree that a tie-up with the post office for the placing of a good-sized card hanger on the boxes, as recently effected by Fred Reeths, Jr., manager of the Sheboygan Theatre, Sheboygan, Wis., was a corking method for obtaining extensive circulation of his message on "Air Mail."

The card, printed in red and blue ink, read: "Do Your Christmas Shopping Early—Use The AIR MAIL—See 'Air Mail' (dates) (theatre)—It's The Screen's Greatest Air Thriller."

Not only were the cards tied to all mail boxes and hung up in the main post office and all sub-stations but were posted throughout the business section and the best windows in town. A timely card, neatly made up and not too large, sold the authorities.

We hope this gag of Fred's reaches others in time for the Xmas season for it looks like a winner. At any rate we're shooting it out pronto.

Orlove Gets First Runs

Word comes to the Club that Louis "Eagle" Orlove, manager of the Modjeska Theatre, Milwaukee, Wis., is now on a first run policy in his South Side of the town. One gag he used to advertise this fact was to distribute a flock of heralds headed "Hot News." These were burned in ragged edge on all sides. The newspaper also came through with an excellent story on the change, photo of smilin' Louis to boot.

No Change in Miami

It was recently announced by the E. J. Sparks Theatre Circuit, which has taken over a number of Publix houses in Florida, that Ernest Morrison, east coast manager, and W. H. McKoy, city manager in Miami, will carry on. R. C. Speece will continue as city manager in West Palm Beach.

BILL WHYTE IN FULL STRIDE AT CAPITOL THEATRE, RIVERHEAD

The weak-fishing season may be all over down in Riverhead, L. I., N. Y., but showbusiness is in full swing, according to some information we have at hand concerning the activities of William H. Whyte, manager of the Capitol Theatre there.

Take Hallowe'en eve, for instance, when Bill and the city supervisor entered into a conspiracy to keep the kiddies off the streets and prevent as much property damage as possible by inviting a host of them to the theatre for a big party. Over 500 of the youngsters gathered in front of the local fire department's headquarters and led by an escort of motorcycle police, Bill Whyte and Edward Carpenter, paraded to the theatre carrying banners that proclaimed to thousands of pedestrians and passengers in autos that the big event was in order for the evening. At the theatre the kids marched across the stage and were judged by a committee made up of local citizens for best costumes. Naturally, a lot of parents were in the audience that night.

We also note that a herald suggested by Whyte to use with a tie-up made with a large bakery concern adopted by the Prudential main office to exploit "Movie Crazy." This was headed "It's the Smile That Wins." Underneath appeared a photo of Harold Lloyd and copy to effect that both product of the baker and the film would keep people "smilin' the whole day through and to watch for Lloyd at the nearest Prudential house."

We are fully aware that Bill Whyte didn't lose any good will with his Hallowe'en party and it was a feather in his cap for the home office to recognize out of several others his suggestion for the Lloyd herald. We also know he'll continue the good work and will be on watch for more news.

XMAS ATMOSPHERE IN THE LOBBY



The above photo represents an attractive Xmas lobby display fashioned by Jack Greiner, art director of Warner Bros. theatres in Atlantic City, N. J. Note that Jack didn't miss much in the way of Xmas spirit—winter scene of little hamlet in the hills, Santa and his sled and reindeer, etc. Need we state that it occasioned a lot of enthusiastic comment from patrons?

PAUL GLASE THINKS HIS NEW STYLE GIFT NITE A GREAT STUNT

After trying out something different in Gift Nites over a period of 29 consecutive nights and finding it a most effective means of building up an off Friday, Paul Glase, manager of the Capitol Theatre, Reading, Pa., became so enthused about the gag that he thinks his fellow members ought to be let in on it.

When we disclose that it is the Barrel of Fun gag that's been packing Friday nights for Glase—don't move away, fellows, for it's not the old Barrel of Fun gag you have in mind. This one has been garnished with the additional feature of a man by name of Livingston, and it's none other than Livingston who provides the kick to the occasion.

As near as we can find out, when these nights are in progress it's his personality,



wise-cracks, etc., that put them over in a big way. When a member of the audience steps up on the stage it's the way the stunt is handled that puts it across.

Round Table headquarters is not a booking office, nor is Paul Glase a booking agent, but we're sure that Paul will gladly furnish additional information to any other Club member who is desirous of finding out more about the gag and we'll also do our level best to supply additional details that may come to our attention. The best we can state right now is that Paul recommends this particular style of Gift Nite 100 per cent and backs it up with his experience over a 29 week period. The accompanying photo shows how the front was dressed to advertise the event.

SHEWELL USED CARD GAG TO CAMPAIGN A POLITICAL PICTURE

A little card gag had 'em all het-up—even the politicians were asking for them, according to a report from Cambridge, Ohio, where George Shewell manages the Cort Theatre.

It had to do with "Phantom President," and was headed, "Vote For The Phantom President—Here's The Platform: A Seat For Every Pair of Pants—Short Skirts For The Statue of Liberty—Two Hambergers In Every Bun—Two Dimes For Every Nickel." Cast, name of theatre and playdates followed.

Cost of the cards was negligible, and the public eagerly snapped them up, according to George. True, the presidential election is all over now, but the picture is still plenty in evidence in all neighborhoods at this writing.

"The Showman's Calendar"

DECEMBER

10th	Peace with Spain Signed at Paris—1898 Una Merkel's Birthday Victor McLaglen's Birthday
11th	Alfred Nobel Born—1833 (Founder Nobel Prize) Sally Eiler's Birthday Gilbert Roland's Birthday
12th	First Marconi Wireless Across Atlantic—1901
13th	Heinrich Heine (German Poet) Born 1797 Norman Foster's Birthday
14th	Alabama Admitted to Union—1819
16th	Boston Tea Party—1773 John Bole's Birthday
18th	Mary Nolan's Birthday
21st	Shortest Day of Year Pilgrims Landed at Plymouth Rock—1620
24th	Ruth Chatterton's Birthday Chanukah (Jewish Holiday) M. E. Church Organized in U. S.—1784
25th	Christmas Washington Crossed Delaware—1776
26th	Washington Defeated British at Battle of Trenton, N. J.—1776 Admiral Dewey Born—1837
27th	Marlene Dietrich's Birthday Louis Pasteur Born—1822
28th	Woodrow Wilson Born—1856 Proclamation Day Lew Ayres' Birthday
29th	Iowa Admitted to Union—1848 Texas Admitted to Union—1845
30th	Rizal Day, Philippines
31st	New Year's Eve

JANUARY

1st	New Year's Day Paul Revere Born—1735 Emancipation of Proclamation—1863 Marion Davies' Birthday William Haines' Birthday

HARRY SIEGEL SET UP FINE WINDOW DISPLAY FOR "BLESSED EVENT"

Storks, make-believe babies and other gadgets associated with the title "Blessed Event" were used by Harry Siegel, manager of the Family Theatre, Scranton, Pa., to make up a smart window display when he played that picture.

In a store adjoining his theatre two large storks with dolls suspended from their bills were set up at either end of the



window. The rest of the display included a number of dolls in bassinets, cribs, swings and a miniature folding bath tub. Copy on picture was done in good size, brilliant lettering on a white half-cloud cut-out board at the back of the window.

Siegel's window attracted a lot of attention and cost but little to make-up. The dolls and window were obtained for a few passes and he's passing the idea along for others to use. Let's see some more of your work, Harry.

BEN COHEN TOLD 'EM ALL SCHOOLS WOULD BE CLOSED "ON SATURDAY"

Coming to Springfield, Mass., from Hazleton, Pa., it was only natural that Ben Cohen, manager of the Broadway Theatre in the former city, should spring one of his Pennsylvania gags on unsuspecting New Englanders.

We refer to a herald he issued on occasion of appearance of Scooter Lowry, p.a.—labeled tough guy of Our Gang fame, which was headed: "Hey Fellas! All Springfield Schools Will Be Closed When Scooter Lowry Comes In Person To The Broadway Theatre for Four Days—You've Guessed It! Scooter Comes To The Broadway On Saturday," etc., etc. The same gag was good for a write-up in the local paper.

We also note that Ben, since his arrival in Springfield, as is his wont, has cultivated quite an extensive acquaintance among local merchants; that is, to the extent of selling them the idea of splitting space in a good-sized cooperative ad on the strength of vaudeville being added to the Broadway. Approximately 15 merchants expressed their approval of the change of policy via a paid ad, of which Ben stole the better portion.

Okay, Benjamin; to all appearances you have found your way 'round Springfield and are getting along without the assistance of a cane. Keep up the good work and report regularly to Club headquarters. All your old friends down in Pa. will want to know what you are doing and you can save a lot of postage this way. Righto?

WE OFTEN WONDER!

By LOU SYLVESTER



—and Lou Sylvester is not the only one who "wonders" about the same thing. "A bus-man's holiday" would be a swell caption in case you want to change it. Now we would like to hear from some of the managers as to how they really do spend their day off.

BARRETT AND ENOCH CELEBRATE THE FIRST STRAND ANNIVERSARY

Anniversary Week, ballyhoos and a number of other stunts have recently engaged the attention of P. W. Barrett, manager of the Strand Theatre, Parkersburg, W. Va., and his enterprising director of publicity, Bob Enoch, scion of the Long Island and Pennsylvania Enochs.

Let's see what this pair of showmen did to exploit the Strand's First Anniversary.



According to a photograph at hand, a small reproduction of which you may see herewith, a 300-pound birthday cake was promoted free of charge from a local baking company. The photo shows a replica of the big piece of pastry atop the marquee, while another shot shows the original cake reposing on a lobby table, flanked with a frame containing congratulatory telegrams from various well-wishers. A small card gave credit to the baker for his cooperation.

Not content with the promotion of a mammoth cake the resourceful Mr. Enoch went out among local merchants and put over a page of co-operative ads, which, we must admit, was practically stolen, as to space, by the Strand's Anniversary and current attractions. The head and margins fairly reeked with "First Strand-Publix Anniversary" captions and all the smaller ads offered "congratulations for your birthday." Bob certainly has them acting like a lot of trained seals down his way, no fooling.

As to ballyhoos, observe the old hack that they dug up to plug "Vanishing Frontier." That old coach and the pair of Jennies also cost the theatre nothing and was on the streets all day. Another gag put over in connection with this picture was an invitation to the Boy Scouts of Parkersburg to be guests of the theatre and the appreciative troop paraded down the main street with a banner reading, "We Are Going to See Vanishing Frontier."

Returning to the subject of Anniversary Week, we note that a gold and silver pass was given to those who sent in the best letter on "What the Strand Theatre Means to Me," the same gag that Bob and Bill Levey put over when they had their heads together over at the Beacon Theatre, Port Washington, L. I., N. Y. According to the newspaper ad everybody was eligible to enter the letter contest and the gold pass called for six months and the silver for three months. Over 300 letters were received.



Continued success to you and your boss, Manager Barrett, and don't forget to keep in touch with headquarters. We note that you are also putting over your usual quota of attractive, no-cost co-op ads among the merchants. Nice work!

PETE EGAN IS ALL SET FOR THE WINTER SEASON IN CALGARY

A tear sheet from a Calgary, Canada, newspaper informs us via streamer head that the Palace Theatre there, managed by the well known Pete Egan, is all prepared for the winter season.

A two-column head started off a story on the Palace's policy for the new season and other columns carried notes on coming attractions and studio items for the fans. In addition to the large streamer head the Palace got away with a large display ad for the current show. The balance of the page was devoted to merchants' ads and a two-column box advised patrons to tear out the page and carry it with them when doing their day's downtown shopping, so that they might participate in a give-away of several pairs of tickets in each store listed. It was necessary to have the tear sheet along when applying for the tickets.

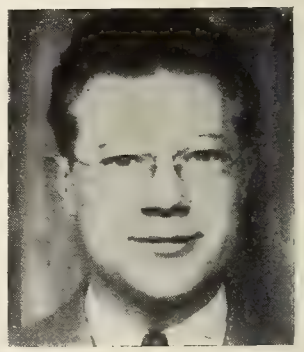
It's easy to see from the above that Round Tabler Pete Egan is still hitting the ball his regular wallop in behalf of the Palace and we must admit his co-op page is good-looking. His work is always interesting and we'll be on watch for further examples.

Bixby at Lawrence, Mass.

Fred L. Bixby, formerly manager of the Kameo Theatre, Pittsfield, was recently appointed manager of the Strand Theatre, Lawrence, Mass. He is a seasoned showman and has held a number of important managerial posts. His presence in Lawrence will materially strengthen our Club's staff of correspondents in that city. We'll be telling you more about Fred's work in the near future.

ROUND TABLE BIOGRAPHIES

There's little doubt that Walter B. Garver worked his way up from the ranks in showbusiness, according to information we have at hand concerning this member of the Round Table Club.



Walter B. Garver

While attending the University of Minnesota and working spare time as night cleaner in the Paramount Theatre, St. Paul, a tragic circumstance turned him from study after spending two years in the university and forced his attention to the immediate problem of providing a livelihood. He was placed in charge of theatre cleaning, later made treasurer of the Paramount, and subsequently became assistant manager of the Tower Theatre, also in St. Paul. Following that assignment he was appointed manager of the Strand Theatre, St. Paul.

Garver was born in Hetland, South Dakota, and in addition to the time he put in at the University of Minnesota received education at public and high schools in Sioux Falls, S. D. He has stuck with Publix ever since he began his career and thinks that showmanship is largely instinctive, asserting itself regardless of profession. He advises us he's in the game for keeps.

PICK YOURS OUT OF CHARLIE'S HAT!



CONTEST CLOSES DEC. 17TH!

Don't Be Bashful! Let's See What You Did To Sell These Chaplin Comedies!

Pick Your Contest Entry From Any or All of These

CHARLIE CHAPLIN COMEDIES

"The Cure" "Easy Street" "The Rink" "The Floorwalker" "The Vagabond" "The Pawnshop"

Reissued with Music and Sound by
VAN BEUREN CORPORATION

CONTEST RULES

Prizes awarded by RKO Distributing Corp., any person actively engaged in theatre operation eligible to enter. Prizes awarded in three classifications as listed above. Proofs, clippings, tear sheets or photos with brief typewritten description of campaign or idea to be submitted with name and address of contestant. All entries must be delivered or postmarked by Midnight, Dec. 17th, 1932. The Judges are Amedee J. Van Beuren, Chas. E. Lewis, Maurice Kann, Robt. F. Sisk. Their decision will be final. In case of tie each contestant will receive full amount of prize tied for. Campaigns based on RKO-Radio Pictures' advertising, press books or other material will be eligible.

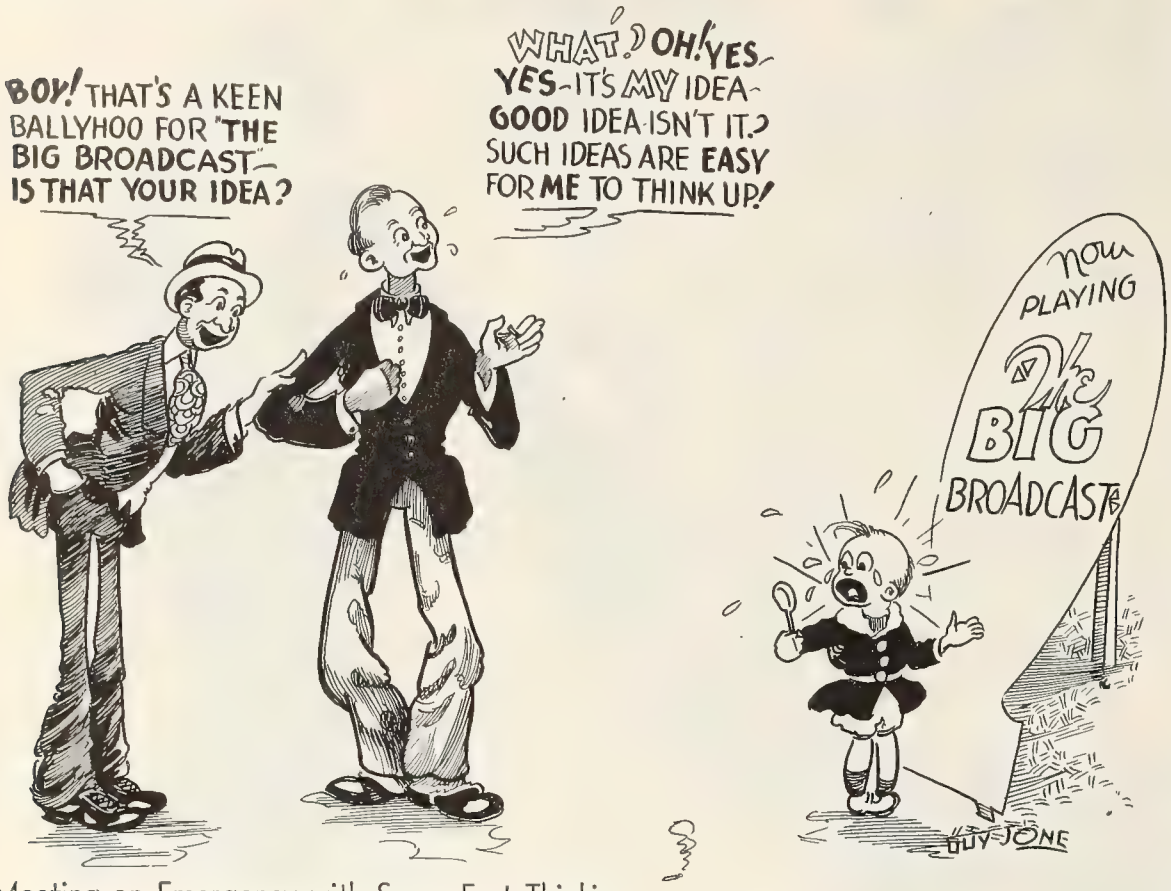
RKO-Radio and the Van Beuren Corporation in co-operation with the Manager's Round Table Club started this contest to encourage theatre managers and advertising men to send in their ideas of new and effective ways to advertise and exploit Charlie Chaplin. We're not expecting thousand dollar lobby displays or elaborate newspaper campaigns ...we're just expecting ideas... good thoughts to pass along to the rest of the boys and to prove that there's always new ways of getting pay dirt from the biggest gold mine the motion picture business ever had. The little house has as good a chance of winning as the big one!... *Send your stuff in!*

ADDRESS ALL ENTRIES TO: CHARLIE CHAPLIN CONTEST, c/o Manager's Round Table Club, Motion Picture Herald, 1790 Broadway, New York.

RKO Radio PICTURES

KEEPING UP WITH THE TIMES!

By GUY JONES



Meeting an Emergency with Some Fast Thinking.

DAVIS ISSUED NOVEL HERALD TO PUT OVER "PROSPERITY" ANGLE

Immediately following the last election, F. W. Davis, manager of the Alva Theatre, Morgantown, N. C., issued a novel and effective herald in behalf of "Pack Up Your Troubles," which proved an appropriate title for a post-election offering.

This herald was headed "Happy Days Are Here Again." Followed, "Election's Over!—The Fighting Has Just Finished—Armistice Has Been Declared!—Prosperity Is Here—So—Pack Up Your Troubles—In Your Old Soup Bowl And—Smile, Boy's, Smile!—With Laurel and Hardy." The herald was printed on pink stock and carried a cut of the two comedians.

Davis certainly was on the job with immediate release of his herald and the title of the picture was timely enough to attract plenty of attention. More news from Morgantown and Davis later, when he lets the Club know what other stunts he's pulling.

Newman Recuperating

Frank L. Newman, division manager for Fox-West Coast in the Pacific-Northwest is recuperating from the effects of a serious major operation. He is expected to return to his office about Dec. 1.

Cokain Coming East!

Following his resignation as publicity man for several Marion, Ind., theatres, Ralph Cokain leaves for Great Neck, L. I., N. Y., to assume a post with Skouras Bros.' Playhouse Theatre in that town.

He will work in the division under the direction of Cullem Espy and we hope he will soon be assigned to a house as manager. His past experience covered a wide field and should prove very valuable in his new post.

BILL BERGMANN IS DOING EFFECTIVE WORK FOR CIRCUIT

Some newspaper tear sheets, a special herald and several samples of weekly ads bear evidence of effective work by W. H. Bergmann, publicity and advertising director of Interstate Theatres, Omaha, Neb.

Here's a large display ad clipped from a Sunday edition of one of his city's leading newspapers, which goes to prove that a man can land free publicity if he goes after it. All this $72 ad cost Interstate was a short trailer and the first line in the ad which read: "You read it in the Bee-News—Now See Marion Davies and Robert Montgomery, etc, etc." Four out of town Interstate houses were listed as showing the attraction. It is claimed that this instance is the first whereby the paper tied in for an ad of this kind.

Next we have a herald, which not only proved the means of getting a new Indian serial under way, but materially added to the theatre mailing list. It stated that the circular and five cents, when signed by four adults in spaces reserved for names and addresses, would admit any child to see Jackie Cooper in "Divorce in the Family," and the new Indian serial "Last of the Mohicans." The herald also carried a cut of Jackie in character pose.

Bergmann's weekly ads for out-of-town houses are laid out in an attractive style and more will be taken up on this subject in a forthcoming issue. We are assembling as rapidly as possible a page of this type of ad for managers who are up against the problem of listing a number of attractions so that all stand out and examples of his work will be included. We're mighty glad to hear from Bill again and will look forward to hearing about other activities on the Interstate Circuit.

Abrahams at Albany

Sanford Abrahams of the Warner advertising forces in New York City has been appointed manager of theatre advertising for company houses at Albany, N. Y., succeeding Joe Feldman, recently assigned to the Pittsburgh district.

We are looking forward to receiving plenty of information for Club publication regarding the showmanship activities for the group of Warner house in the Capitol city. How about it, "San"?

Club Index for Month of NOVEMBER

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of November. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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HYDE CRACKED BANK FOR A COOPERATIVE AD FOR HIS THEATRE

Silence over a period of several weeks from B. F. Hyde, manager of the Polk Theatre, Lakeland, Fla., and then up pops evidence of his handiwork in the form of a corking cooperative ad, which we are reproducing herewith.



This ad represented 40 inches of free space and was entirely paid for by the two banks credited in the small space at the bottom. The theme of the picture, "American Madness," appealed to the banking people and they came through in great shape. If the theatre didn't receive about 99 per cent of the space, then our eyes deceive us. Attractive displays were also allowed in each bank.

Nice work, Bolivar, and we're mighty glad to get a line on your activities again after such a long time. Bankers are tough nuts to crack for any cooperative advertising and it looks like a feather for the cap of Mr. Hyde. Maybe next time this Round Tabler will let his fellow Club members know what else is going on down around Midland Theatres.

Publix Booker Changes

A number of changes have been made in the Publix booking department headed by Leon Netter, which includes transfer of Phillip Seletsky, formerly booking for the Comerford and New England divisions, to the decentralized New England division; transfer of John Roberts of the home office to the Comerford division; J. J. Deitch to Des Moines, where he will take charge for that city and Omaha, and addition of Salt Lake City to the territory booked by Louis Notarius.

Furman Now With Loew

James C. Furman, who recently resigned his post as publicity man for Warner theatres in the New York City district, is now attached to Oscar Doob's Loew office and will handle the Jersey City zone. Lou Goldberg of the Warner home office has assumed Furman's old duties.

CHRISTMAS LIGHTING EFFECTS!

In the Better Theatres section of MOTION PICTURE HERALD, issue of November 19th, there appeared a most interesting article by Francis M. Falge entitled: Lighting Effects That Reflect the Christmas Spirit.

In view of the close proximity of the coming holiday season we would direct your attention to that article and in it you will surely find some valuable suggestions to augment the many other Christmas stunts published in the Club section.

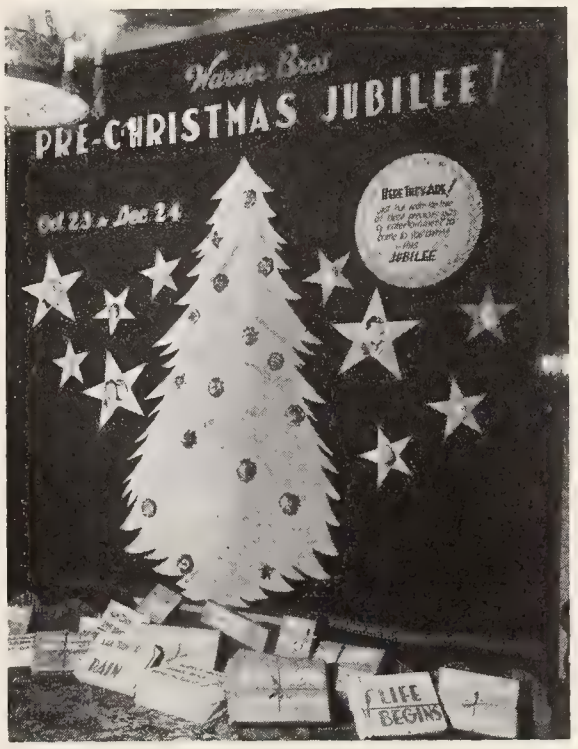
Lighting is a most important part of your decorative scheme and should command your attention. This refers to tree lighting effects as well as building front, lobby, etc. Many interesting arrangements can be worked out at a minimum of cost.

GEORGE DELIS GOES WITH A. G. CONSTANT THEATRE AT CANTON

George Delis, former manager of the Warner Theatre at Steubenville, has been appointed manager of the Palace, a house recently acquired in Canton, Ohio, by A. G. Constant, a veteran theatre man with holdings in Ohio and West Virginia. Associated with Constant is a group of local men. Reopening is set for December 4.

Delis managed the Steubenville house for Warners for the past three years and built up a fine record as a showman of high calibre. His present assignment is to a house considered the finest in Canton and we predict that forthcoming issues of this department will contain many interesting slants.

AN XMAS DISPLAY



Here is another clever Christmas display idea in which coming attractions, stars, etc., can be plugged via the decorations on the tree and the holiday boxes scattered at the bottom. The background, too, is important to further emphasize the general idea.

It is the work of R. A. Nomm, manager of the Sherman Theatre in Chillicothe, Ohio, and was originally worked out to stimulate interest in a Pre-Christmas Jubilee campaign which started quite a while before Christmas. So, if you're looking for another holiday display thought, here it is.

SILVERWATCH STILL BOOSTING TRADE BY MEANS OF NOVELTIES

Evidence before us in the form of numerous circulars, heralds, novelty cards, etc., discloses that the versatile Max Silverwatch, manager of the Strand Theatre, Waverly, Mass., is still pursuing his usual, effective efforts to stimulate trade at the box office. As he observes, new gags are hard to find; hence, the old ones have to be modernized.

Here's a neat little card, about the size used for business purposes, labeled up in the left hand corner: "For Rye, Scotch, Gin"; with the center portion devoted to, "Telephone—1706—And 'Speak Easily'; and on the lower right hand corner, "Ask For Buster Keaton or Schnozzle." Believe it or not, more than one thirsty townsman 'phoned the theatre for latest quotations from the beverage market.

Next, we have some attractive bookmarks gotten out to plug "Back Street," which were widely distributed in schools, book stores, libraries and at the theatre. These were of the conventional size and covered the entire current show.

Bargain Matinees and Linen Matinees also called for distribution of heralds in efforts to bid for the patronage of women and those economically inclined. We hear the linen stunt is coming along in fine shape, as it should with give-aways of worthwhile linens, blankets, toilet sets and other gifts attractive to the feminine eye. The bargain mats were held over a period of four weeks, during which time the admission was reduced from twenty-five to fifteen cents.

When planning his "Horsefeathers" show Max arranged with a market for a full window that turned out to be a great flash. During the campaign those who purchased two pounds of walnuts were given a pass to see the show. The passes were used up the first day the stunt was made public. A small snap-shot we have at hand, too faint to reproduce, is ample evidence, however, that the window was an attractive one.

Max has been one of the Club's best contributors of novelty cards, etc., and we've passed along his many gags from time to time. He'd like to know if any of the other fellows have a few new ones up their sleeves and, if so, asks that they shoot them in. So, heed his request, Round Tablers, and if you have some, get 'em off your chests.

Boosted "Apple Week"

Manager Maxwell of the RKO Orpheum Theatre, Portland, Ore., made a hit with his patrons during National Apple Week by giving each a big Jonathan apple from prize orchards of the northwest.

MOSS' EXPLOITATION!

Smart Show-Selling a Feature of This Manager's Activities in Los Angeles First-Run!

PRIOR to leaving the RKO Orpheum Theatre, which he managed before his company relinquished control, to take a similar post at the RKO Hillstreet Theatre, another first run house, Richard Moss put over a well conducted campaign on "Hold 'Em Jail." The work was done under the guidance of Cliff Work, division manager, with Jack Daily, publicity man, assisting. Newspaper tie-ups, ballyhoos, give-aways,



radio, splendid window displays and many other interesting angles featured the campaign.

On account of the football theme of this comedy, letters were sent to coaches of all teams of prominent schools, outlining the picture and suggesting that it was an excellent opportunity to put players in good humor before the season got under way.

Through a tie-up with the classified department of a leading local newspaper, three 3x10 ads gave prominent mention to the picture. Fully two-thirds of the space was stolen by the picture, with balance of announcement stating that seven-time advertisers in the department during that week would be entitled to two free tickets to the show. In addition to the ads, the paper instructed its staff of telephone girls, making approximately 600 calls each day, to mention the tie-ups. Announcement was also made over radio and through the classified sales organization of 150 people, making 4,500 calls per day.

A tie-up with another local newspaper brought out a parade of 200 newsboys who



carried standards announcing the picture, etc., and marched to the theatre to attend the first Saturday morning show. In return for the party the paper ran a two-column piece of art and a two-column story on page 2 in the news section.

A tie-up made with a large department store netted a regulation collegiate football for give-away during the Saturday morning show, with the award made in the usaual fashion. This gag was announced by trailer and lobby card and footballs were displayed in both theatre lobby and department store. In addition to giving a demonstration of drop-kicking, a noted football player made award of the ball.

One of the photos shown here will convey a good idea of the jail built in the lobby to hold two "prisoners." The pair were former vaudeville entertainers and gave splendid impersonations of Wheeler and Woolsey. This attraction always had a good sized crowd hanging around.

Two other shots show the attractive front, with large cutout title letters, cutouts, stills and other displays, and one of the splendid window displays obtained in a big department store. The latter featured two large heads of the two comedians, football and sport toggery.

Additional exploitation included a tie-up with a chain cigar store, tying in the picture by poster with a new cigar; a special theatre party for the U. P. Railroad's



local staff, a radio stunt of cash give-away for best wise-cracks; a street bally of man dressed as prisoner, with sign, "I've Escaped From Jail to See Wheeler and Woolsey"; sidewalk stencils; designation of "Laugh Week," with appropriate copy for lobby, newspapers, in ads, etc.; contact made with head of Women's Federation of Clubs in view of mention of picture as family fare on MOTION PICTURE HERALD's School Page; gratis distribution of 10,000 throwaways, one side to picture, one side to paper, and because of prison angle, invitations to Chief of Police and Sheriff to see opening of picture.

The comedy scheme was generally carried out in the lobby, with large figures and heads of Wheeler & Woolsey prominently displayed. A display that got a lot of attention was a board headed, "Why They Made the Team," showing a series of football players with comical reasons why they became players. A gag scoreboard was also built, with series of comedy scores, penalties, etc., and a phonograph with a laughing record kept the passing crowds chuckling.

Eleven foreign papers carried publicity on the picture in exchange for passes; four radio stations carried announcements in exchange for passes; five neighborhood newspapers and four hotels also came through with publicity for passes; 10,000 house programs were secured gratis, and a leading sports store window was obtained for display of a 22 by 28 with still.

Quite a campaign—most any one will admit and Dick certainly left his trademark on the Orpheum. By this time he's hard at



it at the Hillstreet and we'll be on the watch for news of that house.

There's one other photo on this page that we haven't mentioned up till now and it concerns an attractive front made for "Bird of Paradise." No other data accompanied it and we're therefore at a loss to describe the selling campaign. However, the palms, life-size cutouts and other displays look mighty good.

PICTURE INSPIRED GEORGE MAHONEY TO TURN OUT A JINGLE

The spirit of the times inspired George Mahoney, Jr., manager of the Princess Theatre, Joliet, Ill., to turn out a jingle on a novelty card when exploiting "Strangers in Town," which were distributed in all hotels, cafes and railroad depots several days prior to opening. Just sing the following as you go along:

"If you are a resident or Stranger in Town—and old man depression is getting you down—the thing you need is a laugh or two—and this sour-faced grouch will say adieu.

"From the stroke of twelve this Friday noon—Chic Sale will raise your hopes anew—you'll get oodles of laughs and screams galore—when Beery and Hatton come 'cross the floor—charming Ann Dvorak is present, too—with David Manners as host for you."

More copy pertaining to the picture followed the above and a small portion—about one-quarter of an inch—at the bottom gave credit to a chain store concern and mentioned that Anniversary was being celebrated. Incidentally, the chain store outfit paid for printing and distributing of the cards.

Okay, George, and you may send along some more of your jingles any time the spirit moves you. A nice little "costless" deal, without a doubt, for which please accept congratulations from your fellow Club members. Let's hear from you again.

personalities

WALTER DAVIS
well known theatre manager in Canada and the U. S., has been placed in charge of the Uptown Theatre in Winnipeg, Man., Canada, succeeding W. Popham, recently promoted to booker and advertising director of the Allied Amusement Circuit.

▽

ARTHUR D. RABE
manager of the Mosholu Theatre, Bronx, New York City, has also been given supervision of the U. S. Theatre.

▽

AL PICKER
former operator of the Ironwood Theatre, Ironwood, Mich., has taken over management of the Strand Theatre, Westfield, Wis.

▽

W. K. ANTHONY
has purchased the Globe Theatre, Columbiana, Ohio, from A. G. Floyd and H. W. Lundgren and will make extensive improvements to the house.

▽

JOSEPH A. GORDON
manager of the Globe Theatre, New Orleans, and recently named by Publix to supervise the Strand Theatre, will also look after the Liberty and Crescent Theatres when these houses are reopened.

▽

JOE ROSENFIELD
is in charge of the Paradise Theatre in West Allis, Wis., we are informed by Louis Orlove, manager of the Modjeska Theatre, Milwaukee, where Joe used to hold forth.

▽

E. L. DELANEY
has succeeded Thor Hauschild as manager of the Paramount Theatre, Steubenville, Ohio, the latter having been transferred to a Publix house in South Bend.

▽

ISAIAH PERKINS
operator of the Adirondack Theatre at Speculator (Lake Pleasant), N. Y., has closed his house for the winter months.

▽

FRANK KEENEY
well known Brooklyn, N. Y., theatre operator who recently returned to the field after having been inactive in it for several years, has obtained a five year lease on the Bronx Opera House and will reopen under a straight picture policy. John Callahan has been named manager.

▽

HARRY FEINSTEIN
formerly of the Warner-New Jersey division, will have charge of the Belmar Theatre, Pittsburg, Pa., neighborhood house, under the new Kalmine regime.

▽

FRED DAMIS
formerly booker in the Warner-New Jersey division handled by Harry Kalmine, will act as assistant to the latter in the Pittsburgh zone.

▽

ROY PEUGH
and his brother Harold have reopened the Community Theatre at Fonda, N. Y.

▽

JACK LYKES
formerly manager of the Park Theatre, Cleveland, and a well known member of the Round Table Club, recently switched jobs with Jack McBride, manager of the Allen Theatre.

L. M. GARMAN
associated with RKO for several years and former manager of the Pantages Theatre, Kansas City, has been placed in charge of the Plaza Theatre, a new K. C. first run.

▽

GEORGE SAMPSON
formerly manager of the Harmony Theatre, Detroit, recently succeeded Lew Kane, resigned, as general manager of houses under control of Jake Schreiber and James Robertson. John O'Dell has been named manager of the Harmony.

▽

ERWIN BOCK
formerly assistant manager of the Paramount Theatre, Cincinnati, has been assigned to manage the State Theatre, Dayton, Ohio. Theodore Lehmeir, assistant at the RKO Albee Theatre, has taken Bock's old post.

▽

GEORGE HARWORTH
was recently moved from Loew's State Theatre, Cleveland, to take charge of the Alhambra Theatre, another local Loew house recently reopened.

▽

SOL SORKIN
formerly with the Mayfair Theatre, New York City, has replaced L. J. Vanderburg as assistant manager and treasurer of the RKO Keith's Theatre, Washington, D. C.

▽

HERB' DANIELS
manager of the Crown Theatre, Chicago, has been passing around the cigars in honor of a brand new baby daughter.

▽

JERRY PATTERSON
has succeeded Vincent Ryan as manager of the RKO Royal Theatre, Bronx, New York City.

▽

PAUL HENDRY
for the past three years assistant manager of the Paramount Theatre, Salt Lake City, has been promoted to fill Jack Marpole's former post at the helm of the Paramount in Provo, Utah.

▽

HARRY SIMON
formerly manager of the Richardson Theatre, Oswego, N. Y., has reopened the Old Gem Theatre after extensive remodeling and renamed it the State.

▽

CLIFFORD SWICK
former manager of Ellwood Theatres, Elwood, Pa., has been named by Bill Smalley, head of the Smalley Circuit in upper New York State, to manage the new Smalley house in Norwich, N. Y.

▽

HAROLD KAHN
formerly in charge of the Fox-Colorado Theatre, Pasedena, Calif., recently succeeded Tom Davis, resigned, as manager of the Palace Theatre, Columbus, Ohio.

Items for publication on this page should be confined to theatre notes only. Address them to "Chick" Lewis and they will be published the week following receipt. Promotions, transfers, changes of address, acquiring of theatres, etc., etc., are the type of material we want.

ROBERT ARMSTRONG
former Publix man and more recently with Fox-West Coast in Seattle on special publicity, has returned to the Jensen-Von Herburg organization and will handle advertising and publicity for the company's four houses in Seattle, and the Roxy Theatre, Tacoma, Wash.

▽

BEN COHEN
formerly with Publix at Hazleton, Pa., has been appointed manager of the Broadway Theatre, another Publix house in Springfield, Mass.

▽

JOHN R. VAN ARNAM
who claims the unique distinction of having on tour the one and only minstrel show, recently opened a vaudeville booking office in Syracuse, N. Y.

▽

FRED PERRY
manager of the Capitol Theatre, Binghamton, and a well known Club member, recently put over a big parade with the 4,000 members of his Mickey Mouse Club, in which Cheese versus Doughnut played a big part. We'll tell you more of this later.

▽

J. L. FITZPATRICK
formerly with Warners' Lincoln, Jersey City, and Warners' Irvington Theatre, has gone back with his old boss, Mike Comerford, and is managing the Strand and Riviera Theatres, Binghampton, N. Y. With exception of the year and a half spent with Warners, Fitz has been associated with Comerford for the past 16 years.

▽

NATE ROBBINS
well known theatre operator of upper New York state, recently remodeled the Syracuse Theatre and renamed it the Ritz. The house will operate on a picture and musical comedy policy.

▽

LOUIS SYLVESTER
well known contributor of "We Often Wonder" Round Table cartoons, and lately with Publix at Asbury Park, N. J., is back at his old stand with the art department of the Strand Theatre in Perth Amboy, N. J.

▽

ROBERT T. MURPHY
was recently appointed manager of Shea's Hippodrome Theatre, Buffalo, N. Y.

▽

HERMAN G. WEINBERG
manager of the Europa Theatre, Baltimore, Md., recently married Miss Erna Bergman, who formerly acted as cashier at the Europa, Rivoli and Hippodrome theatres.

▽

V. A. MENDENHALL
city manager for Publix in Boise, Idaho, recently paid Salt Lake City a visit to confer with Division Manager Harry David.

▽

O. K. MASON
former manager of the Regent Theatre in Newton, Kas., is now at the helm of the Royal Theatre, Hoisington, Kas., we are advised by C. H. Zilo, present manager of the Regent.

▽

JACK D. MARPOLE
recently in charge of the Paramount Theatre, Provo, Utah, has won a promotion to take charge of the Paramount Theatre in Salt Lake City, one of two ace Publix houses there. He replaces Harry Hardy, resigned.

▽

AL GOTTESMAN
well known exhibitor in the East, recently acquired another house in Ossining, N. Y.

NEWSPAPER LAYOUTS

Vary Your Ads With Each Change of Program To Achieve the Best Results!

by R. D. LONG

RKO Theatres, Denver, Colo.

I HAVE been asked to write a short article about newspaper ad layouts. As space will not permit a comprehensive treatise on all principles of the subject, I will confine myself to a few words regarding the most important item to be considered when laying out an advertisement,—attracting attention.

Each picture shown by a theatre is necessarily different in theme and consequently it requires a different individual treatment for its advertising, and so to consistently follow the advice herein would be monotonous and impractical.

In varying your layouts with every new attraction you will find it difficult to construct them all without a fault. At times it is advisable to do what might be considered technically incorrect to get a weekly change in appearance.

Ads which are constantly before the public should always be kept fresh and snappy, for, as I have said, the outstanding function of any ad is to compel attention. Without this, of course, are lost most of the would-be readers. An ad not seen could not possibly be read. Emphatic atmosphere and eccentricities are frequently necessary regardless of their generalized taboo.

Ads Must Be Different!

Always strive to have your ad dominate the sheet and do not imitate your competitors.

Thick black borders, reverse lettering, and large sections of dark color certainly strike a discordant note and if these methods are used, you literally slap your public in the face with an irritating arrangement and build a resistance against the absorption of the message. Emphasizing the worthless black space isn't selling tickets. Some believe that the theatrical atmosphere an ad of this type conveys outweighs the faults, but, like black space, atmosphere doesn't sell many tickets.

As we all know, a region of quiet in the midst of uproarious surroundings is generally conspicuous and it is quiet white space properly handled that attracts and reduces personal resistance to a minimum. The primary contact is further strengthened by the artistic arrangement of the units of copy and illustration. It is the first flash of perception that either attracts or repels.

Grouping the Units!

The grouping of these units into an interesting pattern, alive and invigorating, not only helps to attract readers, but makes the message clearer, more quickly absorbed, more forceful and convincing.

White space is worthless if the condiments are monotonous in tone and disorganized, the static confusion will not allow the reader to follow through, and his eyes may jump to a competitor's ad with better construction that offers an optical refreshment.

In two column ads, space generally allows the units to be placed into an appealing symmetrical design. By symmetrical, I do not mean place all the copy in a thin panel centered in the allotted space, but to artistically arrange them so orderly with rhythm and harmony that a pleasing movement will result with a subtle force.

Watch Appearance!

Continuity of appearance should continue throughout the run of each attraction, white space as a media is sufficient to create enough atmosphere.

The distinctive grouping leaves obvious shaped white extremities to be considered as units unobtrusively attractive. Any odd shaped white space away from the ordinary horizontal and perpendicular lines made by the linotype are eye getters.

The title lettered in heavy letters makes an attractive eye getter when surrounded with white space and light grey copy. It is the same idea as a black spot in the center of white space.



One of R. D. Long's newspaper ads. Please note that Mr. Long practices what he preaches.

Many believe a border holds off competitors, but ads have a better chance to do their work out in the open. If borders are used, they should be irrelevant to the message emphasis; when they compete for attention irritation is bound to result. A border should not be complete, it needs openings to allow the reader to enter easily. A base border finishes the design, stops the eye flow and eliminates possible connection with the ad below.

EDITOR'S NOTE: *Material pertaining to newspaper advertising is particularly desirable in the Club section due to the widespread interest in this form of showmanship. Others desiring to contribute articles dealing with this topic are invited to do so. We will feature any such material if found to be really outstanding or of an unusual nature.* "CHICK"

LYKES ENGINEERED A FINE PERMANENT DISPLAY IN LOBBY

We are showing on this page a photograph of a new permanent display made for the Park Theatre, Cleveland, by Manager Jack Lykes before he was transferred to the Allen, another Loew house in the same city.

It was placed in front of an old fire place mantel in the inner lobby and built on a wooden platform measuring 4x12x18 feet. The background measured 8 feet in height and the two columns you may see at the



right were 7 feet high by 2 feet in diameter, covered with orange and red corrugated paper. Another smaller column, measuring 4 feet high by 2 feet in diameter, was covered with hammered gold paper. In the center is the art-piece with caption on "Coming Attractions--7 Days—Starting Saturday."

The octagon-shaped column at the extreme left carried illuminated still in each panel and copy of coming attractions. This is made to revolve slowly by aid of an electric motor. This column is covered with bright red foil paper and makes a flashy eye-catcher that people passing through the lobby just can't miss.

Leaving the subject of lobby displays for the moment, we note that Jack recently issued heralds which stated that free Saturday morning tap dance classes were in force at the Park. Boys and girls from 4 up to 14 years of age were informed through this medium that the doors would be open at 10 A. M. and that instruction would be given by a local teacher. The heralds were distributed through the schools. By buying regular Saturday morning admissions to the theatre the youngsters are privileged to receive gratis the tap dancing lessons, witness the regular matinee and sit through the regular performance until 3 P. M., with a short intermission for lunch. The dancing teacher gives her services free of charge and receives in return publicity for her school and many prospective pupils.

Returning to Jack's permanent display, we like it on account of its flexibility, since the panels in the octagonal column and other current copy can all be easily changed from time to time; furthermore, it must have made a corking flash. His Saturday morning matinee and tap dance stunt, which is to run for ten consecutive weeks, we'll tell you more about at a later date when all returns are in, but it looks like a winner.

By the time this gets in type Jack Lykes will have found his way 'round the Allen and we'll be looking for news of what he is doing at that house.

BROWN LIKES AUTO BALLY TO BRING IN OUT-OF-TOWN TRADE

We'll have to accept the alibi made by H. J. Brown, manager of the New Capitol Theatre, Martin, Tenn., for non-appearance of his name among these pages the past several months. He says he's been busy, and that's good enough for us. To top it all off he was transferred from the Palace Theatre, Newbern, Tenn., to Martin, and his time has been pretty will taken up getting used to new surroundings.

However, the Brown mind has been func-



tioning in the good old Brown way, as a couple of photos on this page will bear witness. The bally you see on "Down to Earth" was used very effectively over a radius of 55 miles and was constructed at small cost. The cutout in front and rear of the car is made of beaverboard and the sides were made of light wood, covered with sign cloth. The whole sign is fastened only to the front and rear bumpers, not touching the car nor interfering in the slightest with driver's vision.

There are only 4,750 people in Martin and Brown has to comb adjacent territory for what patronage he can get. Even with



a tent show in town the week he played the Will Rogers film, he went out with his bally and packed the house both nights. Says they can't miss seeing it and that it is by far the best and most economical advertising stunt he has ever used to date. He enthusiastically recommends it for use in any small city.

The other small photo shows a cutout made for the Rogers film and used in the lobby one week in advance. This was turned out by Brown and Dorris Fowlkes at small cost and if you look closely we believe you will be able to see these two fellow Club members at either side of the big cutout.

We're mighty glad to hear from Brown again and now that he's again on the active list we'll be looking for a lot more news from his section of the country. We believe we can depend upon him to shoot along all worthwhile ideas because he's a dyed-in-the-wool Round Tabler and wants to help keep this department the livest one of its kind in showbusiness.

WHAT MUST A MANAGER KNOW!!

(From "Howdy"—W. B. House Organ, New Jersey Div.)

Although we list twelve classifications on this list of what a manager must look after, there are actually 52 items altogether. The value it holds for you depends entirely on how seriously you take your jobs. From our point of view, this list should come in mighty handy, not only for the man who takes over a house, but also for the manager who wants to check up on himself to make sure that he's not passing up anything good for his theatre. Perhaps you could augment this list. Let's have it!

1. ADVERTISING:
   a. Front of theatre.
   b. Lobby.
   c. Outside.
   d. Newspaper.
   e. Program, heralds and house organ.

2. GOOD-WILL:
   a. Making friends of patrons.
   b. Going out of way to do favors.
   c. Organize theatre parties at reduced rates.

3. EXPLOITATION:
   a. Shadow boxes.
   b. Lobby displays.
   c. Personal announcements on rare occasions.
   d. Special outdoor ballyhoo where occasion calls for it.
   e. Organizing kiddie clubs.

4. TRAILER ADVERTISING:
   a. Not to be overdone.
   b. Policy announcements.
   c. Stock trailers.
   d. A different type of silence trailer each week. Interchange.
   e. Special editorial announcements from time to time.

5. CLEANLINESS:
   a. Strict supervision of janitors.
   b. Daily inspection of theatre.
   c. Daily inspection of attaches, check on shave, linen, shoe shine, hair.

6. CIVIC CONTACT:
   a. Meeting and making friends of merchants.
   b. Personal acquaintance with managers of all hotels and apartments.
   c. Joining civic organization.

7. EMPLOYEES:
   a. Making friends, yet still commanding respect of.
   b. Instilling PEP into organization by weekly meetings, thereby making and keeping employees in a satisfied frame of mind.

8. PROJECTION:
   a. Importance of having correct fader settings.
   b. Watch for poor light on screen.
   c. Flutter, flicker, shadows, etc.
   d. Ends of parts shown or run-outs.
   e. Screen effects.

9. PERSONAL APPEARANCE:
   a. Manager dressing formally.
   b. Immaculate service staff.
   c. Tidy box office.
   d. No gum chewing or lounging poses.

10. SERVICE AND COURTESY:
    a. Strict discipline and training of service force.
    b. Importance of having pleasant cashier, doorman and walk man.
    c. Extraordinary care given to elderly people and cripples.
    d. Keep children from being annoying to adults.
    e. Reporting all nuisances to manager.

11. ENTERTAINMENT POLICY:
    a. Always change on same days; variation is confusing to public.
    b. Blend program so as to eliminate confliction.
    c. Total time of performance should not be over 2½ hours.
    d. Watch bookings and take full advantage of holidays.

12. MAINTENANCE:
    a. Keeping cost of operation down to a minimum.
    b. Careful check on electric current used.
    c. Prevent water waste.
    d. Check and inventory on all supplies used, especially lamps.
    e. Report repairs when necessary, so as to prevent additional costs later.
    f. Practice general economy, but no foolish economy.
    g. Have plenty of light in front of theatre while theatre is open.
    h. Co-operate and consult freely with general maintenance man.

Big Four's Tie-Up

The Big Four Film Corporation has announced a national tie-up with Daisy Air Rifle for exploitation of a "Buzz Barton" model among the 12,000 or so company agents. Exchangemen, dealer and theatre manager will cooperate in arranging target shoots in lobby or other places, give-aways of the rifles and numerous other activities.

LESTER SMITH TIED IN NEATLY WITH FIRE CHIEF TO SELL FILM

Excellent returns were obtained by Lester Smith, manager of the Hippodrome Theatre, Warren, Ohio, when he played "Flames" by effecting a tie-up with the local fire department for a lobby display of fire-fighting apparatus and distribution of a unique herald.

The herald, printed in red ink on white stock, was headed in large type "Flames." Followed, "Friendly Suggestions from Fire Chief Oldacres; twenty hours a day your fire department is on the job to protect life and property; every man, woman or child is capable as an unofficial fire fighter by exercise of ordinary care"—and so on and so on in the same vein until the ending, which pointed out that the reader could learn what to do and what not to do by seeing "Flames." Try this one yourself.

MAX COOPER RATED 4TH AWARD ON "RED HEADED" CAMPAIGN

Among the recent announcements in this department of managers who won cash recognition from M-G-M for outstanding exploitation work in connection with "Red Headed Woman," we are glad to record that the 4th award was won by Max A. Cooper, manager of the Fox Theatre, in Hackensack, N. J.

He starts off his campaign two weeks in advance with a classified ad in the local paper for a red headed woman from 18 to 25 years of age for special exploitation work. It was specified that she resemble Jean Harlow.

Having found his red-head Max arranged to have her ride around town in an antique auto, which carried the necessary signs that tied up the theatre and the local paper with an identification stunt. The first person who happened to be carrying a copy of the paper when the red-head and her car stopped at a red traffic light was rewarded with a pass to the show.

The car and its passenger also made a trip over the new Washington Bridge across the Hudson with the same gag and art and stories on the stunt were carried in the paper.

Additional effort included free admission of all red-headed women, when accompanied by another patron, to show during the four day run; distribution of special heralds by red-headed woman, and the stringing of a large banner across the street in front of theatre.

Despite an off week-end results from the campaign described above were very gratifying to Cooper and accounted for an exceptional increase in receipts. His work in connection with this picture would have been recorded an earlier date except for the fact that winners of the M-G-M awards were announced only a short time ago.

ROUND TABLE BIOGRAPHIES

Ned Gerber turned down a career as an army officer to enter showbusiness, and while West Point may have lost a military genius, the theatre gained a smart showman.

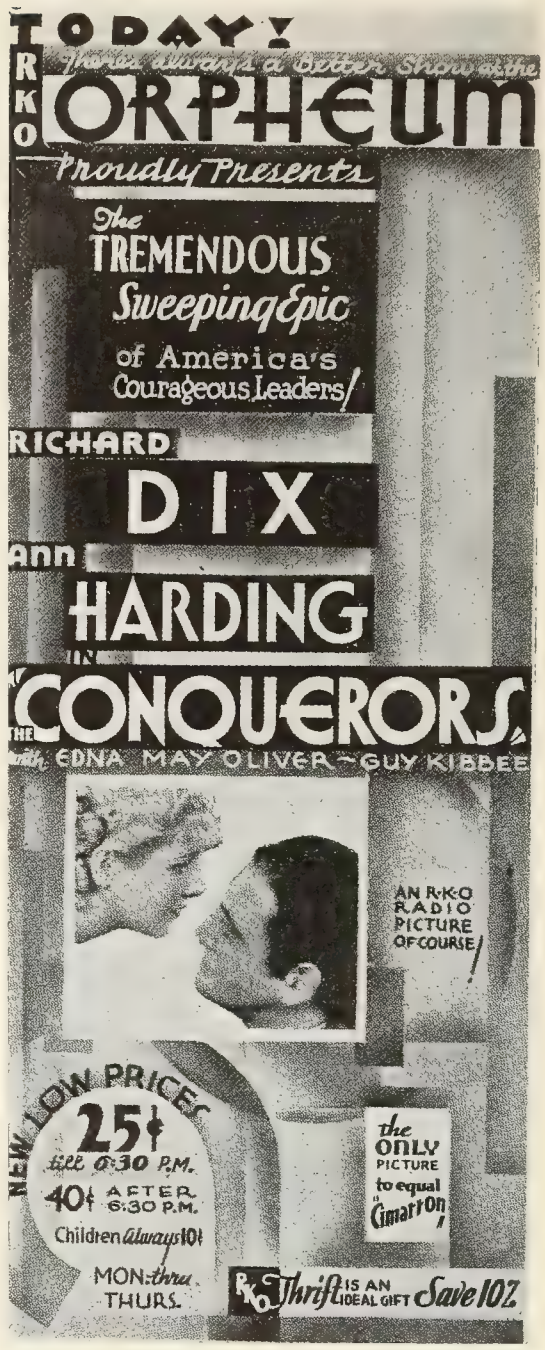


Ned Gerber

Since he hitched his wagon to the celluloid star Gerber has worked for Columbia Pictures Corporation, Universal Pictures Corporation and William Salkin in various capacities, acting as director of advertising and publicity and as manager of the Eagle, Photoplay, Palace, 79th Street and other houses in New York City and the East. He has also been aggressive in organization work as representative of Motion Picture Salesmen in eastern territory. His theatre experience has also included considerable publicity and exploitation work in the east, mid-west and south. At present he is at the helm of the 79th Street Theatre, New York City.

Gerber was born in New York City April 15th, 1900, and after graduating from public school took courses in Commercial High and Lincoln Prep Schools.

CREDIT LOU GOLDEN!



When you next stop to talk about outstanding advertising, please keep in mind this fine specimen from Lou Golden and Alvin Ascher, manager and assistant, respectively, of the RKO Orpheum Theatre in Omaha, Neb.

To achieve the effect they were after, Golden and Ascher tied up with a good artist who understood air-brush work, to help them out. No type-set copy was used, which, while making it a trifle more expensive, added to the effectiveness and certainly gave it added strength.

We would like to see more of Golden's work. While he was with Fox West Coast in California we had several opportunities of seeing some of his fine showmanship activities. Now that he's snugly settled in Omaha we hope to hear from him regularly.

MacLevy Now G. M.

Monty MacLevy, former Fox theatre man and with Randforce, Brooklyn, N. Y., as circuit publicity director and manager of the Savoy Theatre there since Randforce took over a majority of the Fox holdings in Brooklyn, recently resigned his position to become general manager of the Round Table Circuit, operating a group of theatres on Long Island.

MORE PERSONALITIES!

RAY S. AVERILL
former manager of the Alhambra Theatre, Cleveland, Ohio, is now at the helm of the Fox Theatre in Douglas, Ariz.

▽

CHARLES DECKER
formerly manager of the Luna Theatre, North Platte, Neb., is in charge of the Fox-Grand Theatre, Rocky Ford, Colorado, now an independently operated house.

▽

J. G. HANEY
in charge of the Fox-Grand Theatre, Rocky Ford, Colo., before that house went independent, is now managing the Fox-Kiva Theatre at Durango, Colo.

▽

G. C. KNIGHT
has reopened the Majestic Theatre, Ontario, Ore., after completely rebuilding and remodeling the house.

▽

FRANK GOLDBACH
is in charge of the Waupaca and Palace Theatres, Milwaukee, owned and operated by J. P. Adler. The Palace was recently leased by Adler and for the present will operate only Saturday and Sunday nights.

▽

GEORGE L. PEPPLER
formerly manager of the State Theatre, Baltimore, Md., has been transferred to the Fulton Theatre, same city.

▽

ADOLPH MUELLER
is filling Louis Orlove's old job at the Tivoli Theatre, Milwaukee, Orlove having recently been transferred to the Modjeska, another local Fox-Midwesco house.

▽

CARL HARDY
has purchased the Midget Theatre, Roseville, Ohio, from F. M. Tewksbury.

▽

N. EDW. BECK
recently announced his resignation as manager of the Fox Theatre, Atlanta, Ga. Beck was formerly with Publix and it is reported that he will return to that organization.

▽

LOUIS H. ULFFERS
formerly in charge of the Wakefield Theatre, Bronx, New York City, is now at the helm of the Burke Theatre, also located in the Bronx.

▽

MAX ALSTER
is the new manager of the Culver Theatre, Brooklyn, N. Y. He was formerly in charge of the Alhambra Theatre, Brooklyn.

▽

MILTON T. VARNELLE
former manager of the Fox-Beverly Theatre, Church avenue, Brooklyn, N. Y., has been appointed manager of the Highway Theatre, also in Brooklyn.

▽

IRVING LEFF
is now in charge of the Alhambra Theatre, Brooklyn, N. Y., having been transferred there from the Highway, another Brooklyn house.

▽

HARRY MILSTEIN
formerly in charge of the Duffield Theatre, Brooklyn, N. Y., is now at the helm of the Beverley Theatre, same city.

▽

B. B. FRIEDMAN
formerly manager of the Lefferts Theatre, Richmond Hill, L. I., N. Y., is the new manager of the Riviera Theatre, Brooklyn, N. Y.

YOUR CLUB KEEPS ON GROWING!

MR. AND MRS. A. G. BUCHANAN

are respectively the manager and assistant manager of the Dreamland Theatre out in Ashville, Ohio, and since their application came as one we're recording their memberships that way. Yes, as Buchanan, advises us, the pair of 'em teamed it up a short time ago in "The Little Church Around the Corner" and now they're carrying out the husband and wife act at the theatre. Sort of a family affair, you know, and rather a good idea at that during these times. Meet the rest of the gang, Mr. and Mrs., and let's know what the two of you are doing for the good old box office.

▽

WILLIAM G. BURKE

is another new member of the Round Table Club and he entered showbusiness via a War Department order. He operates the War Dept. Theatre up at Plattsburg Barracks, N. Y., and with his application at hand maybe we'll find out how post exchange theatres are operated. He's had considerable experience in this field, having operated similar theatres at Camp Dix, New Jersey, prior to being assigned to Plattsburg. At the present time he's running seven shows per week and we'll be interested to hear more about his method of operation.

▽

PIERCE C. O'DONNELL

is the advertising manager of the Gayety Theatre in Van Buren, Maine, and he's another new Round Tabler ready to be introduced to the rest of the gang. We're glad to add his name to the ever-increasing list and know that O'Donnell will strive to do his share to keep Club pages filled with interesting information about showbusiness. What was that last advertising gag you used, Pierce, that revived the box office? Shoot along an account of it as soon as you can, so we can let the other fellows know what you are doing.

▽

A. R. MYERS

hails from way out in Hood River, Ore., where he manages the Rialto Theatre. He's another new member of our Club and we're sure that Myers will prove a valuable recruit to our ranks. A glance at a Fall Program he enclosed with his application reveals originality as to copy. He lists his coming attractions and then briefly outlines theme, etc. In other words, instead of merely listing bacon and eggs, he tells 'em something about the bacon and that the eggs are cooked in Grade A butter. We'll be looking for further word from Myers.

▽

M. A. ZIMMERMAN

is another owner-manager to join the ranks of the Round Table Club and we want him to know that we're glad to add his name to the ever-lengthening list of showmen enrolled in this organization. He operates the Portland Theatre out in Casselton, North Dakota, and does this in an "independent" way. He is cordially invited to send along news of what is going on in showbusiness out in Casselton.

▽

W. BURKE FLOYD

hails from down South in Vero Beach, Florida, where he manages the Vero Theatre, a house on the Bott Theatre circuit. Before taking his present post Floyd managed the Strand in Lakeland and the Arcade in Kissimmee and we're mighty glad to record that he has joined our outfit. He is heartily in favor of this department's policy and proposes to do his share to keep these pages filled with interesting tips on what he and his associates are doing to put the Vero over. We'll be awaiting his next communication.

SIDNEY HOROWITZ

has the job of helping Stephen Champlin manage the Terminal Theatre over in Brooklyn, N. Y., and we're glad to add his name to the many other assistant managers already enrolled in this organization. Sidney is 24 years of age, has been with the Terminal for the past fourteen months and went there from the Congress Theatre, another Brooklyn house. His last position was chief of staff, so we can see that he's on his way up the ladder. Tell your boss the writer was on hand the night the Terminal was opened by Small-Strausberg, Sidney, and that we'd like to know what he's doing to boost trade.

▽

EDWARD C. MOTTA

is the house manager of the Palace Theatre in San Leander, Calif., and his application for membership is sponsored by Resident Manager Andrew Poulsen. Ed is 22 years of age, has been with the Palace for the past five years and his boss tells us he's "a great boy, has unlimited possibilities in showbusiness and is deserving of a lot of credit." That's a pretty nice send-off for Eddie, to our way of thinking, and we'll watch his career with interest. And, by the way, we'd like to hear from both Poulsen or Motta as to what's doing in showbusiness out their way.

▽

CLIFFORD SWICK

was recently chosen by William Smalley to manage the attractive new house the latter opened a short time ago in Norwich, N. Y., and which replaces the one destroyed by fire last March. We are indebted to H. L. Richardson, superintendent of the Smalley circuit, for sponsoring Swick's membership in our Club and will look forward to receiving some interesting show-selling slants from this new Round Tabler. He's a seasoned showman, having acted as manager of the Ellwood Theatres down in Ellwood, Pa., and we believe we can depend upon him to become a consistent contributor to this department.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

J. K. ROBERTSON

is the manager of the New Star Theatre over in Dover-Foxcroft, Maine, and we're taking this opportunity to acknowledge his application for membership in the Round Table Club. J. Kenneth advises us that he's comparatively new to the amusement field and that he's delighted to have a chance to improve his knowledge of the game by becoming a member of this showman's organization. He is a welcome addition to the ranks, we assure him, and here's hoping he will find these pages useful to his career. We'll be awaiting word about what he is doing to improve trade.

▽

EDWARD L. ROGERS

is another assistant manager to join the ranks of the many assistants already enrolled in this organization and we're glad of the chance to file his application for membership. Rogers has the job of helping the well known Morris Rosenthal operate the Rialto Theatre up in Little Falls, N. Y., and with the able coaching Morris is able to give him it certainly won't be long before he's be climbing another rung of the ladder. Keep up the good work, Eddie, and, in the meantime, we'll be saving a framed certificate for your promotion. Give the Boss our best regards and ask him how all the little falls are getting along.

▽

PAUL F. McDONALD

operates and manages the Schuyler Theatre out in Schuyler, Neb., and it's also a pleasure to acknowledge his recent application for Round Table membership. Paul's application was okayed by W. H. Bergmann, so we know he'll prove a welcome recruit to the Club ranks. All we want him to do now is to take enough time off now and then to keep the Club posted on what he's doing to keep seats filled these days. Shoot along your ideas on showmanship, Paul, and we'll see that the rest of the gang are tipped off.

▽

J. E. McKINSTRY

manages the Odeon Theatre out in Cottonwood Falls, Kan. Showman McKinstry is another new member of our Club and we are glad to acknowledge his application. He likes the idea behind this department and has found much of the show-selling information contributed by other members useful in the past. Now he is going to do his level best to pass along some of his own ideas on what it takes to put over shows in his town. Okay, J. E., shoot 'em in and we'll do our part.

▽

COBE WARTMAN

is located out at Redondo Beach, Calif., where he has charge of the Fox-Redondo Theatre and we take pleasure in announcing that he, too, has joined our outfit. Step up and meet the rest of the gang, Cobe, and tell them that you will also do your best to help keep these pages chock full of interesting slants on the art of show-selling. What was that last stunt you used to pack 'em in? Let's have an account of it so we can shoot the dope along to your fellow members.

▽

C. J. ALDEN

hails from out in Globe, Ariz., where he manages the Fox-Martin Theatre, and he's another new Round Tabler in line for introduction to his fellow Club members. His house belongs to the Alden Theatre Company, which is affiliated with Fox-West Coast, and we're glad of the opportunity to add his name to the ever-lengthening roster. Take some time off at the first chance you have, Alden, and let us all know what you and your associates are doing to boost the good old box office.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

Songwriters on Parade (7)
New York Valencia

This is an out and out novelty which should please any audience. These songsters, namely Charles Tobias, who acts as M. C., Sidney Claire, Al Sherman, Al Lewis, Murray Mencher, Vincent Rose and Percy Weinrich, have woven a nicely routined act around the songs which they have written, the audience applauding the songs and the writers in order. For audience reaction, this act rates high.—H. P.

Buster Shaver, Olive and George
Cincinnati Albee

Olive and George are midgets and two of the cutest we have ever seen. They offer a routine of single and double dances, and several song numbers, while Shaver, who is of normal growth, accompanies them on the piano. Comedy and crossfire chatter are introduced throughout the act, which is novel and entertaining in every way.

Evelyn Wilson
Detroit Fisher

Singing and clowning through her act, Miss Wilson presents a type of humor which while not particularly novel is none the less entertaining and amusing. Her impersonation of an inebriated clubman, wending his way homeward after a riotous evening with the boys, brings howls of glee from a large portion of the Fisher audience.

Moran and Mack
Baltimore Hippodrome

Reception was weak but they still make 'em laugh. The first part of the act is the usual dialogue chatter in comic slow vein; in the second part they do a burlesque boxing match.

SINGERS

Gracie Barry
New York Paramount

The demure and beauteous Miss Barry gets a nice send-off from Rudy Vallee and pleases the audience with her appealing singing of "Just Couldn't Say Goodby," and "Sentimental Gentleman from Georgia."

This little lady, who undoubtedly is very young, puts over her part of the show like an old trouper and the audience showed their appreciation by applauding long and loudly.—E. D.

SKETCH

Irene Rich (3)
New York State

Supported by Eddie Jerome and Hal Elliott, Miss Rich offers an entertaining sketch in which she has an opportunity to prove real histrionic ability. Miss Rich possesses rare charm and poise and receives an ovation on her initial appearance and a fine reception at the finale. This act is sure to please the most exacting audience.—H. P.

Saenger Theatres May Produce Own Stage Attractions

Definite indications in New Orleans are to the effect that the city will be the stage production center of the south in the near future as a result of the reversion of the Saenger-Publix theatres to the management of the E. V. Richards, and the elimination of supervision from the Publix home office in New York, as part of the circuit's decentralization policy.

Productions particularly adaptable for showing in the south are seen as likely of development on the home ground, since approximately 200 houses are under the Saenger organization, many of which will require stage attractions of some sort. These attractions would replace the occasional, and apparently not always satisfactory attractions sent to the south from New York, it has been indicated.

Such a plan as appears probable would involve the booking of acts, the concoction of revues, training of choruses and building of scenery in New Orleans, headquarters of the Saenger organization. Little change is anticipated in the personnel of the circuit. It is further expected that the large organ at the Saenger in New Orleans will be resumed after the first of the year, with a notable organist at the keyboard.

Fox Music Staff Formed

The newly organized Fox Movietone Musical department, under the supervision of Louis de Francesco, general musical director, is now in full activity.



DANCERS

Seiler and Wills (3)
New York Valencia

Here is a talented pair of dancers. Opening together in a novelty bit, the boy, Jay Seiler, earns a nice hand for his cane-tap dance, followed by Frances Wills, a comely blonde, who scores with an acrobatic specialty. Seiler then offers a novel dance on half-hoops after which the pair present an eccentric inebriate dance for the finale. They have plenty of audience appeal.—H. P.

Whiteside, Anita and Brower (5) Frances Pepper and Lynn Burno
Baltimore Hippodrome

A good dancing act, with some songs and piano playing, includes some toe ballet routine, ice skating, American Indian gyrations by one girl with fans, and all in singles in the finale.

Gilda Gray
Boston Metropolitan

The center of an act around which revolves a revue of large proportions, she sings and dances her way into the hearts of the audience, which would appreciate her work in solo as well as ensemble.

COMEDY

Barry and Whitledge
New York State

Here are a man and girl comedy team who literally clown their way through a 12-minute routine which brings one laugh after the other. Miss Barry makes the most of her foil's support, ad libbing here and there to good advantage. The audience wanted more.—H. P.

"Slim" Timblin
New Orleans Orpheum

This blackface parson act hasn't changed any since his last appearance here, but it is just as sure fire and just as funny. Seeing it for the third time makes it evident that it is Timblin's delivery, rather than his material, which is funny. The wedding routine closes the act, as heretofore, and manages to retain its unique comedy.

ACROBATICS

Les Ghezzis (2)
Detroit Michigan

Amazing muscular strength and perfect bodily control mark this act. The Ghezzis keep their audience in constant admiration with their daring feats. They conclude their performance by dancing the Black Bottom "upside-down," on their hands.

Liazeed Troupe
Baltimore Hippodrome

Swift moving tumbling and acrobatics with a one man pyramid get excellent applause. All in this troupe, about a dozen, do their routine with grace, and some of their work is difficult.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

ORGAN SOLOS

BERNIE COWHAM (New York Flushing Keith) has been running for President for the last few weeks in a series of solos that have been cleverly worked up. It is most surprising the way this chap Bernie can work up the enthusiasm of his audiences.

The good old "singing class" was turned into a "mass meeting" with Bernie making most laughable political speeches and having the audience "rallying" with popular and special lyric songs. Numbers used in this solo were, "Say it Isn't So," "Pink Elephants," "As You Desire Me," and a campaign trip in song, with "East Side," "Chinatown" and "Harlem Moon" predominating. Bernie closed with a number of special versions to the popular tune, "When I'm the President." The tremendous applause at finish forced Bernie to encore with more special choruses of this number.

BOB HAMILTON (Brooklyn Fox) for his last week at this house, presented a meritorious organ novelty on film. The use of film with scenic effects depicting the locale of each number, lent an authentic atmosphere to the "river numbers," which were played as spotlight solos and with no attempt to have the audience sing. A slight suggestion for the audience to hum to the closing number, "Ole Man River," met with enthusiastic response, and at the close many in the audience joined in singing loudly. Hamilton's entertainment novelty won good applause.

MERLE CLARK (Detroit Michigan) is mike-ing again, opening this week with a gag that makes "A Great Big Bunch of You" a theme song for Kate Smith. This audience responds a little more readily each week to his pleas for cooperation. Good selections are "Hold My Hand," "Humming to Myself," "Paradise," "I Love You," "My Silent Love," "The Voice in the Old Village Choir" and "The Night When Love Was Born." Clark's novelty of the week is a jumble of songs in which he skips around from one to the other like a youngster playing tag.

JOE STOVES (New York Jamaica Valencia) recently offered a "musical trip around New York," incorporating the old favorites and a number of newer popular tunes as well. He built the solo into a highly interesting novelty and the audience followed its own singing with appreciative applause.

CLARENCE LEVERENZ (Kalamazoo State), in conjunction with and as a prologue to the picture, "Big Broadcast," which was currently playing, offered a 100 per cent entertainment and unusual organ novelty, entitled "My Own Broadcast."

In presenting the radio program, the audience did its share of broadcasting the following numbers: "Sweethearts Forever" (with orchestral effects); a burlesque on "Somewhere a Voice Is Calling"; "When Mother Played the Organ" (solo by Leverenz with reeds only); the "hungry five" playing "Ach Du Lieber"; a string trio with harp playing "As You Desire Me," then the grande organ presenting "Nightfall" and "Here's Hoping," and a finale of "The Light Cavalry Overture." With smart effects and "mike" announcements the solo was complete. Appreciative applause forced four bows from the popular "boy" organist.

Southern Organist Dead

George Erneste Reams, 63, organist, for many years connected with the Saenger-Ehrlich interests in Shreveport, La., died recently following an illness of several weeks.

UP AND DOWN THE ALLEY

Boros Morros, head of the production department of **Paramount Publix,** and noted producer of stage shows for the New York and Brooklyn Paramounts, has just returned from a month's jaunt through Europe. . . . He visited his 70-year-old father in Moscow, Russia, and the Paris studios of Paramount, where he studied staging and lighting developments in the European theatre. . . .

▽

That "Hoosier-nite Idea" of **Eddie Mason's** of Springfield, Ohio, has been "drawing them in" for the past ten years.... Eddie makes it plenty entertaining too. . . .

▽

The "cheer leading" organist, **Bob West,** is back at the **Brooklyn Fox,** after being away for the past year in many other Skouras-Fox houses throughout the country. . . . **Rosa Rio** will continue with her morning concerts and as an organist in **Sam Jack Kaufman's** overtures. . . . **Frankie Parrish,** that silver-throated tenor, formerly with **Charley Davis'** band, has been building up his name via the ether waves, and is slated to head his own band at the **Hotel Governor Clinton** within the next few weeks. . . .

▽

Giovani, "The Prince of Pickpockets," who recently played the **Palace,** didn't know it, but the entire week he was there most of his stooges were big headliners. . . . Among them were **Dave Apollon, Mills, Kirk and Martin, Milton Berle, Harry Gordon, Harry Woods,** and a number of others. . . . **Harry Ross** and **Eddie Edwards,** who were on the same bill and who have been together for the past 15 years, played the Palace for the first time that week . . . and the strange part of it was that the feature picture was entitled "Once in a Lifetime."

▽

I am sorry to report that **John W. Jenkins, Sr.,** long president of the **Jenkins Music Company** of Kansas City, was killed recently when his motor car skidded off an ice-covered embankment near Creighton, Mo. . . .

ED DAWSON

OVERTURES

JULES BUFFANO (Seattle Paramount) offered his own arrangement of Herbert selections in "A Victor Herbert Fantasy" that met with hearty response. It opened with the march from "Babes in Toyland." This was followed by "When You're Alone," gradually fading into "Kiss Me Again," featuring the violin section and one chorus played by five saxophones. Then followed the "Street Song" from "Naughty Marietta," and "Falling in Love With Someone," the latter a trombone solo by Earl Kelley. "Sweet Mystery of Life" was next and the concert closed with selections from "The Fortune Teller," featuring an xylophone solo and finishing with full orchestra.

CHERNIAVSKY (New Orleans Saenger), master showman and musician, brings his vital music back to the pit. The first part of his overture, "Hungaria," was a jazzed version of the "Second Hungarian Rhapsody." The trumpet section did some nice work while Gordon Kirst played a piano interlude. The second number introduced Harvey Bell singing "Say Is Isn't So." In the third number, "The Mooch," Cherniavsky's flair for the bizarre, had play. Working in a macabre green light, the reed section put everything it had into this number. The lively "Evening Sun Go Down" introduced Louis Prima with his clown trumpeting and singing. The audience gave Cherniavsky a nice reception.

SAMUEL BENAVIE (Detroit Fisher) plays an overture which traces the development of rhythmic music from the ancient tom-tom to the modern rhumba. Music appropriate to the minuet, the tango, oldtime waltz, ragtime, Charleston, the Black Bottom and the Hula is presented.

GUISEPPE CREATORE (Philadelphia Mastbaum) as guest and conductor led the symphony orchestra in an outstanding rendition of Massenet's "Cleopatra." This composition was especially fitted to bring out the tonal capacities of the different instruments and under Creatore's masterly direction the orchestra rose to new heights.

HERSCHEL LEIB (Detroit Fox) brought generous applause from a full Fox house with a symphonic arrangement of Nat Shilkret's famous "Song of the Bayou." In this he was ably assisted by some harmonious vocalizing from the Spartan Singers, four lads from Michigan State College.



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NEWS PICTURES

FOX MOVIETONE NEWS—No. 19—Fliers set new air marks—London recalls end of war—Gay Paree stages jewel show—Hoover Dam diverts Colorado River—Hockey season opens in New York—Fordham beats Oregon State.

FOX MOVIETONE NEWS—No. 20—President-elect visits Capital—Rodeo opens at Bakersfield, Cal.—Snow creates art at Niagara Falls—U. S. airmen drill over New York—Hoover and Roosevelt support drive to share work—Pictures of New York wrestling match—German mermaids put on exhibition.

HEARST METROTONE NEWS—No. 218—Capital hails Roosevelt—Strike holds up Berlin traffic—New York holds annual pet show—Japanese children sing for emperor—Winter rodeo held at Bakersfield, Cal.—Pictures of wrestling match at New York Garden—Motorcycle daredevils at Toledo race for turkey dinner—Airmen fly over New York.

HEARST METROTONE NEWS—No. 219—Prince of Wales defies threats to visit Ireland—Garner sees early return of beer—Baton drill teams organized by Boston school girls—New York holds annual toy parade—Pictures of Trotsky in exile—Notre Dame downs Army—Hoover opens Christmas seal campaign—Rodeo held at Los Angeles.

PARAMOUNT NEWS—No. 33—Paris holds tricycle race—Lord Lytton discusses Tokyo's reply to League—Honor Wright brothers at Kitty Hawk, N. C.—Confectionery exhibition held in New York—Italy honors Victor Emanuel on birthday—Congress leaders predict beer for Christmas.

PARAMOUNT NEWS—No. 34—Artists perform at rodeo in Los Angeles—Army tests new bombing planes at Langley Field, Virginia—500,000 watch toy parade in New York—Garner names short session problems; Senator Swanson says Democrats will oppose debt cancellation—Parliament opens in London—Notre Dame whips Army.

PATHE NEWS—No. 34—Yale downs Harvard—Tuna fish fight fishermen off California—Public opinion on how to handle war debts—Blast makes way for Hoover Dam at Boulder Canyon, Nev.—Prince Michael celebrates his birthday in Roumania.

UNIVERSAL NEWSPAPER NEWSREEL—No. 96—Hoover and Roosevelt agree Europe must make debt payment—Walking derby held at Coney Island—Colonel Raymond Robins found at Whittier, N. C.—Mexico City celebrates anniversary of Republic—Los Angeles brewers put equipment in readiness—New York holds Thanksgiving Day parade.

PATHE NEWS—No. 35—New army bombing planes tested at Langley Field, Virginia—Public gives opinion for or against beer—Peary Memorial Expedition described by Captain Bob Bartlett—New York holds annual pet show—President-elect visits Hoover—New cargo speed plane built at Oakland, Cal.

UNIVERSAL NEWSPAPER NEWSREEL—No. 97—Fire destroys hotel at Panama City, Fla.—Work rushed on new Mosaic studios in Vatican City—Livestock show held in Chicago—Floods checked at Gatun, Panama—Notre Dame routs Army—Monarchy downfall celebrated at Vienna—Spanish torture machines brought to U. S.—Clean-up day in Yokohama, Japan.

Milliken To Address Women

Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, will address the better film council of the Milwaukee County Federation of Women's Clubs on December 12. Fred S. Meyer, president of the MPTO of Wisconsin and Upper Michigan, recently spoke over radio station WTMJ on "What's Right With the Movies."

Wall Joins RCA Victor

Clarence Wall, former technical director for Fox Movietone in Europe, has been placed in charge of sound recording operations at the New York studio of RCA Victor. Facilities for reduction of 35 mm. subjects to 16 mm. have been installed.

Guinan Leaves American Newsreel

Tom Guinan has resigned as general sales manager of American Newsreel Corporation, New York, which was to release an independent newsreel in the fall.

Frank Whitbeck Resigns

Frank Whitbeck has resigned from the advertising department of Paramount at the Coast studio. The department at the plant has been abandoned.

Tax Department Announces Two Rulings on Admissions

Two rulings which have recently been announced by the United States tax department with respect to the tax on theatre admissions are:

1. Passes must show the amount of tax due based on the established price of admission, if the established price is 41 cents or more. Where the passes are merely orders for tickets and cannot be used in themselves to gain admission, no printing of the established price and tax on such passes is necessary, but the regular admission tickets, for which these passes are exchanged, must then show such information.

2. Where a motion picture theatre admits a whole family for 50 cents, and the price of a single admission is 35 cents, no tax need be paid.

Indiana Owners Name Ernest L. Miller President

Ernest L. Miller was elected to the presidency of the Associated Theatre Owners of Indiana at a recent meeting of the board of directors. Other officers named are Walter F. Easley, vice president; Harry Markun, treasurer; Mrs. Helen B. Keeler, secretary; Charles R. Metzger, attorney and general manager.

List RKO Securities

The new listings on the New York Stock Exchange include $463,800 of RKO 10-year six per cent gold debentures, due December 1, 1941.

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Week of November 26

CAPITOL
Barbados and Trinidad..... MGM

MAYFAIR
The Millionaire Cat..... RKO

PARAMOUNT
The Singing Plumber..... Paramount

RIVOLI
An Old City Speaks..... Stanley
The Wayward Canary..... United Artists

ROXY
Autumn Leaves ..... Ideal
Just Dogs ..... United Artists

STRAND
A Great Big Bunch of You.. Vitaphone
Smash Your Baggage..... Vitaphone

WINTER GARDEN
A Modern Cinderella..... Vitaphone
Little White Lies..... Vitaphone
Sport Thrills—No. 1..... Vitaphone

De Luxe opens Chicago Branch

A Chicago branch of De Luxe Trailers, Inc., formerly Meyer-Rieger, was opened this week at 831 S. Wabash avenue. The new office, which is under the direction of C. E. Seidner, will handle sales in six Midwest states. Complete shipping facilities have been organized and the branch will carry a library of 1,500 negatives. Sales representatives for each state are to be named.

Fox Sued for $600,000

Aronberg-Fried, Inc., New York building concern, has entered suit in New York supreme court against Fox Film and several subsidiaries, asking $600,000. The plaintiff concern claims breach of contract and asks money it alleges it expended on labor and materials in the construction of theatres in New York, Philadelphia and Newark. Three separate suits were filed.

Roach Studios Shift Stock

The Hal Roach Studios has received permission from the California State corporation commissioner to exchange bonds for preferred stock, allowing $12.50 face value of bonds for each $25 value in stock. Under the authorization, Roach Studios surrenders 2,765 shares of stock.

Hollinger Succeeds Collins

Paul Hollinger, vice-president of Batten, Barton, Durstine and Osborne, advertising agency, has been appointed executive vice-president in charge of publicity at R. H. Macy's, succeeding Kenneth Collins, who resigned to launch an agency of his own.

Ostrow Monogram Supervisor

Lou Ostrow, production executive with MGM for five years, and with Universal for four years, has joined Monogram as studio supervisor. He will also supervise the preparation of story material.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 145

Question No. 145 *was: "(A) Describe the difference between direct and alternating current. (B) Tell us why such a large percentage of power plants charge their circuits with alternating current. (C) Explain just why it is possible to convey a greater amount of power over wires of given diameter if the current be alternating than if it be direct. (D) Tell us why* 60*-cycle current is found on so great a percentage of commercial power lines."*

The following made good: G. E. Doe, C. Rau and S. Evans, Lester Borst, T. Wentworth, W. S. Andrus, D. Goldberg and L. Hutch, Bill Doe, T. Van Vaulkenburg, W. Broadbent, H. B. Coates, A. Bailey, W. Love and S. D. Love, O. L. Evans, H. D. Schofield, Nic Granby, H. Edwards, J. Hendershot, D. L. Monehan and L. B. Bryant, S. G. Williams, A. Wells, J. Williams, B. L. Banning and L. Jones, G. Tinlin, D. L. Mason, M. D. Oleson and J. B. Malley, F. Ferguson and D. Lalley, G. Farmann, L. T. Tobey, T. Taylor and C. Ray, L. D. Simmons, S. Howard and D. L. Kurts, D. L. Blinkendorfer, D. Singleton and J. B. Buckley, A. R. Roesly, N. McGuire, T. L. Danielson and H. Pilson, D. V. Peterson, R. L. Mitchel, H. D. Tyler, R. Singleton and M. L. George, M. Spencer and D. T. Arlen, D. Anderson, F. Harlor and G. Harrison, P. L. Davis, G. K. Berger and H. R. Baldwin, J. Cermak, P. L. Day and P. K. Daniels, B. Diglah and P. Jackson, L. D. Rubin and M. B. Greig, O. Albright, P. L. Jensen and A. Ilks, L. Thomas and D. D. Davis, J. L. Hanson and F. Hanson, D. Emmerson, O. L. Daris and M. Simms, P. R. Fox, S. Maybe and R. D. Konley, M. Henderson, A. Breaston and D. Haber, R. Shuler and R. Wheeler, J. Daniels, H. Rogers, K. L. Knight, J. Hendershot and L. G. Gregeson, D. Holler and D. R. Peters, D. L. Sinklow, T. Lambert and T. Davis, D. Michelson, R. D. Oberleigh and J. Lansing, J. Billings, D. Lambert and T. Davis, B. L. and H. D. Palmer, E. Rymer and B. L. Tanner, L. Grant and R. Geddings, M. H. Lonberger, J. H. Rathburn and D. Little, T. McGruder, F. Rickey, L. M. Richards, D. U. Granger, F. F. Franks, T. M. Vinson and D. K. Ormie and B. Jones.

There were so many excellent answers to Section A that it was hard to select. I placed the 10 best, all essentially equal in excellence, in a pile and had Friend Daughter pull one out. J. Wentworth won. He says:

"The question as stated might mean much or little. Assuming it to mean much, I will answer as follows: Direct current flows continuously in one direction. Alternating current flows in one direction for the fraction of a second. It then reverses its direction of movement and flows in the opposite direction for an equal period of time. This action of reversal is continuous so long as there is any current flow. Direct current is presumed to be of constant pressure or voltage value. As a matter of fact, it is not. It has slight pulsations. If it has constant voltage value it then is called continuous current.

"The pressure value or voltage of direct current can only be raised or lowered, once it has left its source, by means of machines having moving parts. Direct current voltage may be either raised or lowered after it has left the power source by equipment having no moving parts. While a description of an alternating current cycle is not essential to answering the question, I will add, for sake of completeness, that when the current (a.-c.) starts to move in one direction, the voltage rises from zero to the full voltage of the system, whereupon it instantly begins to drop, until at the end of one half-cycle it has again reached zero. It then, due to the cause (set forth very competently on Page 9, Vol. 1, Bluebook), starts flowing in the opposite direction, voltage again rising to maximum and again falling to zero. This performance continues at whatever rate per second the cycle of the current may be, usually between 25 and 60 per second. Direct current does nothing of this kind, of course—flowing continuously in one direction."

(B) I believe the answer of G. E. Doe best serves the purposes of publication. Friend Doe says:

"The chief reason is because a. c. may be generated at ordinary commercial voltage, 110, for example, and then automatically and with negligible cost stepped up to any voltage which it is practicable to insulate. This greatly cheapens the cost of wire, etc., for the reason that since an ampere at 110 volts is only a small fraction of the power represented by an ampere at 1,000 volts, to convey, say, 10 h. p. at 110 volts, would require a much larger cross-section of conductors than would be necessary at the larger voltage.

"This step-up is only practicable to a relatively very slight extent with a. c., and it may be done only at considerable cost, since machines with moving parts are required, which necessitates an attendant. It is wholly, or at least very largely, a matter of the difference in installation and of upkeep cost, though there are other minor reasons."

(C) We will listen to Rau and Evans, who say:

"It is possible to convey a greater amount of power over wires of a given diameter if the current is alternating than if it is direct, for the reason that alternating current may be transmitted at any voltage it is practicable to insulate without any appreciable addition to cost, as against a lower voltage. Since it is the number of amperes which determine the necessary size of wires to convey any given amount of power, and since horse-power is voltage times amperes divided by 746, it may readily be seen that while a wire large enough to convey 10 amperes would only carry (110×10), 1,100 watts, or less than one and one-half h. p., if the voltage be stepped up to 10,000, it would then carry $(10{,}000 \times 10)$ 100,000 watts, or more than 130 h. p. Since this step-up can be accomplished only with d. c. to a comparatively very limited extent, we may plainly see that a far greater amount of current may be conveyed with a. c. than with d. c., using wires of equal diameter."

(D) P. L. Jensen and I. Ilks say:

"Sixty-cycle current has been very largely adopted as standard commercial current, frequently for the reason that while a low cycle is somewhat better for driving motors, it is not satisfactory for lighting purposes, the 'dead' periods tending to become visible to the eye at each alternation. Sixty-cycle current has been found fairly satisfactory for both power and lighting purposes, hence has, as I have already said, been generally adopted as standard."

NEW ADDRESS OF F. H. RICHARDSON

All correspondence concerning the Bluebook School should be addressed, until further notice, as follows:

F. H. Richardson,
No. 3 Tudor Lane,
Scarsdale, N. Y.

Westinghouse Will Spend $1,260,000 on Materials

F. A. Merrick, president of Westinghouse Electric and Manufacturing Company, has announced that his company is prepared to spend $1,260,000 for raw materials, supplies and development. The funds are immediately available, according to the executive, and will be expended during the next few months.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy	May 15		
Intruder, The	Monte Blue-Lila Lee	Nov. 15		
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1		
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

Title	Star
A Shriek in the Night	
Anna Karenina	
Beyond the Law	
Boots of Destiny	Hoot Gibson
Davy Jones' Locker	
Eleventh Commandment	
Midnight Alarm	
Nestors, The	Monte Blue
Officer 13	Monte Blue
Pullman Car	
Red Kisses	
Slightly Used	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Rider, The	Harry Carey	June	72	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Title	Star
Across the Line	Harry Carey
Double Sixes	Harry Carey
Horsehoofs	Harry Carey
Hurricane Rider, The	Harry Carey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21	68	June 4
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25	69	Aug. 20
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov.		
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 20	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	
No Greater Love	Alexander Carr-Dickey Moore	June 4	60	May 21
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4	68	
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh	Oct. 6	71	
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lita Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star
Acquitted	Alan Dinehart-Neil Hamilton-Mae Clarke
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd
Bitter Tea of General Yen	B. Stanwyck-Nils Asther 80 Nov. 26
Brief Moment	Barbara Stanwyck
Child of Manhattan	John Boles-Neil Hamilton-Nancy Carroll
Cornered	Tim McCoy
Destroyer, The	
East of Fifth Avenue	Leo Carrillo-Lois Wilson-Dickie Moore
End of the Trail, The	Tim McCoy-Luana Walters
Fighting for Justice	Tim McCoy-Joyce Compton
Forgotten Man, The	Jack Holt
Mike	
Ranger Man	Tim McCoy
Sundown Rider, The	Buck Jones-Barbara Weeks
That's Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres
Treason	Buck Jones-Shirley Grey
Wild Horse Stampede	Wm. Janney-Dorothy Appleby
Yankee Bandit, The	Buck Jones

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Death	Arthur Wontner	Sept. 15	65	July 23
Goona Goona		Nov. 25	66	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	65	June 11
Ringer, The	Franklyn Dyall	Sept. 15	65	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 9
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Life Begins	Loretta Young, Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Douglas Fairbanks, Jr.	June 25	72	June 18
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28	74	May 14
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29		Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris			
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Dec. 31		
Frisco Jenny	Ruth Chatterton			
Grand Central Airport	Richard Barthelmess			
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33		
Match King, The	Warren William-Lili Damita	Dec. 3		
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Jan. 14,'33		Nov. 5

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkand	July 17	51	
Bachelor's Affairs	Adolphe Menjou-Minna Gombell Joan Marsh-I. Purcell	June 26	76	June 18
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	78	July 23
Golden West, The	Geo. O'Brien - Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
First Year, The	Gaynor-Farrell	July 31	80	July 23
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Man About Town	Warner Baxter-Karen Morley	May 22	76	June 4
Mystery Ranch	Geo. O'Brien-C. Parker	June 12	55	June 25
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi - Paul Lukas-A. Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rackety Rax	Victor McLaglen-Greta Nissen-Neil O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 28	74	June 18
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1	56	May 7
Week Ends Only	Joan Bennett-Ben Lyon	June 19	70	June 11
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15	69	May 28
While Paris Sleeps	McLagen-Helen Mack	May 8	67	
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Title	Star
Broadway Bad	Joan Blondell-Ginger Rogers
Canyon Walls	George O'Brien-Neil O'Day
Cavalcade	Clive Brook-Diana Wynyard
Dangerously Yours	Miriam Jordan
Face in the Sky, The (Tent.)	Spencer Tracy-Marian Nixon-Stuart Erwin
Handle With Care	Jas. Dunn-Boots Mallory Dec. 25
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel
Me and My Gal	Joan Bennett-Spencer Tracy Dec. 11
Paddy, The Next Best Thing	Janet Gaynor
Pleasure Cruise	Genevieve Tobin-Norman Foster
Robbers' Roost	George O'Brien-Maureen O'Sullivan
Second Hand Wife	Sally Eilers-Ralph Bellamy
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven
Walking Down Broadway	James Dunn - Boots Mallory-Zasu Pitts-Minna Gombell Dec. 4
Zoo in Budapest	Gene Raymond

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28		
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21		
Kiss of Araby				
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 9		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler			

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1 72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept.	15 53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1 70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1 61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15 70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	

Coming Feature Attractions

Comeback, The	Benny Rubin		
Sing, You Sinner		Jan.	1,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Dec.	15
Via Pony Express	Jack Hoxie-Marcelline Day	Dec.	15
Woman in the Chair, The		Jan.	15,'33

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June	11 66	Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct.	15 64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1 67	Oct. 29
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15 64	Aug. (
Love In High Gear	Alberta Vaughn-H. Ford	May	1 65	May 7
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1 61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov.	15	
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15 65	Sept. 17
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20	
Trapped In Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15	
Widow In Scarlet	D. Revier-Kenneth Harlan	July	1 58	July 23

Coming Feature Attractions

Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28 71	June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20 90	Sept. 10
Divorce In the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27 78	Aug. 20
Downstairs	John Gilbert	Aug.	6 72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct.	15 74	Oct. 15
Grand Hotel	Garbo-John Barrymore	Sept.	11 115	Apr. 16
Huddle	Ramon Navarro-M. Evans	May	14 104	June 25
Kongo	Walter Huston-Lupe Velez	Oct.	1 86	Nov. 26
Letty Lynton	Joan Crowford-R. Montgomery	May	7 86	May 7
Mask of Fu Manchu, The	Boris Karloff	Nov.	5	
New Morals for Old	Robert Young-M. Perry	June	4 76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June	4 95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept.	17 64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	8 76	Sept. 24
Prosperity	Dressler-Moran	Nov.	18 76	Nov. 12
Red Dust	Clark Gable-Jean Harlow	Oct.	22 73	Oct. 22
Red Headed Woman	Jean Harlow-Chester Morris	June	25 75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July	16 80	July 16
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	24 100	Oct. 22
Speak Easily	Buster Keaton	Aug.	13 82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable		112	Sept. 3
Unashamed	Helen Twelvetrees	July	2 77	July 23
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9 74	July 2

Coming Feature Attractions

Buddies	Buster Keaton-Jimmy Durante		
China Seas	Clark Gable		
Clear All Wires			
Fast Life	William Haines-Madge Evans	Dec.	10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	3
Happily Unmarried			
La Tendresse	Norma Shearer		
Lady, The	Irene Dunne-Phillips Holmes		
Lost	Joan Crawford		
Man of the Nile	Ramon Novarro		
Peg O' My Heart	Marion Davies		
Pig Boats	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans		
Rasputin	Ethel, John and Lionel Barrymore		
Reunion in Vienna	John and Lionel Barrymore		
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	17
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan		
Tugboat Annie	Marie Dressler-Wallace Beery		
Turn To the Right			
White Sister, The	Helen Hayes		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flames	Johnny Mack Brown	May	30 70	June 18
From Broadway to Cheyenne	Rex Bell	Sept.	10	
Girl from Calgary	Fifi D'Orsay	Sept.	24	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15 ..... 7 reels	
Hidden Valley	Bob Steele	Oct.	10 ..... 6 reels	
Honor of the Mounted	Tom Tyler	June	20 60	
Klondike	Thelma Todd-Frank Hawks	Aug.	30 68	Sept. 24
Law of the North	Bill Cody-Andy Shuford	May	30 55	
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1	
Man from Arizona, The	Rex Bell	Oct.	21 ..... 6 reels	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15 58	
Strange Adventure	Regis Toomey-June Clyde	Nov.	20 ..... 7 reels	
Thirteenth Guest	Ginger Rogers	Sept.	3 68	Aug. 13
Western Limited, The	Estelle Taylor	Aug.	5	
Young Blood	Bob Steele	Nov.	5	

Coming Features

Black Beauty		Dec.	20
Blind Justice	Lois Wilson-T. Von Eltz	Dec.	15
Rangers Ride Again	Rex Bell	Dec.	15
West of Singapore		Dec.	31

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Lelia Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	28 80	Oct. 8
Blonde Venus	Marlene Dietrich	Sept.	16 85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12 70	Aug. 6
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11 65	Nov. 5
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27 65	June 11
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5 80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30 59	
Horse Feathers	Four Marx Bros.	Aug.	19 68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28 73	Oct. 22
If I Had a Million	Fredric March-Sylvia Sidney-Gary Cooper-Wynne Gibson-Geo. Raft	Nov.	 95	Nov. 12
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15 80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	 59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26 104	Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July	22 72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7 74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July	1 68	June 18
Man from Yesterday	C. Colbert-C. Brook	June	25 70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June	10 78	June 18
Million Dollar Legs	Jack Oakie	July	8 64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23 96	Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct.	14 70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23 72	Sept. 17
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct.	7 78	Sept. 24
Reserved for Ladies	Leslie Howard-Benita Hume	May	20 71	May 28
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2 72	Aug. 20
Sinners In the Sun	Carole Lombard-C. Morris	May	13 70	May 21
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6 78	May 14
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17 69	June 25
Trouble In Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21 73	Oct. 29
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29 70	July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	

Coming Features

Billion Dollar Scandal	Carole Lombard-Rbt. Armstrong		
Cheerful	Kate Smith		
Crime of the Century, The	Stuart Erwin-Wynne Gibson		
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft		
Eleven Lives	Frances Dee-Randolph Scott		
Farewell to Arms, A	Helen Hayes-Gary Cooper-Raft	Oct.	28
Good Company	Alison Skipworth-Roland Young		
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	
King of the Jungle	Frances Dee-Buster Crabbe		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen		
Luxury Liner	George Brent-Sari Maritza-Zita Johann-Irving Pichel		
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30
Murder at the Zoo	Charles Ruggles		
Mysterious Rider, The			
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	
Pick Up	Sylvia Sidney-George Raft		
Ruby Red	Mae West-Owen Moore-Cary Grant		
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert		
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2
Way to Love, The	Maurice Chevalier		

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	18 70	Jan. 18
Gables Mystery, The	Lester Matthews-Anne Grey	June	15 71	May 7
Her Strange Desire	Laurence Olivier	July	1 60	Aug. 13
Limping Man, The	Franklin Dyall	Aug.	1 55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept.	1 69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept.	15 70	
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1 70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug.	15 68	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8	
Ghost Valley	Tom Keene-Myrna Kennedy	May	13 54	
Westward Passage	Ann Harding	May	27 73	June 11
What Price Hollywood	Constance Bennett	June	24 88	June 18

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	5 80	July 30
Bill of Divorcement	John Barrymore-Billie Burke	Sept.	30 76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12 80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19 70	June 4
Come on Danger	Tom Keene	Sept.	23	
Conquerors, The	Ann Harding-Richard Dix	Nov.	18 80	Nov. 19
Hell's Highway	Richard Dix	Sept.	23 80	Aug. 20
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept.	2 74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17 66	June 11
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4 70	Oct. 29
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov.	18	
Men of America	Bill Boyd	Nov.	25 75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov.	15 52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept.	9 78	July 30
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct.	14 77	Oct. 22
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6 73	May 7
Roar of the Dragon	Richard Dix-Gwili Andre	July	8 76	July 9
Rockabye	Constance Bennett-Joel McCrea	Nov.	25	
Secrets of the French Police	Gwili Andre-Frank Morgan	Nov.	11	
Sport Parade, The	Joel McCrea-Marian Marsh	Nov.	11	
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29 79	May 14
Strange Justice	Marian Marsh-R. Denny	Oct.	7 74	Aug. 27
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept.	16 73	Sept. 3

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace, The	Richard Dix			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding			
End of the World				
Goldie Gets Along	Lily Damita-Chas. Morton			
Goose Woman, The				
Hell Bent for Election	Edna May Oliver			
Heroes For Hire	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson-R. Hudson			
Just a Woman	Irene Dunne-Chas. Bickford			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Past of Mary Holmes, The	Helen MacKellar-Eric Linden			
Penguin Pool Murder	Edna May Oliver	Dec. 9	75	Nov. 12
Phantom Fame	Lee Tracy-Lupe Velez			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene	Nov. 25	75	Nov. 26
Scarlet River	Tom Keene			
Sun Also Rises, The				
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)		92	Apr. 9
Three Came Unarmed	Joel McCrea-K. Hepburn			
Topaze	John Barrymore			
White Moth, The	Ann Harding			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade Exchange			
Blame the Woman	Adolphe Menjou-Benita Hume		Oct. 15	74	Nov. 5
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire In the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Trapeze	Anna Sten	Protex	May 2	80	May 14
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Water Gypsies	Sari Maritza	Stanley		79	May 21
With Williamson Beneath the Sea		Principal			
Woman in Chains	Owen Nares (Reviewed under title "The Impassive Footman"—Assoc. Radio British)	Invincible		69	Aug. 13

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15	70	June 11
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Cynara	Ronald Colman-Kay Francis	80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson		
I Cover the Waterfront			
Jade	(Made in Tibet and India)		
Joe Palooka	Jimmy Durante		
Masquerader, The	Ronald Colman-Elissa Landi		
Perfect Understanding	Gloria Swanson		
Yes, John	Mary Pickford		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox (Reviewed under title "Merry Go Round")	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Ralph Graves	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Night World	Lew Ayres-Mae Clarke	May 5	58	June 4
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once In a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2	68	July 23
Rider of Death Valley	Tom Mix-Lois Wilson	May 26	78	
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Big Cage, The			
Destination Unknown	Pat O'Brien-Ralph Bellamy	Jan. 26,'33	
Flaming Guns	Tom Mix-Ruth Hall	Dec. 15	
Laughing Boy	Zita Johann		
Laughter In Hell	Pat O'Brien-Gloria Stuart	Dec. 15	
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	
Nagana	Tala Birell-Melvyn Douglas	Jan. 12,'33	
Rebel, The	Vilma Banky-Luis Trenker		
Road Back, The			
S. O. S. Iceberg			
Terror Trail, The	Tom Mix		
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Adopted Father, The	George Arliss		
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent		
Grand Slam	Paul Lukas-Loretta Young		
Hard to Handle	James Cagney	Jan. 21,'33	
Haunted Gold	John Wayne	Dec. 17	
Illegal	Ivor Barnard		
Keyhole, The	Kay Francis-George Brent		
King's Vacation, The	George Arliss		
Ladies They Talk About	Barbara Stanwyck	Jan. 14,'33	
Parachute Jumper	Douglas Fairbanks, Jr.		
Radio Girl	Bebe Daniels		
Somewhere in Sonora	John Wayne		
Sucker, The	D. Fairbanks, Jr.-Loretta Young		
Telegraph Trail, The	John Wayne		
Wax Museum	Lionel Atwill-Fay Wray	Jan. 28,'33	

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	64	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	
Fargo Express	Ken Maynard	Nov. 20	62	
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 5	78	
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Trailing the Killer	(Special)	Nov. 27	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Nov. 27	74	Nov. 19

Coming Feature Attractions

Death Kiss, The	David Manners-Adrienne Ames-John Wray	Dec. 25	
Drum Taps	Ken Maynard	Jan. 29,'33	
Hypnotized	Moran and Mack		
Night Stage, The	Ken Maynard	Apr. 9,'33	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	
Tarnished Youth	Jetta Goudal-Gilbert Roland	Dec. 18	
Tombstone Canyon	Ken Maynard	Dec. 25	

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Runing Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion			
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Wolf in Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13		
Crystal Gazabo	Nov. 7		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Minstrel Show, The			
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars			
Soldier Old Man	Apr. 2		
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30		
Tonight's the Night			
MEDBURY SERIES			
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18	7	May 21
Mickey in Arabia	July 20		
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The			
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
Flop House			
Famous Bird Case, The			
Pet Shop, The	Apr. 28		
Stepping Stones	May 17		
SUNRISE COMEDIES			
His Vacation	Sept. 8		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27		
Boy, Oh Boy!	Dec. 25		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
Boudoir Butler, The	May 29	22	
His Royal Shyness	Aug. 28	21	July 23
Speed in the Gay Nineties	Apr. 3	18	Mar. 26
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kid' in' Hollywood			
Kid's Last Fight, The			
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	
Our Noble Ancestors	Dec. 4		
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Man Eating Sharks	Apr. 10	8½	June 11
Sea Going Birds	July 3	7	
COLUMNIST NEWSREEL			
Broadway Gossip		11	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	
Old New York	Sept. 11	10	
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11		
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
HODGE-PODGE			
Bubble Blowers	Sept. 11	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20		
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30

Title	Rel. Date	Running Time Minutes	Reviewed
MACK SENNETT COMEDIES			
Alaska Love	July 17	20	
Andy Clyde			
Candid Camera, The	June 19	19	Aug. 13
Granger-Pangborn			
Divorce A La Mode	May 22	22	May 21
Raymond Hatton			
Listening In	Apr. 24	19	
Arthur Stone-D. Granger			
Neighbor Trouble	Aug. 14	19	
Stone-Granger			
Young Onions	Sept. 18	19	Sept. 10
Harvey-Granger			
MACK SENNETT FEATURETTES			
Hatta Marri	July 10	20	July 2
Harry Gribbon			
Spot on the Rug, The	May 15	19	May 21
Billy Bevan			
MERMAID COMEDIES			
Big Flash, The	Nov. 6	22	Oct. 15
Harry Langdon			
Pest, The			
Hary Langdon			
Tired Feet			
Harry Langdon			
Vest with a Tale, The	Dec. 4		
Tom Howard			
OPERALOGUES			
Brahmin's Daughter, The			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
ROMANTIC JOURNEYS			
Mediterranean Blues	Apr. 17		
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18		
Michigan	Dec. 4		
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	
Forty Thieves, The	Nov. 13	6	
Hollywood Diet	Dec. 11		
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25		
Mad King, The	June 26	6	July 23
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27	6	
Woodland	May 1	6	
TOM HOWARD COMEDIES			
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy Rolls His Own	Nov. 20	21	
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
He's a Honey	Apr. 17	21	Apr. 9
Harry Barris			
Hollywood Runaround	Dec. 18		
Monty Collins			
Honeymoon Beach	Oct. 23	21	
Billy Bevan-Glenn Tryon			
Keyhole Katie			
Now's the Time	June 12	20	June 4
Harry Barris			
Ship A-Hooey	Aug. 7	22	
Glenn Tryon			

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	9	
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When In Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33		
60 Rhapsody of the Rails			
61 Mississipoi Showboats			
62 Berlin Medley		9	Nov. 26

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
You're Telling Me	Apr. 16	19	
Wild Babies	June 18	17	

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLEY CHASE			
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Young Ironsides	Sept. 3		
FISHERMAN'S PARADISE			
Color Scales	Apr. 23	9	May 14
Trout Fishing	Apr. 2	9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Office Boy, The	July 16		
Puppy Love	Apr. 30	7	
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10	21	Oct. 15
ODDITIES			
Chili and Chills	Sept. 10		
Sea Spiders	Aug. 13	9	Oct. 29
OUR GANG			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	
SPORT CHAMPIONS			
Blocks and Tackles			
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Football and Footwork			
Old Spanish Custom	Oct. 15	10	
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	
Timber Toppers	May 7	9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18		
No. 5	Dec. 16		
No. 6	Jan. 13,'33		
ONE REEL ACTS			
Beyond the Blue Horizon	Apr. 1		
Vincent Lopez			
Breaking Even	Sept. 30		
Tom Howard			
Bridge It Is	May 13		
The Musketeers			
Bun Voyage	June 3		
Lester Allen			
Coffee and Aspirin	Apr. 8		
Solly Ward			
Hollywood Beauty Hints	July 15		
Ireno	July 1		
Ethel Merman			
Knowmore College	Apr. 15		
Rudy Vallee			
Meet the Winner	May 6		
Tom Howard			
Musical Doctor	Oct. 28	10	Oct. 1
Rudy Vallee			
Patents Pending	Aug. 5		
Burns and Allen			
Pro and Con	July 8		
Tom Howard-Alan Brooks			
Rhapsody in Black & Blue	Sept. 2		
Louis Armstrong			
Rookie, The	Dec. 23	1 reel	
Tom Howard			
Seat on the Curb, A	June 24	7	Aug. 13
Hugh Cameron			
Arthur Aylesworth			
Singapore Sue	June 10	10	Aug. 13
Anna Chang			
Switzerland	Apr. 29		
Lester Allen			
Ten Dollars or Ten Days	July 22		
Eddie Younger and His Mountaineers			
Those Blues	May 27		
Vincent Lopez			
Your Hat	Nov. 25		
Burns & Allen			
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
No. 2—Just Mentioning the Unmentionables — New England Sunsets—Famous Radio Personalities	Sept.	9	1 reel
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7	1 reel
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4	1 reel
No. 5	Dec.	4	1 reel

SCREEN SONGS

I Ain't Got Nobody (Mills Bros.)	June	17	
Dinah Mills Bros.	Jan.	13,'33	1 reel
Down Among the Sugar Cane Lillian Roth	Aug.	26	
Just a Gigolo Irene Bordoni	Sept.	9	
Just One More Chance	Apr.	1	
Let Me Call You Sweetheart Ethel Merman	May	20	1 reel
Oh, How I Hate to Get Up in the Morning	Apr.	22	7 May 7
Romantic Melodies The Street Singer	Oct.	21	1 reel
Rudy Vallee Melodies Rudy Vallee	Aug.	5	1 reel
School Days Gus Edwards	Sept.	30	
Shine On Harvest Moon Alice Joy	May	6	1 reel
Sing a Song James Melton	Dec.	2	
Time On My Hands Ethel Merman	Dec.	23	
When It's Sleepy Time Down South Boswell Sisters	Nov.	11	1 reel
You Try Somebody Else Ethel Merman	July	29	10 June 25

SCREEN SOUVENIRS

No. 10—Old Time Novelty	Apr.	22	1 reel
No. 11—Old Time Novelty	May	20	1 reel
No. 12—Old Time Novelty	June	17	1 reel

SCREEN SOUVENIRS—NEW SERIES

No. 1	Aug.	5	1 reel
No. 2	Sept.	2	1 reel
No. 3	Sept.	30	10 Oct. 15
No. 4	Oct.	28	1 reel
No. 5	Nov.	25	1 reel
No. 6	Dec.	23	
No. 7	Jan.	20,'33	

PARAMOUNT SOUND NEWS

Two Editions Weekly			

SPORTS EYE VIEW

Building Winners	Aug.	19	1 reel
Catch 'Em Young	Dec.	9	
Fighting Fins	Sept.	16	10 Oct. 15
Over the Jumps			1 reel
Stuff on the Ball	Oct.	11	
Water Jamboree	Nov.	14	1 reel

TALKARTOONS

Admission Free	June	10	
A Hunting We Did Go	Apr.	29	1 reel
Betty Boop's Bamboo Isle	Sept.	23	
Betty Boop's Bizzy Bee	Aug.	19	1 reel
Betty Boop for President	Nov.	14	7 Oct. 1
Betty Boop's Ker-Choo			1 reel
Betty Boop Limited	July	1	
Betty Boop, M.D.	Sept.	2	
Betty Boop's Museum	Dec.	16	1 reel
Betty Boop's Ups & Downs	Oct.	14	1 reel
Bum Bandit, The	Apr.	4	1 reel
Chess Nuts	May	13	
Dancing Fool	Apr.	8	1 reel
Hide and Seek	May	27	7 Apr. 16
Kidnapping (Tent.)	July	1	1 reel
Minding the Baby	Sept.	26	1 reel
Stopping the Show	Aug.	12	

TWO REEL COMEDIES

Blue of the Night Bing Crosby			Sept. 10
Bridge It Is The Musketeers	May	13	
Bring 'Em Back Sober Sennett Star	Nov.	18	2 reels
Courting Trouble Sennett Star	Oct.	28	2 reels
Dentist, The Sennett Star	Dec.	9	2 reels
Deer Kneeker, The	May	27	
Dunker, The Billy House	Apr.	1	19 May 7
Harem Scarem Al St. John	June	10	
Hawkins and Watkins, Inc.	July	8	22 Sept. 3
His Week End Johnny Burke	May	13	
Hollywood Double, A Sennett Star	Nov.	25	2 reels
Jimmy's New Yacht	June	3	
Light House Love	May	6	
Ma's Pride and Joy Donald Novis	Oct.	14	18 Aug. 27
Meet the Senator	May	20	
Prosperity Pays (Tent.) Tom Howard	Nov.	4	
Singing Plumber Donald Novis	Sept.	23	
Summer Daze Dane & Arthur	Apr.	15	20 May 14
Twenty Horses Ford Sterling	Apr.	29	
Up Popped The Ghost	July	22	
What Price Air Tom Howard	June	24	20 June 18

POWERS PICTURES, INC.

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept.	15	9
Dual Control (Capt. James A. Mellison-Amy Johnson)	Sept.	1	12
It All Depends on You	Nov.	1	8
Land of My Fathers			9
Land of the Shamrocks			10 Apr. 9
Light of Love	Oct.	15	9
Me and the Boy Friend	Oct.	1	8
Mystery of Marriage, The			18 Apr. 9
Special Messengers			9 Mar. 26

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30 5½	Sept. 8
Bring 'Em Back Half Shot	Sept.	9 6	
Catfish Romance	Oct.	7 6	
Chinese Jinks	July	23 7	
Circus Romance	June	25 7	
Down in Dixie	Sept.	23 6½	
Farmerette	June	11 6	
Feathered Follies	Oct.	21 7	
Happy Pole	May	14	
Hokum Hotel	Nov.	18	
Magic Art	Apr.	25 7	
Nursery Scandal	Aug.	26 7	
Spring Antics	May	21 7	May 21
Stone Age Error	July	9 7½	
Venice Vamp	Nov.	4	
Wild Goose Chase, The	Aug.	12 7	Aug. 6
FRANK McHUGH COMEDIES			
Extra, Extra	Apr.	4 20	May 7
Pete Burke, Reporter	June	13 20	
Promoter, The	May	30 17	June 4
GAY GIRL COMEDIES			
Gigolettes	May	28 18	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov.	28	
Iron Minnie	July	4	
Rule 'Em and Weep	May	2 19	May 21
Two Lips and Juleps	Sept.	9 20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June	28 20	May 21
Golf Chump, The	Aug.	5 20	Aug. 13
Mother-In-Law's Day	Apr.	25 20	
Parlor, Bedroom and Wrath	Oct.	14 20½	
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11 17	July 2
Perfect 36	June	20 17	
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June	18 9	
Empire of the Sun	Apr.	25	
Malaysia	Nov.	15	
Paris	Sept.	30 10	
Shanghai	May	23	
Singapore	Aug.	5 9	
Wild New Guinea	July	23 9	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug.	19 20	
Easy Street	Sept.	30 19½	
The Rink	Nov.	11	
CHARLES "CHIC" SALE SERIES			
Slip at the Switch, A	Apr.	16 18	May 7
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug.	12 20	Aug. 13
Millionaire Cat, The	Oct.	21 21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28 18	
Just a Pain in a Parlor	Aug.	26 20	
HEADLINER SERIES			
Jitters, the Butler Clark and McCullough		22	Aug. 20
Shampoo, the Magician Rosco Ates-Hugh Herbert	Nov.	25	
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16 11	Apr. 30

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21	
Mickey's Busy Day	Sept.	2 18	Aug. 6
Mickey's Golden Rule	June	4 19	
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16 6	
Joint Wipers	Apr.	23	
Jolly Fish	Aug.	19 6	
Piano Tuners	Nov.	11	
Plane Dumb	June	25 7	
Pets and Pans	May	14 8	
Redskin Blues	July	23 7	
Spanish Twist, A	Oct.	14 6	
Tuba Tooter, The	June	4 7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
The Mozelle		9	Oct. 15
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Killing the Killer		11	July 30
Mexico		43	June 11
Isle of Peril		32	July 16
STANLEY			
An Old City Speaks		15	
I Love a Parade			
Pep, Vim and Vigor		7	
Sponge Divers of Tarpon,	Nov.	2	
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans In Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	5 7½	Oct. 8
2. Trader Mickey	Aug.	26 7	
3. The Whoopee Party	Sept.	16 7	Nov. 12
4. Touchdown Mickey	Oct.	7 6½	
5. The Wayward Canary	Oct.	28 7¼	
6. The Klondike Kid	Nov.	18	
SILLY SYMPHONIES			
1. Bears and Bees	July	15 6½	
2. Just Dogs	Aug.	12 7	
3. Flowers and Trees	Sept.	9 8	Oct. 15
4. Bugs In Love	Sept.	21 7	
5. King Neptune	Oct.	7 7	Oct. 29
6. Babes in the Wood		7	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept.	12	1 reel
Carnival Capers	Oct.	10	1 reel
Catnipped	May	23 7	June 25
Day Nurse	Aug.	1	1 reel
Foiled	Apr.	25	
Jungle Jumble, A	July	4	1 reel
Let's Eat	Apr.	23 7	Apr. 30
Making Good	Apr.	11 7	July 23
Teacher's Pest	Dec.	19	
To The Rescue	May	23	
Wet Knight, A	June	20	1 reel
Wild and Wooly	Nov.	21	1 reel
Winged Horse	May	9	1 reel
POOCH CARTOONS			
Athlete, The	Aug.	29 8	Sept. 10
Butcher Boy, The	Sept.	26 7	Sept. 17
Cat and Dogs	Dec.	5	1 reel
Crowd Snores, The	Oct.	24	1 reel
Merry Dog, The	Jan.	2,'33	1 reel
Underdog, The	Nov.	7	1 reel

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
SPORT REELS			
Running with Paddock..... Chas. Paddock	Apr. 11	10	Apr. 28
Victory Plays ..... Tilden Tennis Reel	May 2	9	May 7
STRANGE AS IT SEEMS SERIES			
No. 18—Novelty	Apr. 18	9	May 14
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jeykil's Hide	Sept. 26	9	Oct. 1
Good Old Days, The.....	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Runt Page, The.....	Apr. 11	1 reel	
Unshod Maiden, The.....	Apr. 18	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies ..... E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Felled Again	June 1	2 reels	
Hollywood Handicap, A.....	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Marriage Wow, The..... Bert Roach	Apr. 20	16	Mar. 26
Meet the Princess ..... Slim Summerville	May 4	17	Apr. 16
(1932-33 SEASON)			
Boys Will Be Boys..... Frank Albertson	Nov. 30	2 reels	
Finishing Touch ..... Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hesitating Love ..... L. Fazenda-M. Prevost	Nov. 16		
Kid Glove Kisses ..... Slim Summerville	Sept. 21		
Lights Out ..... James Gleason	Dec. 14		
My Operation ..... Vince Barnett-June Clyde	Dec. 28		
Officer, Save My Child..... Slim Summerville	Nov. 2	2 reels	
Union Wages ..... Louise Fazenda	Aug. 31	20	Sept. 17
Who, Me ..... Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! ..... James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg..... Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor..... Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong..... Richy Craig, Jr.		18	May 28
No. 9—The Toreader ..... Joe Penner		17	May 7
No. 10—On Edge ..... Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest..... Thelma White and Fanny Watson		2 reels	
No. 12—In the Family..... Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home..... Jack Haley			
No. 2—Here, Prince..... Joe Penner			
No. 3—You Call It Madness..... Richy Craig, Jr.			
No. 4—Hey, Pop ..... Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn ..... Jack Haley			
No. 6—The Run Around..... William Demarest			
No. 7—Trouble Indemnity... Codee and Orth			
No. 8—The Build-Up ..... Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog.....		1 reel	
No. 8—Penrod's Bull Pen..... Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 7—Sea Legs.....		19	Apr. 23
No. 8—Absentminded Abner ..... Jack Haley		2 reels	
No. 9—A Regular Trouper ..... Ruth Etting		19	July 23
No. 10—A Mail Bride..... Ruth Etting		18	June 4
No. 11—Artistic Temper..... Ruth Etting			
No. 12—What an Idea..... Harriet Hilliard		18	June 25
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck.....		2 reels	
No. 2—Tip, Tap, Toe.....			
No. 3—A Modern Cinderella.....			
No. 4—The Red Shadow.....			
No. 5—Moonbeams			
No. 6—Poor Little Rich Boy.....			
No. 7—A Young Man's Fancy.....			
HOW TO PLAY GOLF— BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno.....		7	
No. 10—Bosko's Dog Race.....		8	July 9
No. 11—Bosco at the Beach.....		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko.....			
No. 2—Bosko the Drawback.....			
No. 3—Bosko's Dizzy Date.....			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in the Ditch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears..... Jack Denny and Band			
No. 2—Munielpal Band Wagon.....			
No. 3—Smash Your Baggage..... Small's Paradise Band			
No. 4—The Lease Breakers..... Aunt Jemima			
No. 5—The Yacht Party ..... Roger Wolfe Kahn's Band			
No. 6—Hot Competition ..... The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?" ..... Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit ..... Noble Sissle and Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses			
No. 2—I Wish I Had Wings.....			
No. 3—A Great Big Bunch of You.....			
No. 4—Three's a Crowd.....			
No. 5—Shanty Where Santa Claus Lives.....			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 9
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again.....		6	June 11
No. 11—Moonlight for Two.....		7	July 2
No. 12—The Queen Was In the Parlor		7	July 23
No. 13—I Love a Parade.....		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary.....		1 reel	
The Naggers at the Opera.....		1 reel	
The Naggers Go Ritzy.....		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes..		10	July 30
NOVELTIES			
Bigger They Are, The.... Primo Canera		2 reels	
Gypsy Caravan ..... Martinelli		1 reel	
Handy Guy, The ..... Earl Sande		2 reels	
Rhythms of a Big City.....		1 reel	
Season's Greetings, The..... Christmas Special		5	
Trip to Tibet, A.....		1 reel	
Washington, The Man and the Capital ..... Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face ..... Victor More			
Military Post, The ..... Roberto Guzman			
No-Account, The ..... Hardie-Hutchison			
No Questions Asked..... Little Billy			
Strong Arm, The ..... Harrington-O'Neill			
ORGAN SONG-NATAS			
For You ..... Organ-Vocal		1 reel	
Say a Little Prayer for Me ..... Organ-Vocal		1 reel	
When Your Lover Has Gone ..... Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A.....		1 reel	
Where Men Are Men.....		2 reels	
PEPPER POT SERIES			
No. 11—Napoleon's Bust.. Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album.....			
No. 13—Movie Album Thrills.....		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1.....			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2.....			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3.....			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4.....			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5.....			
No. 20—You're Killing Me			
No. 21—Old Time News Reel.....			
No. 22—Rambling Round Radio Row No. 6.....			
No. 23—Around the World in 8 Minutes...		8	Aug. 20
SPORTSLANT SERIES— TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING		1 reel	
No. 1			
No. 2			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery.....			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery.....			
No. 5—Studio Murder Mystery.....			
No. 6—Skull Murder Mystery, The.....		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman.....		20	June 4
No. 9—The Side Show Mystery.....		20	June 11
No. 10—Campus Mystery, The.....			
No. 11—Crane Poison Case, The.....			
No. 12—Transatlantic Mystery, The.....		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two.....		16	Nov. 12
No. 3—Hey! Hey! Westerner.....		16	Oct. 15
No. 4—Northern Exposure.....			
No. 5—Pickin' a Winner.....		16	Sept. 17
No. 6—Pleasure Island.....			
TWO-REEL COMEDIES			
Dandy and the Belle, The..... Frank McGlynn, Jr.-Mary Murray			
Freshman Love ..... Ruth Etting			
Old Lace ..... Ruth Etting			
Regular Trouper, A..... Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys.....		9	
No. 6—Northern India.....		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London.....		1 reel	
No. 12—When in Rome.....		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World.....		1 reel	
No. 2—Transportations of the World.....		1 reel	
No. 3—An Oriental Cocktail.....		10	Oct. 8
No. 4—Curious Customs of the World....		1 reel	
No. 5—From Bethlehem to Jerusalem.....		1 reel	
No. 6—High Spots of the Far East.....		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World.....		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes (each)	Reviewed
Air Mail Mystery ..... Jas. Flavin-Lucille Browne	Mar. 28	18	Apr. 16
Detective Lloyd ..... Jack Lloyd	Jan. 4		Jan. 16
Heroes of the West..... Noah Berry, Jr.	June 20	18 (each)	June 18
Jungle Mystery ..... Tom Tyler	Sept. 12		
Lost Special ..... Frank Albertson	Dec. 5		
Men of the Mounted..... Tom Tyler-Jacqueline Wells	Feb. 27,'33		

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HERE'S XMAS CHEER FOR HARASSED SHOWMEN—BUY THESE—SPEND THE DIFFERENCE—Imported Carbons 8/12, 100 sets, $6.75; Synchronous Motors, $12.95; Stabilarc Multiple Generators, $229.00; Slide Mats, 98c; Racon Giant Horns, $49.50; Projectionists Filmscales, 89c; Operadio Soundfilm Amplifiers, $59.50 up; 6 amp. Rectifier Bulbs, $4.44; Acoustical Felt, 22½c sq. yd.; RCA Professional Projectors, $395.00; Lobby Display Frames, $5.60 up; Genuine Western Electric or RCA Photocells, $4.95; Portable Soundfilm Projectors complete, $295.00; Beaded Soundscreens, 29c ft; Catalog mailed. DEALERS PROTECTED. S.O.S. CORP., 1600 Broadway, New York.

FILMS

WANTED: PRINT OF WHIRL OF LIFE; Six reels starring Vernon and Irene Castle. Must be in good condition. Write G. Young, Box 654, Deerfield, Illinois.

LATE SILENT FEATURES, comedies for rent, $5.50 per program; advertising loaned. Mertz Amusements, Springfield, Ill.

TRAILERS

SOUND TRAILERS—Always one-day service; 8c foot, no extra charge for cards. MISSOURI FILM LABORATORIES, 1704 Baltimore, Kansas City, Mo.

POSITIONS WANTED

LICENSED PROJECTIONIST—5 years' experience. Will go anywhere. Abe Licht, 8696 18th Avenue, Brooklyn, N. Y.

THEATRE MANAGER—At liberty December first. Will manage one or more theatres and make them pay. Expert publicist. Community builder. References. Salary right. Harry L. Moller, Bellefontaine, Ohio.

PROJECTIONIST EXPERIENCED — Paramount, Fox, RKO. DeLuxe house references. Box 238, MOTION PICTURE HERALD.

LICENSED PROJECTIONIST—5 years' experience on different sound equipment. 25 years old, married, will go anywhere. $30.00 per week. Clem Boerstler, 6829 Parrish Ave., N. College Hill, Cincinnati, Ohio.

SOUND PROJECTIONIST, broad experience. Fred Walker, 5525 So. Peoria, Chicago, Ill.

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THEATRICAL POSTER ARTIST, 10 years' experience. Photos on request. "ARTIST" Motion Picture Herald.

THEATRE MANAGERS ATTENTION—combination licensed sound projectionist, organ builder, maintenance engineer, electrician desires position in southern town. Wife theatrical organist. Experienced, settled, non-union. Now employed. Box 244, MOTION PICTURE HERALD.

THEATRES

OPPORTUNITY TO LEASE THEATRE building for vaudeville and pictures. Capacity twelve hundred. Inquire, Mark Hambleton, Mellett Building, Canton, Ohio.

PAYING THEATRES FOR SALE in Illinois, Iowa, Missouri, Oklahoma, Wisconsin. ALBERT GOLDMAN, 1402 Mallers Bldg., Chicago, Ill.

FOR LEASE, theatre building, Middle West, College Town of forty-five thousand, located in heart of business district, seating capacity 600, rent cheap. For further information address Box 232, Motion Picture Herald, 1790 Broadway, New York.

THEATRES WANTED

CAN SELL YOUR THEATRE QUICKLY. Send particulars. ALBERT GOLDMAN, 5 So. Wabash Ave., Chicago, Ill.

PATENTS

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

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AN ATTRACTIVE PROPOSITION to men who are acquainted with theatres and who can sell premiums that will stimulate business. Send full particulars and references. STREIMER AD-SERVICE, 352 W. 44th Street, New York City.

THE BIGGEST MECHANICAL FACTOR IN TODAY'S MOVIES

EASTMAN Super-sensitive "Pan" has caused such widespread changes and improvements that it easily rates as the biggest mechanical factor in the excellence of today's motion picture. On the foundation supplied by this film, cameramen, directors, actors, and laboratories have been able to build a motion picture art as far ahead of old techniques as movies on the original Eastman "Pan" were ahead of color-blind photography...Eastman Super-sensitive "Pan" finds its fullest possible expression with the gray-backed base on which it is now supplied. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN **SUPER-SENSITIVE**

PANCHROMATIC NEGATIVE (GRAY-BACKED)

BIG!



HELEN HAYES
GARY COOPER
IN

A FAREWELL TO ARMS

with ADOLPHE MENJOU

From the novel by
ERNEST HEMINGWAY

A Paramount Picture

Directed by
FRANK BORZAGE
awarded Motion Picture
Academy of Arts trophy
for the best directorial
achievement of the year.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



WHAT THE PICTURE DID FOR ME

Vol. 109, No. 11 *Entered as second[illegible] the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by[illegible] 90 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* December 10, 1932

WHAT THE WELL-DRESSED LION IS WEARING!

Medals for the 4 leading hits of the Current Season.

And before the year is out he'll be literally plastered with them!

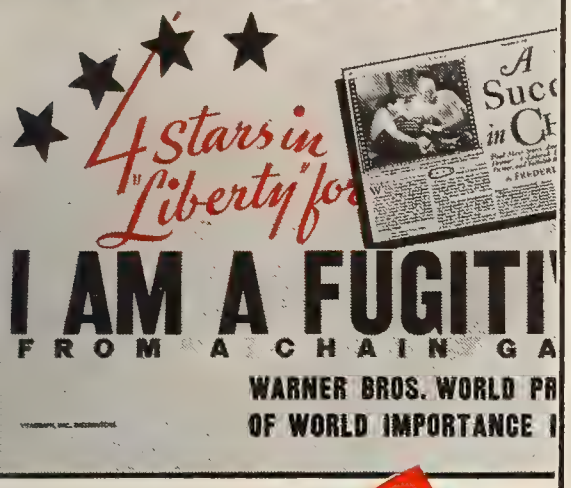


EXTRA! *The three Barrymores in "Rasputin and the Empress" opens Astor, N.Y. ($2 top) Xmas Night*

METRO-GOLDWYN-MAYER

Medal Winner!

MUNI WINS



2 Weeks Ago....

.....And now--

IT'S A HABIT!

4 stars in "Liberty" for

EDW. G.

ROBINSON

in "SILVER DOLLAR"

DEC. 10 ISSUE, OUT NOW.

GET IT.....FRAME IT!

And 40% of all 4-Star and 3-Star pictures in Liberty in the past 6 months have been

WARNER BROS.!

ITAGRAPH, INC., DISTRIBUTORS

but

"Silver Dollar" is just "one of the growing list of successes from Warner Bros.!"

—says Hollywood Herald

MAK





42nd STREET — 16-star cast and 200 gor-geous girls in the most spectacular show-business romance ever produced!*



WARREN WILLIAM in THE MATCH KING... Another timely Warner scoop made from sizzling headlines. With Lili Damita.†



ARLISS in a "Disraeli" role in THE KING'S VACATION with Dick Powell and all-star cast.*

*A Warner Bros. Picture

†A First National Picture

VITAGRAPH, INC., DISTRIBUTORS

E A NOTE NOW *of the pictures that are going to make your biggest profits in 1933! . . . Of course they're*

WARNER BROS.



20,000 YEARS IN SING SING—A thousand stories in one! From the famous book by Warden Lawes of Sing Sing.†



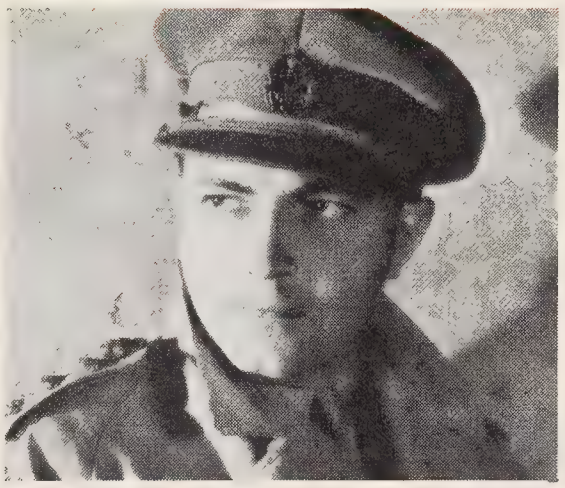
CAGNEY—back to your box-office in HARD TO HANDLE, first lowdown on the publicity racket.*



CHATTERTON in a "Madame X" role packed with pathos in FRISCO JENNY.



WM. POWELL as they like him in LAWYER MAN. "Finest of his fine career," says trade press. With Joan Blondell.*



BARTHELMESS with Sally Eilers and Tom Brown in "GRAND CENTRAL AIRPORT." Made to top "Dawn Patrol."†



STANWYCK back to the boudoir in LADIES THEY TALK ABOUT. The kind of role that brought her her biggest success.*



DOUG. FAIRBANKS, JR., in PARACHUTE JUMPER with Bette Davis, Frank McHugh, Leo Carrillo. '-'- good to the last drop!*



GRAND SLAM with Paul Lukas, Loretta Young. A startling novelty based on the bridge battle of the century.*



WAX MUSEUM. Your follow-up on "Doctor X"—ALL TECHNICOLOR—with Lionel Atwill, Glenda Farrell, Fay Wray.*

SHE'S front page NEWS

World Telegram

New York

HOME

BRITISH TO CITE DEBT CRISIS AS STERLING SLIPS TO $3.19; PLEA WINNING WASHINGTON

Sympathy Expected if London Shuns United Front.

PARIS PAYMENT BELIEVED EASY

Gold Importations 20 Times Total of Sum Due.

THE DEBT SITUATION

World Repercussions To Be Forecast in New Note.

DISPATCH LIKELY BEFORE TONIGHT

MacDonald Confers Again as Pound Sets All-Time Low.

FRENCH TO ECHO BRITISH IN REPLY

Herriot Hopes to Get Note Stressing Need for Debt Delay Ready Wednesday.

Amazonian Fish

Race of Females Found Living and Thriving Independent of Males.

$130,000 THEFT LAID TO CHANCE

Police Believe Man Who Looted Car Didn't Know of Gems and Stacks.

TRAPS AVOIDED AS ROOSEVELT SEES LEADERS

GOVERNOR'S LIBERALISM IS STILL UNQUESTIONED

Conservatives and Progressives Called to Give Ideas for Administration.

6 GROUPS OPEN FIGHT ON TIGER, LOOKING TO '33

NEW PARTY IS TO END TWO-PARTY ANARCHY

"Fusion of Individualists" is Supported—State Chamber to Map Plans Today.

New, Quiet Clara Bow Here; Finds 'Hot-Cha' Doesn't Pay

Film Star Exchanges Vivacity for Poise—Wants to Improve Mind.

Life is very real and earnest to Clara Bow. She wants to settle down and improve her mind.

When she arrived here today on the Twentieth Century the change was noticeable. Vivacity had been exchanged for poise; her black caracul coat and black turban made her seem taller, colder, quieter. Her voice was subdued, and gracious.

Throws Away Cigaret.

Photographers encircled her, expecting the beguiling poses traditionally furnished by actresses. Instead they got pictures of a modest young woman carefully tossed away her cigaret before smiling into the lenses.

"I've had trouble for the last three years," Miss Bow confided. "I'm getting older—and hot-cha doesn't pay."

With her she brought a maid, Marian Deauburen; eleven books, some dogs, and a pet rat called "Pinkie."

Awaits Rex Bell.

She went directly to the Savoy Plaza, where she expects to be joined within two weeks by her husband Rex Bell. Together they will go abroad for Miss Bow's first glimpse of foreign parts. They will tour France, England, Germany and perhaps Italy.

Meanwhile Miss Bow will make two personal appearances today "Call Her Savage," her latest vehicle, is showing. She will shop, dance a bit, and see a few shows.



The new Clara Bow.

'Tis Literary Clara



Clara Bow—"the Girl Who Came Back"—also came back to Broadway today, but just for a pause before sailing for Europe. She will wait for her husband, Rex Bell, before sailing. Here she is, winking to New York, on her arrival. Incidentally, Clara has turned bookish. She read eleven books en route here. Picture from International News Photograph Service. Other pictures and story on Page

NEW YORK JOURNAL

McDonald Silence

REPEAL ACTIO

FUMES FELL 30 FIREMEN B'WAY

Debt Issue Barred in Commons

BRIBED GUARD IN JAILBREAK, WIDOW SAYS

SPORTS

✓ News value is box-office value. Newspapers know the public pulse. When a star's mere arrival in town crashes leading dailies' front pages…she's box-office. The proof: 551,109 people paid to see the Clara Bow picture in 20 theatres in 8 days. No question about it, *she's in!*

CLARA BOW *in* **"CALL HER SAVAGE"** *a* **FOX** *picture*

DEC -9 1932
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MOTION PICTURE HERALD

Vol. 109, No. 11 December 10, 1932

WHO CARRIES THE MESSAGE?

PERIODS of commercial stress inevitably bring forth all manner of sales expedients and in the main they follow definite patterns of procedure in the endeavors to break through buying apathy, resulting most always in pursuing obvious channels of expression in the very effort to escape established media and methods. Just now, once again, the country is seeing a flurry of assaults on the buyers of various city communities by "shopping news" periodicals, some of them in the format of daily papers, some made up as magazines, some presenting advertising only and others with editorial content. Just the other day the exhibitors of Richmond, Va., combined in support of a tabloid called "Richmond Screenland," distributed free to some thirty thousand homes.

The history of such projects does not encourage the resort to such a device for the promulgation of selling copy. Taken the whole field over the average life of "shopping news" publications is about three years. Few have shown profits and at their best supplement, rather than supplant, other media.

Such publications have most of the important faults that affect all "direct mail" appeals. They do not command the attention, or the attitude of acceptance of the established newspaper and magazine press. They do not, even if read, present their message alongside of the preponderating array of selling appeals presented in the old accepted media. The character, quality and status of the carrier of the selling message counts.

Publication in specialized forms constitutes an integral part of all important industries, but the degree of specialization is so acute, the operations and requirements so complex that real publication success must be achieved by its independent specialists. This all relates in a degree to a current negative manifestation expressed in what just now enjoys attention in our industry as "decentralization." So keen an observer as Mr. Herbert J. Yates, speaking at the moment about film printing and Consolidated Film Industries, recently remarked upon the "millions that have been lost in the effort to merge every phase of the picture business in one organization." Just as experience indicates that the specialist does the job best in every commercial sense, whether it be production, distribution, exhibition or film printing, so has it proven that "inside" publications have always the house organ curse upon them.

And may we not, at this juncture, observe with all becoming modesty, that for a quarter of a century, in fact ever since there has been a motion picture business, this industry has read in the pages of MOTION PICTURE HERALD and its ancestral components the announcements and the selling messages of every production worthy of mention that the screen has seen. These pages constitute the time honored and accepted meeting ground of the motion picture world.

DRIVING THE CONSUMERS

FREQUENT reference has been made on this page to the tremendously increased competition of efforts to capture the consumer dollar. It is not only that we have an intensified pressure on the old lines, but there is also a growing flood of new merchandise with new appeals. Just now comes to hand a report of an investigator who has found that in the last two years no less than 1800 new products have been put on the market. Incidentally the same study reveals that a majority of these new products are especially designed to lend themselves to advertising and salesmanship.

△ △ △

ANTICIPATIONS FOR SALE

MR. WALTER CHRYSLER has demonstrated that showmanship is salesmanship. His amazing campaign for the introduction of his new car, a campaign of teasing, suspense and climax, resulted in the placing of 19,000 orders before the car had been seen or the price known. The customers bought their own anticipations. That's what the motion picture customer always buys. That's all the motion picture purveyor can sell. And that's why selling in this business is quite as vital a factor as production.

△ △ △

THEY'RE BUYING AGAIN!

THE annual report of the Association of National Advertisers indicates that 35 per cent of the reporting member companies are increasing their advertising budgets for 1933, another 35 per cent expect to spend as much as in 1932, while only 22 per cent plan to decrease appropriations. The association represents a reputed $300,000,000 advertising expenditure per annum. More than half of the reporting members announced increases in sales volume in units, not dollars, for the last three months. In reflecting on the significance of this it need hardly be remarked that it is to be borne in mind that the spender's dollar of today is a rather larger coin than the dollar of 1929. The increase in unit sales is the important indicator. They are buying again.

△ △ △

BONNY DAYS ARE HERE

WORD comes from overseas that the Scottish National Development Council, made up of Scotch business men, has decided to launch "an intensive advertising campaign to advertise Scotland and its products." No one need hesitate now.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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LUST, HORROR, FAITH

in "THE SIGN OF THE CROSS"

as seen by
TERRY RAMSAYE
at the Rialto on Broadway

MR. CECIL BLOUNT DeMILLE, alchemist of the dramatic screen with "The Sign of the Cross," a road show classic of the years agone, as his pretext and title, has compounded a spectacle production richly encrusted with box office appeals and addressed to the people, the great common people of the motion picture audience.

It is a synthesized picture wherein the exhibitor will find all manner of selling material ready to his hand, for advertising copy, for lobby and billboard and ballyhoo.

The outstanding merit of "The Sign of the Cross" is that it is a motion picture, made in the utilization of the medium, delineating by action and type, not at all dependent on its spoken lines.

"The Sign of the Cross" is in nowise at any time hampered by addressing itself to any rudimentary powers of reasoning which might be chanced upon in an audience. Its appeal is entirely primitive, basically emotional, exclusively concerned with emotion.

Garbed as it is in a misty aroma of religious fervor it will permit vast audiences to vicariously enjoy pagan pleasures with a minimum of or no conscientious qualms. The musk and patchouli are muchly intermingled with incense.

The times being what they are and the mass state of mind being what it is today, it would seem that most likely Mr. DeMille will be found to have chosen his dramatic material with sagacity, or if not sagacity then with good fortune. It is just possible that it happens so, since "The Sign of the Cross" is in a sense in sequel to his "Ten Commandments" of 1923 and his "King of Kings" of 1927.

The picture is another epitome of the DeMille concept of the glamorous, the grandiose and the glorious, running the entire gamut with its symbols from martyrdom to a bathtub—a tub for the Empress of Rome bye the bye, filled with the milk of asses, and to prove it Mr. DeMille shows all the asses possible.

For those too old to remember and those too young to know, it is to be recalled that "The Sign of the Cross," which is still an excellent story, is the play in which Mr. Wilson Barrett evolved a Cinderella, Christian girl, also virgin, by name Marcia, in the locus of Rome, A.D. 64, and pitted her combination of charms, not to say lures, embedded in perfect faith, against Pagan Rome, personified mostly by a handsome Prince Charming, for this occasion none other than Marcus Superbus, the Prefect of Rome, second only to his unutterable highness Caesar Nero, Emperor-impresario. Marcus-the-Pagan discovers and rescues Marcia and loves her through persecutions until at last, throwing all that is earthly away to win her, he goes up the stairs of the Arena to die the death of martyrdom with her in the jaws of Nero's lions. There are sub-plots a-plenty and action all the while, each decorated with DeMillinery in that master's most embroidery manner.

The play in its more important dimensions is probably well measured for the great audiences of America today, an America tired of sophistication, tired of too much undigested science, too much authority that is not authority, too much preaching from voices filled with empty words, tired of the pursuit of riches that turn to ashes in the hand, and in the bank alike, tired of all that is material, disappointed in all that has substance, ready to "divorce old barren Reason" and ready to turn to something of the spirit that holds promise. The audience will doubtless be happy to be reminded again that there is a faith for which from Calvary to today men and women have given their lives, and that it is a faith pervaded by an all-embracing brotherhood of Man promising final delivery for all who believe from the travails of an unhappy sin-ridden world. The picture affords opportunity for observation that since Nero's days changes have been changes in manners, mostly. We still have that kind of world, and the faith born then is still available.

We have mentioned only the larger aspects of the piece on the screen. There are some minor aspects, minor but having unfortunately all of the conspicuous appearance of a floating fly in a bowl of buttermilk, if we are to be elegant about it. For instance, we are required to see Marcia, the altogether lovely heroine, projected into a Roman orgy and there, by command of her Prince Charming, the ultimately heroic Marcus Superbus, made to stand the immobile focus of a bombardment of Lesbian wiles offered by a dancing wanton through some three or four minutes of screen time. This amazing interlude is dragged into the plot by its tail, being the while entirely out of key with every element of such plausibility as the picture contains, and in addition a fertile source of objection in official quarters as well as an offense to the taste of the commonalty. Again among the scenes devoted to the sports of Nero is a flash picturing a next to nude Christian virgin lashed to a post to await the onslaught of a giant ape. This scene has its roots rather more closely in "Ingagi" than in early Christian history. Another entrancingly sadistic passage limning the approach of a herd of hungry crocodiles waddling to an arena feast of edible, white fleshed Christian girls, disappeared from the picture after early runs at the Rialto. The narrative value of these sequences is negligible.

Leaving the more obviously sadistic sequences aside, or eliminating them, the picture will be found to contain sufficient horrors, including such tidy bits as a pagan pigmy impaled on a scimitar by an Amazon, a boy subjected to ordeal by fire, a Christian hung by his wrists in the Arena dungeons, with no end of the lashing of street throngs, slaves and prisoners.

There is much of pictorial beauty and excellent composition in the spectacle and its flow of movement. In this Mr. DeMille usually does well, and the photography by Mr. Karl Struss supports his well established fame as a cameraman.

The whole of the piece becomes interesting in the completeness with which it is done in the most modern manner of execution and in the most Victorian of intellectual concepts. In this story all character drawing is in black and white. None is so wicked as the Roman Pagans and none so sweetly virtuous as the Christians. The whole cast does a good job of it. Nero is as bad as nineteen centuries of calling a dog a bad name can make him, resulting in his role, delightfully and dexterously played by Mr. Charles Laughton, being a grand storybook rubber stamp with gilt on it. Maybe audiences will not share the emotion, but one sufficiently susceptible can come away from the show feeling that it was just too bad that Nero was forced to be such a very bad, bad boy. Nero clearly enough had perfectly human impulses and was merely a good showman led astray by the yes-men of Rome. He might be considered as an example to Hollywood.

But as to the picture—they will shud-

(*Continued on page* 44)

MPTOA NEGOTIATES KENT PROPOSALS AS ALLIED LAYS LEGISLATIVE PLANS

New Optional Contract Accepted by Paramount, RKO, MGM, Fox, Educational-World Wide, and Universal

[Text of contract changes on page 16]

Adoption by the industry of Sidney R. Kent's proposals for correcting trade practices was nearer consummation this week. The optional uniform contract, with voluntary arbitration was accepted for three years by Paramount, RKO and MGM, which joined with Fox, Educational-World Wide and Universal, previous signers, in Mr. Kent's attempt to establish new and better relations between buyer and seller.

The national appeals board, second important plank in the Kent proposals, will next be taken up with the distributors. Preliminary discussions were held this week. It was confidently learned late Wednesday that, unlike the contract and arbitration, the appeals board will probably be adopted for one year, and not three as originally intended. The change is said to be mutually satisfactory to distributors and exhibitors, giving both an opportunity for experimentation with the broad scope of the board. Adjustments would be made at the end of that time, if found necessary, in the rules governing the body and its modus operandi. It is hoped, thereby, to create a more liberal board.

Distributors' Approval in Writing

Following complete dissolution of the "mental merger" between the Motion Picture Theatre Owners of America and Allied States Association, it was indicated that these two national exhibitor organizations would not get together again while the present administrations hold forth, and that each would continue to pursue its separate and widely divergent policies, Allied following through on the legislation campaign, now six years old, and MPTOA continuing its efforts for a constructive program.

M. A. Lightman, president of MPTOA, continued negotiations with the distributors, while Allied rested, apparently satisfied in the possession of a federal legislation resolution, which, MPTOA charges, Allied "railroaded" through last week's exhibitor mass meetings in Chicago and New York. What Allied intends doing about its resolution was not specifically reported, but it is expected that the association, led by W. A. Steffes, Abram F. Myers, H. M. Richey and Sidney E. Samuelson, might cancel its campaign for governmental regulation in the event that the distributors adopt the Kent proposals, which is likely.

Conferences between distributors' sales executives and attorneys, and Mr. Lightman, held last weekend and early this week, reduced distributors' approval of the agreement from the verbal stage to writing. Practically all of the six companies so far lined up suggested minor changes in the contract and clarification of certain paragraphs. Arbitration, as a part of the contract, was simultaneously adopted. Changes made in the contract, which appear in detail elsewhere in this issue, were said by Mr. Lightman to have the full support of his association. He said they were "fair, reasonable and practical," and that they add to the instrument and clarify many points.

"Response of the distributors," Mr. Lightman reported, "was ample proof that they were not 'stalling,' as it had been charged at the mass meeting in New York. The only part of the Kent proposals still to be worked out is the construction and set-up of the national appeals board, and we expect that feature will be decided satisfactorily within a very short time. The distributors have indicated a willingness to co-operate. They require more definite information regarding the functions of the proposed appeals board."

Working with Mr. Lightman are Fred Wehrenberg, St. Louis; Charles Picquet, Pinehurst, N. C.; Jay Emanuel and David Barrist, of Philadelphia. While United Artists previously turned down the proposals on the advice of Dennis F. O'Brien, counsel, it is indicated that Al Lichtman, general sales manager, is favorably inclined toward reopening negotiations and is enthusiastic about the proposals. Columbia, too, looks like a favorable prospect. Further conferences were held this week with Jack Cohn, vice-president, and Charles Schwartz, Columbia's counsel, said later that Mr. Cohn might adopt the program over his objections. Warners renewed interest this week, but asked for more time.

Elimination of a plank in the proposals curtailing the number of short subjects which would be sold with features satisfied Universal, Educational and Paramount.

It is hoped to have the contract available as an alternative to individual company agreements within a few weeks, for use on new product deals immediately after a designated date, probably January 1. It would be in general use with the next sales season, beginning in the spring. The agreement is to be in effect three years.

Principal objection to the national appeals board, it is understood, is the personnel structure proposed in the original program drafted last month in New York by Mr. Kent and a sub committee of the MPTOA and Allied. The plan of representation was only optional, so changes in the board's membership to effect equalization will not involve reconstructing the plank, nor will it jeopardize its adoption by either side, it was pointed out. Also, distributors have asked Mr. Lightman's committee to explain the functions of the board.

Sidney E. Samuelson, president of Allied of New Jersey and a national officer, said Tuesday that the program "should be a unified one and the MPTOA's dropping of the short subject and other provisions have emasculated the program." He pointed out that this opinion is only his own.

Appeals Board Vital to Allied

"I think the whole program should be a unit or nothing," he said, "and I personally would want the program as Fox originally accepted it." Mr. Samuelson argued that the national appeals board is one of the most important factors to Allied.

"Exhibitors will be the judge of whether the contract has been 'emasculated' or not," Mr. Lightman replied.

Revised copies of the uniform contract were ready Monday evening. They were to be dispatched immediately to all distributors and to state exhibitor associations. Seventeen of MPTOA's regional affiliates are committed to the plan and are unalterably opposed to federal legislation, regardless of Allied's future activities.

Allied leaders last week frequently stressed the point that the mass meetings were not joint sessions of Allied-MPTOA, but represented mass meetings of any and all exhibitors, and therefore, voiced a mass opinion, even though that opinion favored the program which Allied has been advocating for years.

Prior to returning to Allied headquarters at Washington, Mr. Myers, who is chairman of the board and general counsel, said that committees to carry on the legislative program will be appointed at once. The association seeks federal intervention on behalf of exclusive runs, block booking, protection and zoning and other factors of distribution. Administration would be vested in the Federal Trade Commission.

Allied's plan of action was first launched Tuesday at a meeting of New Jersey Allied. Members assembled at the Hotel Lincoln in New York were told to start con-

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ADOPTION OF KENT PLAN NEARER

tacting women's clubs and legislators in the move for federal regulation.

No Allied state association is on record as differing from the plan of the national organization, said Mr. Samuelson, who presided.

Although Allied says it will have a definite legislative program ready by January 1, including a plan for conducting its campaign, leaders at the New York meeting said that the resolution did not close the door for their joining in the adoption and use of the Kent proposals, if and when distributors accept. It appeared that Allied is not adverse to the proposals, but the association feels that a continuance of its legislative campaign is better strategy and might even influence distributors to expedite action.

Unexpectedly, MPTOA answered Allied by a communication Wednesday to all state MPTOA affiliates. After explaining the policies of the two national exhibitor associations, and recording activities which led up to the new industry program, the statement said, in part:

"Already organized propaganda is being spread that distributor cooperation is now being extended in the solution of these immediate and pressing problems solely because of the Allied resolution in favor of the Brookhart Bill. Let us consider that for just for a moment, in view of the facts: For six years their organization has staunchly supported such legislation. Even when their organization was at its peak no concessions or cooperation from the distributors were secured as a result of any of their efforts along this line. How can they now claim that by merely reaffirming their position, that all of a sudden the distributors would be 'bluffed' into making this new deal?

"While the MPTOA leaders who conducted these negotiations are of the firm opinion that it is a false inference, the facts are that the MPTOA leaders have staunchly opposed the Brookhart Bill as futile and misleading and a betrayal of the honest exhibitor in that it will accomplish none of the purposes claimed for it, and that it is certain to be disastrous to the small, independent theatre owner. For the first time at the Chicago joint committee meeting it was indicated that the MPTOA might support a considerably revised bill for Federal regulation, if all other attempts to secure reasonable self-regulation within the industry failed. The inference could easily be made that it was not the Allied continuous support of Federal legislation that had any influence on the distributors, but rather the possibility of such support by the MPTOA."

Differs from Sept. 20 Provision

The resolution passed in Chicago and New York differs considerably from the legislative provision adopted jointly by Allied and MPTOA on September 20 in Chicago. The original version did not mention support of a federal investigation of the industry or support of the Brookhart bill. In September, according to Mr. Lightman, "we drafted our own bill, which was to be sponsored only as a last resort, and we definitely discarded proposals calling for support of Senate Bills 170 and 3770. By including them in the resolutions passed by the mass meetings last week, Allied caused both sessions to go outside of the jurisdiction of their rights." The resolution was published in full in December 3d issue of MOTION PICTURE HERALD, page 10. Generally, it condemned the attitude of distributors, charged them with procrastination on the Kent proposals and commended Mr. Kent.

Allied says that it did not reject the Kent program because there was no definite program to act upon, and, without assurances of approval by distributors it had no alternative but to adopt a federal legislative program.

The New York mass meeting, held last Thursday at the Park Central Hotel, was practically a rubber-stamp copy of the Chicago session, which opened on the previous Monday and closed on the following day in a deadlock when MPTOA withdrew and officially severed its relations with Allied because of the legislative resolution.

Briefly, the MPTOA adherents who were gathered in New York pleaded with the mass meeting to withhold action on the resolution on the grounds that theatre owners had been waiting for years for a constructive program and a few more weeks would not make much difference. On the other hand, impatience, fiery oratory and the Allied leaders' picture of a "whip" to crack over distributors drew the majority sentiment into a veritable stampede to endorse a legislation program. The rising vote of about ten to one was in support of the Allied idea of governmental intervention and in opposition to the thought of the MPTOA that distributors had not yet been given a fair opportunity to pass on the Kent plan for industry self-government.

Party Affiliations Evident

Although the meeting was intended to promote "independence" of thought, the party affiliations, with their diametrically divergent views, were in evidence from the very first crack of chairman Charles L. O'Reilly's hard working gavel. The result of the vote threw the situation back where it was in Chicago on September 20.

However, Mr. Myers, Mr. Richey and other Allied leaders made definite commitments to the effect that they will be quite willing to accept the Kent plan following formal acceptance by Warners, Paramount, Fox, MGM and Radio. These companies were specifically named because they have theatre affiliations. The support of other distributor companies would be "helpful," Mr. Myers said, but "not essential."

In refuting the Allied leaders' contention that the move for federal intervention would be the best "whip" the exhibitor could possess, Mr. Lightman pointed out that, had the MPTOA likewise deserted the industry plan in favor of legislation, the door would have been automatically shut behind them all. "Mr. Kent told me today," Mr. Lightman said, "that if the MPTOA approved the legislative program at this mass meeting, he would withdraw his plan."

Mr. Lightman and his MPTOA leaders argued that "federal legislation would be the worst thing that could possibly happen to the motion picture industry." They also pointed out that the time element was not of vital importance, because "having waited twenty-five years for relief in the industry, we can certainly afford to be patient for a few more days or weeks."

"Sidestepping," Says Allied

On the other hand, leaders of Allied emphatically denounced the "sidestepping and evasions" of distributors. The time element, they felt, was of supreme importance.

"We once worked out a plan and then waited two years to learn that distributors who agreed to it at Atlantic City would not carry it out," Mr. Myers told the exhibitors. "Congress is meeting next week," he said. "We have waited as long as we can afford to wait. And don't forget that if this meeting votes for a plan for federal legislation, the distributors will undoubtedly make concessions."

Sidney Samuelson, president of the New Jersey Allied unit, told the exhibitors that Allied would go for a fair industry plan if they could have one, but, "all other means having failed, it is our position that legislation is necessary."

Mr. Samuelson continued by pointing out that the attitude of the distributors was not cooperative. All, he said, offered the excuse that they had not had time enough to study the contract. "The new contract is not important," he said. "You have no plan to vote upon. The distributors walked out on Mr. Kent and that was horrible."

Mr. Lightman then said that he was not discouraged about the situation and that he felt the sub-committee should continue to function.

A rousing cheer greeted Mr. Myers, who said that time was of the utmost importance and that "if there is a legitimate program, it must be organized and must manifest itself at once." Charging procrastination by distributors, Mr. Myers asked the exhibitors if they thought that federal legislation would prevent distributors from cooperating on an industry program. "If it hadn't been for the Chicago action," he declared, "we would not have gotten later proposals. That was what developed the situation leading to the invitation from Mr. Kent to come to New York. I still vision a unified, cooperative business. But I cannot believe in merely having faith, or in resting on my oars. The negotiations today are not defined . . . yet we are asked to wait until they are ready."

Butterfield Cites Problems

Earlier in the session, W. S. Butterfield, who operates 80 theatres in 30 Michigan cities, contributed a thought to the discussion when he declared that "the headaches of exhibitors are not caused by the distributors nor is it a question of regulating distributors, or even of how to sell pictures, but a question of finding local troubles and then solving them.

"The overpaid and the underpaid pictures about balance in 52 weeks," said Col. Butterfield. "There are too many theatres today and first class pictures are lacking for them. You cannot make profits if there are too many theatres. You must close some of them. with a 'gentlemen's agreement' to share costs."

One of the first speakers was Col. H. A. Cole, of Texas, who said that acceptance or rejection of the contract was not the issue, since it had not been approved by those who negotiated it.

A. M. Beck, of Liberty, N. Y., wanted the joint committee to form a legislative program at once, but withhold action on it for 30 days.

Mr. Richey of Detroit, offered as a substitute the resolution passed earlier in the week at Chicago, and Mr. Beck withdrew his resolution.

Vigorous protests against the campaign were voiced by Walter Vincent, of Wilmer and Vincent; Tommy Goldberg, a Baltimore exhibitor; Fred Wehrenberg, of St. Louis; M. Charles, Boston, exhibitor and former state senator; Sam Horwitz, representing Cleveland owners, and William Brandt, New York operator, who advocated one national exhibitor association. Others who spoke on behalf of the Kent proposals were Sidney Lust, of Washington; George P. Aarons, Philadelphia, and Ed Rappaport, of Salem, N. J.

One of the first speakers on behalf of Allied's program was Leo Brecher, of New York, followed by Abe Lehr, Al Suchman and H. M. Richey.

Excessive protection and overbuying by circuits are the big problems of the day, Mr. Myers declared. He explained that the national appeals board is basically intended to serve three purposes: Settlement of extraordinary and unusual cases which would work hardships on exhibitors; ironing out of protection and over-buying, and providing for the machinery whereby responsible people in the industry would get together.

CUT PRODUCTION TO 50 GOOD FILMS IN A YEAR, SAYS SAMUEL GOLDWYN

Producer Declares Fewer Pictures, Well Made, Would Return More Profit Than the 300 to 400 Now Being Turned Out

by LEO MEEHAN
Hollywood Staff Correspondent

Mr. Leo Meehan, in his articles on decentralization and what it means to production of better pictures as well as efficiency and economy of studio operation, presents in his third discussion the views of Mr. Samuel Goldwyn, who advances the interesting thought that show business cannot produce more than fifty profitable pictures in a single year.

"This is the show business. What it needs is 50 good pictures a year, and no more."

Samuel Goldwyn made this startling statement to me, and then with his usual incisive manner proceeded to tell why he believes it is fallacious to try to make 300 to 500 motion pictures annually:

"We have come to the point where it is a common habit to call this an 'industry.' It isn't—it is and always will be the show business. They call the places where we make our pictures 'plants.' So what? We attempt to grind out 'product' for our 'industry' from 'plants.'

"Martin Quigley is one hundred per cent correct in his estimate of the evils of one of our 'industrial' complexes—centralized theatre control. It did not work; it never will work. Neither will the making of large quantities of motion pictures by mass production methods work. And the sooner we all find it out, proceed to adjust our business to the facts, the better off we will be.

"Look at the New York theatre. Burns Mantle said the other day that only 2 per cent of the shows which had opened this fall have remained on the boards. Some of them were taken off before they had run one week. Yet we go blithely on, thinking we can produce three or four hundred pictures a year which will produce a profit.

"I say we can make only fifty profitable attractions a year, because it is my belief that there are not enough competent producers, competent directors, capable writers and important actors to make more than that. Furthermore, I believe that if we made those fifty, and made them well, they would gather in as much or more profit than all the pictures we now attempt to make.

"You cannot make me believe the depression and economic necessity is responsible for all the losses of theatre attendance. I observe that large masses of the public always seem to have the money to go to big football or baseball attractions; to big boxing or wrestling matches; to anything else that really appeals to them. But, with their restricted income, and with their much more discriminating tastes, they simply will not come out and spend their money on anything but superior entertainment."

Mr. Goldwyn says quality is the test of a production, now that the novelty of sound has worn off.

"There is no novelty any more to the talking motion picture. There is not much novelty even in big casts, lavish expenditure. Quality is demanded by a public which literally smells a good attraction even before it is advertised. You can't fool the public any more. They learn, and pretty accurately, what to expect of a picture before it is ever shown; and they respond accordingly.

"And don't allow anyone to fool you about 'production economy,' either. It costs more today to produce an attraction which will get the business and make a profit than it ever did. You have to spend the money for production, for cast, for story, for preparation, technical detail, everything.

"When I hear a producer say he is making pictures for $100,000 that are showing a profit, I say he is kidding himself. Perhaps those pictures do show a distribution profit. But what about the theatres that show them? Do they make a profit for the exhibitor who pays the rentals that make a profit showing on the company's books? It seems to me that no matter how much profit the producer or the distributor makes, if his retailer, the exhibitor, does not also make a profit, there is something fundamentally wrong.

"And another important point which prompts me to suggest the limitation of production to fifty pictures: There are only a very limited number of actors and actresses who are really capable of making these winning pictures. What are we doing now? Exchanging players in order to make casts stronger, more competent, with the result that you see this small group of really important players so often that you get tired of seeing them. That isn't good show business. It never was and it never will be. It may help improve quality for the moment, but in the long run it reacts against the value and importance of these outstanding personalities. That is another essential reason for sharply limiting production."

Asked what would become of the large studio facilities, the vast number of theatres, Mr. Goldwyn waved his hand:

"We are in a new era. Whether business picks up or not, we know very well it will be a long time before it will approach anything like the conditions which brought about this terrific expansion. We may as well face the fact, and the sooner we adjust our business to meet these new conditions the better for all concerned. Theatres will have to be closed, of course. Physical production facilities may have to be scrapped. Certainly a lot of expensive, unnecessary and incompetent personnel will have to seek other employment in other fields. The operation, like the surgeon's knife, may be painful to many. But out of it all would come a profitable, prosperous business, enjoying the confidence, the interest and the patronage of a public which is willing to buy the real thing in entertainment."

Milliken Predicts Film Theatre As Future Classroom

The motion picture theatre of the future will be looked upon as a laboratory of the social sciences and a classroom of art by universities, colleges and secondary schools, it was predicted by Carl E. Milliken, secretary of Motion Picture Producers and Distributors of America, in an address before the students of Mercer University, Macon, Ga., on Monday.

Mr. Milliken pointed out as indicating the trend the proposed London Film Society, the cooperation of Chicago University with Western Electric in producing a series of pictures designed for educational use, the experiment now being conducted by the National Council of the Teachers of English and other instances.

"Mr. Hays," said Mr. Milliken, "realizing the potential value to education in the sound picture, sought the opinions of the presidents of all the colleges and universities in this country regarding the possible uses of the motion picture for education. In more than 600 replies there was not a negative answer.

"The pedagogical efficiency of the sound picture is no longer questioned. . . . The method being sound, we should not hesitate to take advantage of the great economies which it offers; if the motion picture in the classroom can eliminate one-quarter only of the 'repeaters,' and there is evidence that it will do much more than this, the direct saving to the taxpayer would be sufficient to equip the schools with the most modern equipment in a very short time indeed. . . . We are hopeful that our universities, our colleges and our secondary schools may approach the social and educational influence of the motion picture in the theatre in the same constructive spirit; only so can the industry's serious attempts to deal with the great social, political and economic problems that confront us today prosper and yield their quota of contribution to our national and social evolution."

Study Indicates Films Cannot Replace Teacher

The talking motion picture can never take the place of the teacher, in the opinion of Dr. C. C. Clark of New York University, following a two-year study of the value of the talking picture as a medium of instruction. In a few cases he discovered a sound film especially prepared for instruction was about as effective as a lecturer. The ordinary news reel type of film, according to Dr. Clark's conclusions, produce poorer results than a silent picture with printed matter.

The report indicates that while talking pictures and similar aids are of value in the hands of a skilled teacher, they do not in themselves teach.

Court Upholds Paramount In Loan Adjustment

For the first time a court has passed upon objections to the bankers' agreement of last March whereby Paramount Publix Corporation readjusted its bank loans, when Supreme Court Justice Wasservogel this week sustained the position of Paramount in the suit brought by the Relmar Holding Company, a holder of some of the company's debenture bonds. The plaintiff asked a receivership for Film Production Corporation, a Paramount subsidiary, through which the bank credit was arranged, and an injunction restraining payments to bank creditors under the agreement. The court said:

"From the facts submitted it does not appear that the covenant in the indenture here involved against creating a mortgage or lien upon assets directly owned by the Paramount Company was breached by the arrangement entered into between the Paramount Company, the banks and the Film Production Corporation. Plaintiff has not shown itself entitled either to the appointment of a receiver or the injunctive relief which it seeks. Motion denied."

The court also held that the plaintiff had no capacity to maintain his action and ordered a reply to Paramount's defense which sets forth that under the indenture such a suit can be brought by an individual bondholder only if the trustee has refused or neglected to institute proper proceedings after being requested to do so by the holders of one-fourth of the bonds. Justice Wasservogel pointed out that the bonds in question are not in default.

A similar decision was made by the court at the same time in a case brought by Max Nathan.

In commenting on Justice Wasservogel's important decision, an executive of Paramount said: "At the time the agreements with the bankers were made, objections were variously heard and some of these opinions crystallized into suits. Because the corporation was well aware that these objections were without foundation, it was glad of the opportunity to bring them out into the open. This action involved most of the objections voiced originally. The court's decision now clarifies the situation and upholds our position."

The complaint filed on behalf of the Belmar Holding Corporation asserted that by the terms of the two bond issues, for $16,000,000 in 1927, and for $15,000,000 in 1930, Paramount agreed not to mortgage any of its property without securing its bondholders. On March 29, 1932, it was said, Paramount turned over 23 pictures and other properties to Film Production Corporation as a lien for a loan of $10,000,000, which, in turn, was turned over to various banks.

Justice Wasservogel's decision upheld Paramount's position right down the line.

Harry Cohn Goes to Coast

Harry Cohn, president of Columbia, left New York Wednesday for the coast, accompanied by George Brown, publicity and advertising director.

Three Fox West Coast Suits Settled Out of Court

Three anti-trust suits against Fox West Coast Theatres, totaling $1,875,000, have been amicably settled out of court by Spyros Skouras. These settlements also dismissed the actions against large distributors which were defendants with Fox West Coast.

In the first suit, filed September 26, Long Beach Theatres Company asked for $750,000 in alleged damages; the second, filed by Pacific National Theatres, Inc., sought $780,000 in damages; the third, filed by Glendale Capital Theatres, Inc., asked for $345,000. The two last named suits were filed several days after the first.

In all three suits the complaint was made that the independent circuits were unable to get 1932-33 product. In order to have the actions dropped, Mr. Skouras is said to have given the complainants a number of pictures which would enable them to maintain the first-run status of theatres involved.

Paramount Is Not In a Merger Deal, Says Adolph Zukor

Mr. Adolph Zukor, president of Paramount Publix Corporation, issued the following statement Wednesday afternoon:

"Rumors have been published to the effect that Paramount Publix Corporation is taking part in negotiations or discussions leading to the combination of two or more motion picture companies. There is not a shred of truth in this report. Such rumors, especially when unfounded as this one is, are harmful and destructive to all companies involved in them, particularly in these times."

Joy Assumes New Position at Fox

Jason S. Joy, former director of the Producers Association in Hollywood, and his assistant, Lamar Trott, moved to the Fox studio this week. Dr. James Wingate, Colonel Joy's successor, is now in full charge at the Coast office of the Motion Picture Producers and Distributors of America.

The producers are understood to be considering the appointment of Alfred A. Cohn, scenarist, to be an industry contact with the Democratic administration.

The Coast organization voted on Tuesday against allowing the aviation committee of the Los Angeles Chamber of Commerce to censor aviation stories. This action was taken following the difficulty that arose last week over the Warner picture, "Grand Central Airport."

Fox Reel to Use Air Freight

Fox Movietone News next week will begin the shipment of the South American edition of the newsreel by air freight to Buenos Aires. Shipments will be made via the Pan American Airways System.

Senator Sentenced As Asking Bribe on Sunday Shows Bill

E. D. Jordan, former state senator from the sixteenth Alabama district, has been convicted on a charge of soliciting a bribe from Lee Castleberry, Publix manager for Gadsden, Ala., in connection with passage of a local bill permitting Sunday opening of theatres there.

Judge Walter Jones of Montgomery county circuit court sentenced Jordan to two to two and one-half years in the penitentiary. Pending appeal Jordan is free on bond of $3,000.

Testimony introduced by the state during the trial indicated that Jordan had agreed to sponsor the bill in the state senate, but told Manager Castleberry that $250 expense money would be necessary. Mr. Castleberry testified that he did not agree to pay this amount, but referred the matter to his superior. The bill got on its way and passed the senate in short order. Jordan then sought to stop passage in the House by appealing to Representative Culver and when this failed, by urging Governor Miller not to sign the bill.

The state brought out that Jordan, in conference with Governor Miller and Representative Culver, admitted his reason for changing his stand on the bill was that some one failed to "pay off."

Jordan in defense claimed that the money asked for was expense only and that he was not to profit personally. He contended that this practice was common with various interests desiring favorable legislation and he saw no reason for an exception in his case. He insisted that his reason for changing his attitude on the measure was because of opposition offered by pastors of the city.

Quittner-Paramount Suit Opens in New York

Selection of a jury was completed Wednesday in the suit of Joseph Quittner against Paramount Publix Corporation charging restraint of trade, before Judge Francis G. Caffey in U. S. district court, New York. The jury then was dismissed until Friday. In the meantime counsel were to acquaint the court with details of the action. The taking of testimony was not expected to begin until Monday.

Arthur Butler Graham, of Graham & Reynolds, counsel for the plaintiff, on Monday traced the history of the motion picture industry to acquaint the court with the development of Paramount, the Motion Picture Producers and Distributors of America and various theatre circuits. Other counsel present were Fred Wood, of Cravath, De Gersdorff, Swaine & Wood, for Paramount, and Gabriel Hess, for MPPDA.

Examination of witnesses will not be undertaken until the counsel for both sides have presented their arguments to the court.

It was learned Wednesday that a similar suit involving the same principles has been filed in New York state court, which has ordered Adolph Zukor, Will H. Hays and Sidney R. Kent to appear for examination before trial.

THE CAMERA REPORTS



AMERICAN HUMOR. Being tried out by Ernst Lubitsch on Gaumont-British folk during the Paramount director's visit in England. He is shown at that company's studio with Victor Saville, director; and Hermann Fellner, supervisor.



CELEBRITIES LUNCH. At last week's AMPA luncheon in New York—Cecil B. DeMille, the principal speaker; Hal Horne, AMPA president; Wera Engles, RKO Radio's new German star just arrived in this country; and John C. Flinn.



APPOINTED. Mary Pickford shown with her commission as Grand Marshal of the Pasadena Rose Tournament on New Year's Day, tendered by D. E. McDaneld, head of the event; and Miss Dorothy Edwards, its queen.



COMPLETES ROLE. Dorothy Dix of the cast of "Drum Taps," the latest World Wide picture starring Ken Maynard, which was recently completed.



BLONDE. As ordered by the script. Barbara Stanwyck is shown as she appears in her new Warner Brothers picture, "Ladies They Talk About."



ON THE JOB. George Arliss, who is back at the Warner Brothers studio following his vacation in England, shown hurrying across the lot on his way to the set of his forthcoming production, "King's Vacation."



RAPPROCHEMENT. Something of an international friendly gesture participated in by Harold Lloyd (center) and Messrs. Long and Short, stars of the Danish film, "He, She and Hamlet," at a gala performance of the latter in Copenhagen during the run of "Movie Crazy" in the Danish capital. In the group shown are several Danish actors and actresses.



MULTIPLE SHOT. If you like your William Powell (and why shouldn't you?), here is a whole flock of him. The Warner Brothers star is shown in a concoction by the mathematical Bert Longworth, Warner studio photographer.



OUTLINES. And in or out, they're quite fetching—and here emphasized because characteristic of the cameo-like beauty of Julie Haydon, one of the newer RKO Radio players whom some liken to Ann Harding.

ELECTRICAL. (Below) How Warner Brothers' Western theatre in Los Angeles employed modern means to exploit United Artists' "The Kid from Spain."



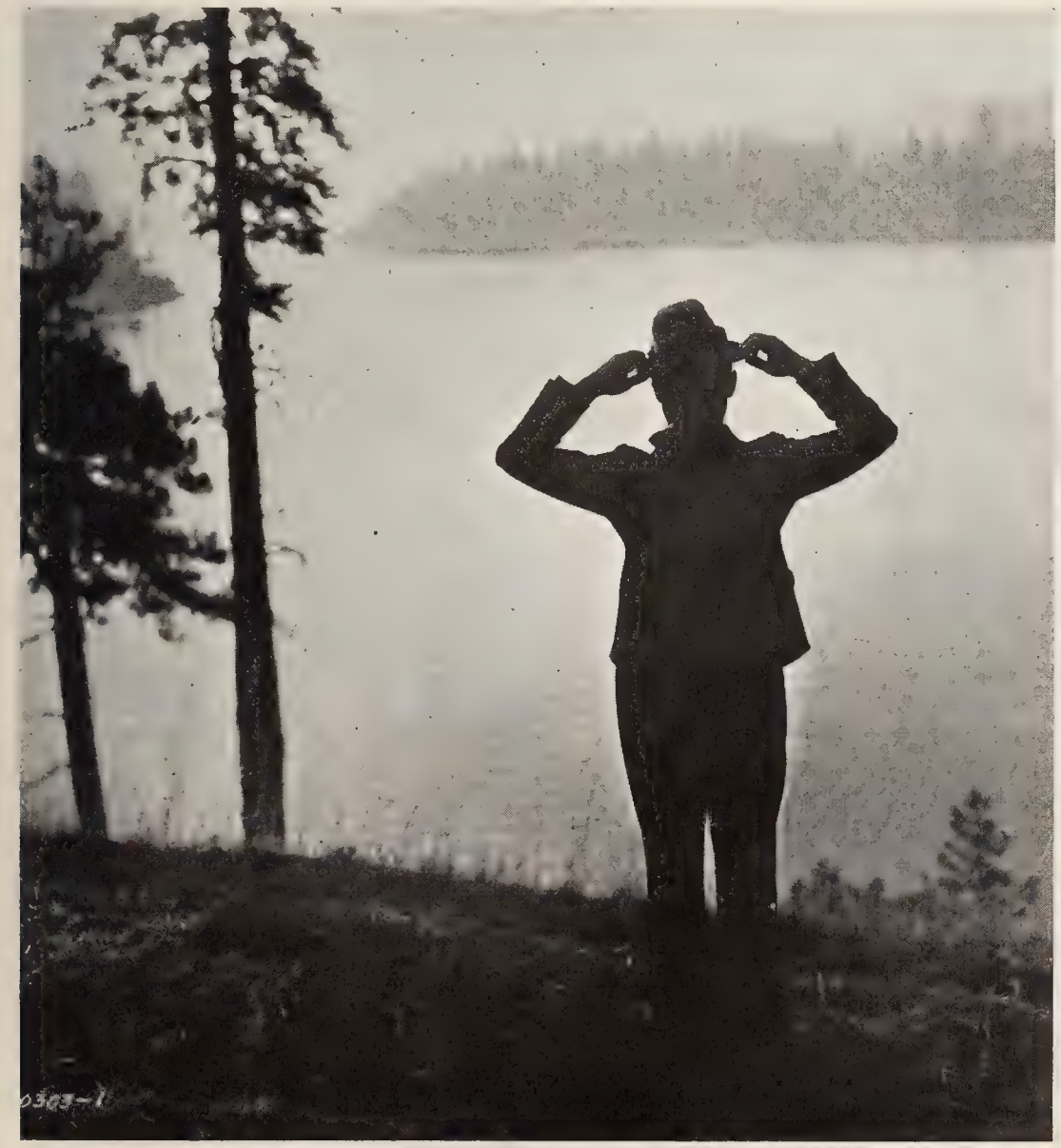


VISUALIZATION. A new and striking study of Michael Curtiz, First National director. He is shown with the script of his latest directorial effort, "Wax Museum," which exploits a novel subject lending itself peculiarly to its Technicolor.



LISTENING IN. Star and producer as they "attended" the world premiere of their latest effort. Edward G. Robinson and H. M. Warner, president of Warner Brothers, shown listening in Mr. Warner's office in New York, to the radio broadcast of the opening of "Silver Dollar" in Denver. The premiere of the picture, which celebrates old days in Colorado, was a State event.

SILLYETTE. (Below) The interpretative spelling being suggested by the fact that here, amid these manifestations, is Harry Langdon, as in Educational's "Tired Feet."





VISITING. James Cagney, newly returned Warner Brothers star, arriving in New York from Hollywood for a short vacation and also (we have it on the word of his employers themselves) to visit his mother.

TEXT OF CHANGES IN NEW CONTRACT

MPTOA continued negotiations this week with distributors on Sidney R. Kent's proposals for correcting industry trade practices. Fox, Educational-World Wide and Universal had previously accepted the standard exhibition contract as an alternative form, and also a clause in it providing for voluntary arbitration. Since the Eastern mass meeting in New York last Thursday, acceptances were forthcoming from Paramount, Metro and RKO. Minor changes in the contract were agreed to by distributors and the MPTOA committee, which was headed by M. A. Lightman, president. The contract was published in full in Motion Picture Herald *on November 19, page 23. Changes are said by the MPTOA to be of minor importance, and do not alter the original meaning of the agreement, merely clarifying and adding to it. However, the road show clause which is appended at the end of the contract as an optional clause was almost entirely rewritten. Also, an entirely new clause was appended at the end which may, at the option of the distributor, be substituted for subdivision (b) of Clause Eighth, which has to do with "Description of Pictures."*

Changes made are described below. New phrases and changes are printed in boldface type:

DAMAGES—FAILURE TO DELIVER (Under Second Clause):

(b) If the Distributor shall fail or refuse to deliver, or the Exhibitor shall fail or refuse to exhibit during the term hereof, any of said motion pictures, excepting those which may be eliminated as provided in Clause Fifteenth hereof, and those which may not be generally released as provided in Clause Seventeenth hereof or if the Distributor shall **breach any of the provisions of Clause Seventh hereof or** shall deliver to the Exhibitor a print of any motion picture which print shall be determined was not in condition for exhibition and for the reproduction of sound as provided in Clause Second, the Exhibitor or the Distributor, as the case may be, shall pay the damage so caused and if such damage cannot be definitely computed shall pay as liquidated damages a sum equal to the fixed sum herein specified as the rental of each such motion picture or a sum computed as provided in Clause Third (c) hereof, if the rental of any such motion picture is to be determined, either in whole or in part upon a percentage of the admission receipts of said theatre or any part thereof or upon a percentage of such receipts and a fixed sum; **provided that any claim by the Exhibitor with respect to the condition of a print shall be deemed to have been waived by the Exhibitor unless notice of such claim shall have been given by the Exhibitor to the Distributor's exchange from which the Exhibitor is served, by telephone or telegraph, or in person, immediately after the first public exhibition thereof by the Exhibitor.**

▽

PERCENTAGE BOOKINGS (Under Third Clause):

(b) If the rental of any of such motion pictures is to be determined either in whole or in part upon the admission receipts of said theatre or any part thereof, the Exhibitor agrees to pay such rental immediately after the last exhibition upon the last date of the exhibition of each such motion picture or if requested by the Distributor at the end of each day's exhibition. In each such case the Exhibitor shall deliver to the Distributor immediately after the last exhibition upon each date of exhibition of each such motion picture a correct itemized statement of the gross receipts of said theatre for admission thereto upon each such date. Such statement **shall be signed by the Exhibitor or the Manager or Treasurer of said theatre and the Cashier thereof and shall include a statement of such facts and figures as may be provided in the Schedule to be furnished by the exhibitor, and** if requested by the Distributor, shall be made upon forms furnished by the Distributor. ETC.

▽

DELIVERY AND RETURN OF PRINTS

(Note: the following new phrase was substituted as (a) in place of the original):

FOURTH: (a) After each of said motion pictures is generally released for public exhibition and becomes available for exhibition hereunder by the Exhibitor, the Distributor agrees to deliver as hereinafter provided, a print thereof to the Exhibitor. ETC.

(Note: The original phrase which was deleted read as follows:)

FOURTH: (a) The Distributor agrees within a reasonable time after each of said motion pictures is generally released for public exhibition and becomes available for exhibition hereunder by the Exhibitor, to deliver a print thereof to the Exhibitor.

(Note: There were no changes in paragraphs b, d or e, but there was a change made in paragraph c, as follows:)

(c) The Exhibitor agrees to exhibit each of said motion pictures in the order of its general release by the Distributor in the exchange territory in which said theatre is located. The Exhibitor shall have the right to select any of the motion pictures, **excepting the last deliverable hereunder,** for exhibition out of the order of its general release, subject to prior runs and/or protection granted other exhibitors, on the date or dates determined as provided in Article Sixth hereof or otherwise agreed upon but only upon the following conditions. ETC.

ADVERTISING PRIOR TO FIRST RUN (Under Ninth Clause):

(Note: The following paragraph, designated as paragraph b, is entirely new. The paragraph which was formerly paragraph b, now becomes paragraph c:)

(b) The Exhibitor shall not advertise by any means of advertising any of said motion pictures which may be roadshown by the Distributor and not excepted and excluded from this license, until after the completion of such roadshowing in the United States, and then only as permitted in paragraph (a) of this Clause. ETC.

▽

OPTION TO EXCLUDE IF GROUP LICENSED (Under Fifteenth Clause):

(e) Upon the failure or refusal of the Exhibitor to fully and completely comply with each and every condition hereinabove in this Clause specified and upon which the Exhibitor is granted the right to exclude any of the feature motion pictures licensed hereunder, **or provided the parties hereto have agreed to arbitration as provided in Clause Twentieth, and the Exhibitor shall fail or refuse to arbitrate any claim or controversy arising hereunder or to comply with any award in respect thereto,** such right to exclude any feature motion picture and thereafter to exclude from this license additional feature motion pictures, shall thereupon forthwith terminate and shall not again be granted hereunder during the term hereof. ETC.

▽

PICTURES NOT GENERALLY RELEASED

SEVENTEENTH: If any of the said motion pictures described in the Schedule, **excepting those, if any, which may be roadshown by the Distributor,** shall not be generally released by the Distributor for distribution in the United States during the period beginning ———— and ending ————, each such motion picture **(The original said at this point: "not to exceed a total of five pictures," but this has been eliminated)** shall be excluded from this license, upon written notice to such effect given to the Exhibitor by the Distributor prior to fifteen (15) days before the end of said period, unless the Exhibitor shall give written notice to the Distributor not later than thirty (30) days after the end of said period that the Exhibitor elects to exhibit hereunder all such motion pictures if generally released during the year immediately following the end of said period. ETC.

▽

CUTTING OR ALTERATION OF PRINTS

NINETEENTH: The Exhibitor shall exhibit each print in its entirety and shall not copy, duplicate, subrent or part with possession of any print. The Exhibitor shall not cut or alter any print, excepting to make necessary repairs thereto, or when required by any duly constituted public official or authority or with the written or telegraphic consent of the distributor. The Exhibitor however may cut the print of a news reel, **and in such case shall completely restore all parts cut therefrom, prior to the return thereof to the Distributor or shipment elsewhere if so directed by the Distributor, in the same condition as received by the Exhibitor.**

▽

OPTIONAL ARBITRATION CLAUSE

OPTIONAL CLAUSE: The following Clause Twentieth is optional with the parties hereto. If it is desired to make such clause a part of this license, the Exhibitor and the duly authorized representative of the Distributor shall sign their respective names where indicated immediately following this paragraph **and unless so signed the said Clause shall be deemed excluded from this license agreement.**

It is agreed by and between the parties that Clause Twentieth, providing for voluntary arbitration of disputes arising hereunder, shall be included as a part of this license.

(Note: The arbitration clause remains unchanged, except for the following in paragraph six:)

The Arbitration Board shall have general power to determine such dispute or controversy as shall be submitted, to make findings of fact in respect thereof and to direct specific performance of a contract, and/or that the same has been breached in whole or in part, and/or that damages on such account shall be paid. The Board of Arbitration shall have the power only to give force and effect to the provisions of this license agreement and the rights or obligations of the parties thereunder; provided that if after a full hearing of any controversy submitted for arbitration hereunder, **excepting any submission to an umpire designated as hereinabove provided,** the arbitrators or a majority of them are of the opinion that because of unusual circumstances **beyond the direct control of the parties hereto** disclosed at such hearing, a strict enforcement of the provisions of this license agreement would impose undue hardship upon one of the parties, the arbitrators or a majority of them may recommend in writing to the parties a settlement of such controversy upon such terms and conditions deemed by the arbitrators fair and just. ETC.

▽

OPTIONAL CLAUSES

(Note: There were no changes ordered in the following optional clauses appended at the end of the contract: Advertising Accessories, or Midnight Shows, but the clause on Admission Price was altered as follows:)

ADMISSION PRICES

The Exhibitor during the whole of the licensed exhibition period of each of the motion pictures exhibited hereunder agrees to and shall charge for admission to said theatre the following prices:

Evenings: Adults, orchestra—balcony—children
Matinees: Adults, orchestra—balcony—children

If during any such period less than said admission prices is charged, the distributor in addition to all other rights hereunder shall have the right: (a) to immediately terminate the license of the motion picture then being exhibited, by written notice to such effect to the Exhibitor and upon the giving of such notice, the license of such motion picture shall forthwith terminate and revert to the distributor; **or (b) provided the Exhibitor is granted herein a period of "protection" to reduce such period by not to exceed one-half in respect to each of the motion pictures thereafter deliverable hereunder; or (c) provided no period of protection is specified in the Schedule to withhold for a period not to exceed sixty (60) days notice of the date when each motion picture thereafter deliverable hereunder will be available for exhibition by the Exhibitor.**

▽

(Note: The clause on Road Shows, except for the first paragraph, was changed almost entirely. The entire new clause reads as follows:)

ROAD SHOWS

(a) The Distributor shall have the right to exhibit and/or cause to be exhibited as a "roadshow," at any time prior to the exhibition thereof hereunder, such of the motion pictures licensed hereunder as the distributor may from time to time select and determine, provided, however, that such roadshow exhibitions shall be at theatres at which admission prices for evening performances, during such exhibitions thereof, of not less than one dollar shall be charged for the majority of the orchestra seats, and further provided that, except in the cities of New York and Los Angeles, not more than two of such motion pictures shall be so roadshown.

(b) If and when any such roadshow exhibition shall be in the City of New York and/or the City of Los Angeles, the Distributor shall have the right to except and exclude from this license not to exceed two of such motion pictures so roadshown if the Exhibitor's theatre is situated in the territory then served by the Distributor's exchange or exchanges located in New York or in Los Angeles, as the case may be, upon sending to the Exhibitor written notice to such effect not later than four (4) weeks after the commencement of such road show exhibition and provided that the Distributor shall by like notice except and exclude such motion picture from all other license agreements containing this Clause and licensing the exhibition of such motion picture in such territory.

(c) If and when any such roadshow exhibition, excepting those in the City of New York and/or in the City of Los Angeles, shall be in the territory served by the Distributor's exchange or exchanges serving the Exhibitor's theatre, the Distributor shall have the right to except and exclude from this license not to exceed two of such motion pictures so roadshown upon sending to the Exhibitor written notice to such effect within seven (7) days after the commencement of such roadshow exhibition and provided that the Distributor shall by like notice except and exclude each such motion picture from all other license agreements containing this Clause and licensing the exhibition of such motion picture in such territory.

(d) The inadvertent omission to send to any of such other exhibitors the notice provided for in Paragraphs (a) and (b) of this Clause shall not be deemed to

(*Continued on next page*)

Changes Made In Proposed Contract

(*Continued from preceding page*)

affect the exception and exclusion from this license of any such motion picture.

(e) The Distributor may so exercise such right to except and exclude any such motion picture from time to time, in the respective territories, as above defined, in the United States. Any motion picture so roadshown in any place in the United States, and not excepted and excluded from this license as aforesaid, shall not be deemed available for exhibition hereunder until after the completion of such roadshowing of such motion picture in the United States, and such motion picture shall be exhibited hereunder when generally released by the Distributor and as and when available for exhibition by the Exhibitor, and the term of this license agreement specified in Clause Second shall be in respect to each such motion picture, extended to and including the date or dates of exhibition by the Exhibitor hereunder of each thereof.

(f) For each motion picture that the Distributor shall except and exclude, as aforesaid, the Exhibitor is hereby granted the option to except and exclude from this license (in addition to those which may be excluded as provided in Clauses Fifteenth and Seventeenth) one of the other motion pictures licensed hereunder, but only if the Exhibitor shall give to the Distributor written notice to such effect not later than fourteen days before the date fixed for the exhibition hereunder of such other motion picture. The Distributor may exhibit and/or license the exhibition of any and all motion pictures excepted and excluded from this license by the Distributor and/or the Exhibitor, as aforesaid, when and where desired by the Distributor, free from all claims of the Exhibitor in respect thereof and the license of each thereof shall forthwith upon exclusion as hereinbefore provided terminate and revert to the Distributor.

▽

NEW OPTIONAL CLAUSE INSERTED

(Note: The following was inserted as an Optional Clause and is entirely new:)

The following Clause may be, at the option of the Distributor, substituted for subdivision (b) of Clause Eighth:

(b) The parties hereto agreeing that the popularity of different types of motion pictures is subject to constant change and that the Distributor may find it necessary or advisable in certain cases to substitute different motion pictures for those designated or described in the Schedule, the Exhibitor agrees, provided any such substituted motion picture is equal in box office possibilities to the motion picture for which it is substituted, to accept such substituted motion picture in place of the motion picture originally designated or described, with the same force and effect as if the substituted motion picture had been originally designated and described in the Schedule. If the Exhibitor desires to question the relative box office possibilities of the original motion picture and the substituted motion picture, the Exhibitor may do so within five (5) days after the receipt of written notice of substitution which shall be sent by the Distributor to the Exhibitor prior to or concurrently with the mailing of the notice of availability thereof. At the time of mailing of such notice of substitution the Distributor shall have available for screening at the exchange of the Distributor from which the Exhibitor is served, a print of the substituted motion picture. If the Exhibitor contends that the substituted motion picture is not equal in box office possibilities to the original motion picture, the Exhibitor shall, within said five day period so notify the Distributor in writing and in such notice shall designate an appraiser stating his name and business address, failing which the Exhibitor shall be deemed to have accepted the substitution. Within three days after the receipt of such notice from the Exhibitor, the Distributor shall, by written notice to the appraiser designated by the Exhibitor and to the Exhibitor designate an appraiser, stating his name and business address.

The appraisal to determine the relative box office possibilities of the said two motion pictures shall proceed within five (5) days after the designation of an appraiser by the Distributor and shall be held in the City in which is located the exchange of the Distributor from which the Exhibitor is served. The appraisers so designated, in determining the relative box office possibilities of said two motion pictures, may consider the suitability of the type of the substituted motion picture for the Exhibitor's theatre.

If the two appraisers are unable to agree upon the relative box office possibilities of the said two motion pictures, they shall appoint an umpire. If they cannot agree upon an umpire, an umpire shall be appointed by the President of the Chamber of Commerce or a person holding a similar position in such City; and the decision of the umpire upon such question shall be final and binding upon the parties hereto.

If within thirty (30) days after the receipt from the Distributor of a notice of substitution the Exhibitor shall elect, by written notice to the Distributor, to exhibit in place of the motion picture proposed to be substituted the original motion picture, if thereafter generally released by the Distributor, the Distributor shall deliver and the Exhibitor shall exhibit hereunder such original motion picture provided it is generally released by the Distributor within two (2) years from the date of said notice of substitution.

AUSTRALIANS UNITE TO PROTECT INDUSTRY

Unit Will Handle Problems of Political Attacks, Censorship, Taxation, Minimum Admission, Better Working Conditions

by CLIFF HOLT

Sydney Correspondent

A protective organization governing the Australian amusement industry in all its phases has been formed in Sydney after protracted conferences between distributor and exhibitor association representatives. It is proposed that the organization be federated with interstate branches throughout the Commonwealth, and that it be known provisionally as the Motion Picture Industries Council of Australia.

Objectives of the Council will be:

To bring about closer cooperation and more satisfactory working conditions between exhibitors and distributors.

To interest itself in all matters pertaining to the industry's affairs, particularly in respect to the combating of political propaganda.

To deal with censorship and onerous methods of taxation.

To protect the industry in industrial matters.

To stabilize minimum admission prices.

To deal with such matters that may be affecting the industry as a whole or in any branch.

It is expected that those eligible for admission to the Council will consist primarily of Hoyts Theatres, Ltd., Greater Union Theatres, Ltd., Fullers Theatres, Ltd., Federated Showmen's Association, Motion Picture Distributors Association, Famous Lasky Films, Fox, Warner-First National, MGM, Universal, United Artists, Greater Australasian Films (distributors of Columbia and British Dominion Films product), British Dominions Films, British Empire Films (distributors of British International product), RKO Pathe and Celebrity Pictures (distributors of independent American product). In states outside of New South Wales the Council will comprise distributor and exhibitor representatives yet to be appointed.

Specialists Sought

Because such a large membership will be difficult to handle, it is proposed that the Council, as a body, shall appoint sub committees. This would enable the organization to obtain the services of men who specialize in taxation and industrial matters, and so on. Further conferences will be held before the Council gets into working order.

A protective organization has not come before its time. Too long has the entertainment business here stood up against the attacks of politician and press; too long altogether has it had to battle the storm of verbal abuse, and, what is more directly harmful, the sort of taxation that could be imposed only in ignorance of its true financial structure. We have needed an organization consisting of influential men and representatives of influential companies, to protect us against these cripplers of trade, and now that it has arrived it is to be hoped that some use is made of it. For some months an Amusement Defense Association has existed in Australia, but its interests have been mainly those of the exhibitor and employee. It has no distributor representation, and so is not completely representative of the industry. The newly formed Council is representative, and with the weight of every Australian amusement company behind it, should wield a power that will be hard to deny.

A Place to Start

One of the Council's first acts might be to inquire of certain leading Australian papers just why they are conducting a campaign that is directly opposed to American picture interests and wholly out of step with what the public, as a whole, thinks of American film product. Let them nurse British films if they choose; but in so doing surely they should not find it necessary to slander those which come from the studios of Hollywood and New York. I referred to this matter in the last issue of MOTION PICTURE HERALD, and I refer to it again. Certain Australian newspapers are deliberately conducting a day by day campaign against American films, not in their review columns, but in their news columns, where they are publishing regularly violent attacks on American pictures, individually or collectively, with the result that while British films of ordinary merit are getting away to remarkable business in proportion to their entertainment value, outstanding successes among American pictures are few and far between. This may be, of course, that British films are now appealing to Colonial audiences more than the films from a foreign country. If so, American producers, if they wish to retain supremacy in the Dominion markets, will have to do some hard thinking. But more likely, it is because the press is making Australian audiences British-picture minded, and they, the Australian audiences, obeying the press as is their wont, are forgetting that the average American picture is still undeniably superior to any other in the world. One important reason why the Council, as a protective organization for the entire industry, should endeavor to set this matter right, is this: American product is still 75 per cent of the programs of Australian exhibitors, a figure that will not vary greatly within the next few years—and while it remains so high, the success of Australian exhibitors is almost wholly dependent on the success of American pictures.

Doran Leaves Paramount

D. A. Doran, Jr., eastern story editor for Paramount, resigned on Monday. It is understood no successor will be appointed. He leaves for the Coast on Saturday and is expected to engage in legitimate theatre production on his return to New York in five or six weeks.

NATIONAL COUNCIL HAS CENSORSHIP SUBSTITUTE

Proposes Obscenity Laws Be Lone Basis for Prosecution, Restriction on Minors Be Enforced, Reviewing Expanded

A bill to repeal censorship in New York state is now being drafted by the National Council on Freedom from Censorship as the first step in a national campaign to establish a practical and reasonable substitute plan for censorship of motion pictures. It is expected that the bill will be introduced at Albany when the legislature convenes in January.

According to Gordon W. Moss, secretary, the National Council proposes the following plan:

1. *Prosecution only under the obscenity laws.*

2. *Strict enforcement of laws prohibiting minors (under 16) from attending theatres without parent or guardian.*

3. *A more effective and widespread reviewing service — similar to the National Board of Review — whose sole purpose shall be to inform prospective patrons of the kind of picture being offered.*

The National Council on Freedom from Censorship was organized a little more than a year ago. It has for its slogan, "Censorship Covers Up But Does Not Cure," and is concerned with anti-censorship work in the field of motion pictures, periodicals, radio, books and plays.

Leaders in literature and the theatre identified with the movement include Hatcher Hughes, chairman; Barrett H. Clark, Fannie Hurst and Elmer Rice, vice-chairmen; Harry Elmer Barnes, treasurer; Bruce Bliven, James Branch Cabell, Henry Seidel Canby, Edward Childs Carpenter, Marc Connelly, Walter Pritchard Eaton, Morris L. Ernst, Paul Green, Arthur Garfield Hays, Theresa Helburn, Sidney Howard, Rupert Hughes, Inez Haynes Irwin, Dorothy Kenyon, Kenneth Macgowan, H. L. Mencken, George Jean Nathan, Eugene O'Neill, Stewart Edward White and Harry Leon Wilson.

Morris L. Ernst, New York attorney, was a leading influence in organization of the National Council. Mr. Ernst, with Pare Lorentz, is co-author of "Censored—the Private Life of the Movies."

From the start the council sought a complete list of all cuts made by the New York state censor, and a bill was introduced in the state legislature. Dr. James Wingate, then state censor, blocked this effort. The National Council then applied to the board of regents of the New York state department of education and instructions finally were issued. The collection of this type of information from other states having censor boards, among them Pennsylvania, Maryland, Virginia, Kansas and Ohio, will be continued. If more complete data are obtained, the National Council hopes to publish such information.

Mr. Moss said producers tend to emphasize the "wicked" qualities of their pictures, an influence that indirectly supports the idea of censorship.

Censor Blames Poor Pictures

Pictures, not the depression, are responsible for the condition of the theatre business today and the theatre managers are up in arms because they do not "get one decent picture in ten" William Cutts, member of the Portland, Ore., censor board and owner of the Kenton theatre, declared at a meeting of the board recently.

Mr. Cutts declared that theatre men have been forced to show pictures "that would not have been allowed in a bar room ten years ago" and that this has affected the box office receipts and aroused the theatre men to demand clean pictures. He stated that not one picture in five would comply with the producers own Production Code.

In the discussions it was asked whether the censor board considered the box office receipts when it acted on a picture. Robert M. Mount, chairman of the censor board, stated that the only consideration given the box office was on the basis that it was a reflection of public sentiment on the picture and that in case a picture had been a success elsewhere that fact was considered when the question of condemnation was up.

Mr. Cutts said, "Salacious pictures have been produced because the people seem to want them. They had a box office value. I don't believe that the censors of the city, however, should have any consideration whatever for the producers' investment because that producer is taking a chance on the box office when he makes the picture."

Feld and Chatkin Leave Paramount

Milton Feld and David J. Chatkin have resigned from Paramount Publix Corporation, where for many years they have been identified with the company's theatre management activities, and will soon go into partnership.

Sam Dembow, in charge of Publix theatres, will take over the duties relinquished by Mr. Chatkin. No successor has been named for Mr. Feld, who has been in charge of de luxe theatres operation. The Publix theatres in New England, the South and the Comerford division were under the direction of Mr. Chatkin.

New Canadian Company to Produce Quota Pictures

Commonwealth Productions, Ltd., an entirely British organization, has been formed at Victoria, B. C., for the production of quota pictures. George H. Callahan, American representative for the new company, has established offices at 220 West 42d street, New York.

Equipment is being acquired for a new studio, to be erected in Victoria.

General Theatres Suits Held Unwise

The institution of proposed suits by Senator Daniel O. Hastings of Wilmington, Del., receiver for General Theatres Equipment, Inc., on behalf of the corporation, would be extremely dangerous to the reorganization plans now under way, in the opinion of J. O. Wolcott in Chancery Court in Wilmingon last week, Chancellor Wolcott expressed the belief that reorganization will be of greater benefit to creditors than could be hoped if the plans were disrupted.

Those who sought the inauguration of suits are understood to have stated that $14,000,000 could be recovered for the corporation if the suits were successful. The court indicated that the receiver had shown that, based on present values, the successful completion of the proposed litigation would result in only three cents on the dollar for creditors, while if the present reorganization plans are completed no litigation would ensue and active participation in the reorganized corporation would be saved to the creditors to the extent of 10 per cent of their claims. The court further stated that if there is merit in the proposed suits they can be instituted later with no harm resulting from delay.

One Kaplan Suit Settled; Coercion Trial December 12

A settlement has been reached in the trial of the suit brought by four members of projectionists' Local 306 against Sam Kaplan, its deposed president, following the announcement that Mr. Kaplan and other officers had been removed by the International Alliance of Theatrical Stage Empolyees and M. P. Operators. Justice McCook in New York Supreme court said both sides had agreed to have him act as arbitrator in deciding the sum to be paid the plaintiffs, who were asking the removal of Mr. Kaplan as president and damages to the amount of $20,000 on the ground that they had been discriminated against and kept out of work. Those suing were Nathaniel Doragoff, Ernest Giesemann, Charles McDermott and Samuel Simon.

The trial of Mr. Kaplan and 21 other ousted officers and members of Local 306 on a coercion indictment will commence before Judge Allen in general sessions court on December 12.

The application of Mr. Kaplan for a temporary injunction restraining the IATSE from taking over the affairs of the union was denied Tuesday by Supreme Court Justice Isador Wasservogel, who did, however, issue a show-cause order returnable Thursday.

Patent Fight in Denmark

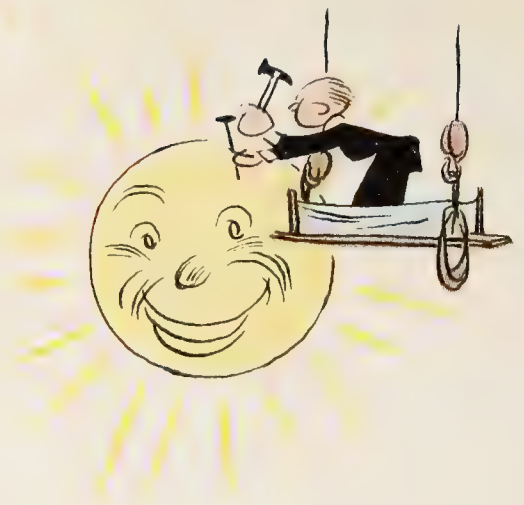
The Nordisk Tenafilm Company, Copenhagen, Denmark, owner of patent rights for sound motion pictures, has instituted a campaign against American films produced by the Western Electric system. The company contends Western Electric violated patents the Nordisk company took in April, and stopped a Copenhagen performance. The Nordisk patents are said to cover all film produced in Norway, Sweden, Finland and Germany, as well as in Denmark.



"I'M PAINTING A RAINBOW in the motion picture sky!"

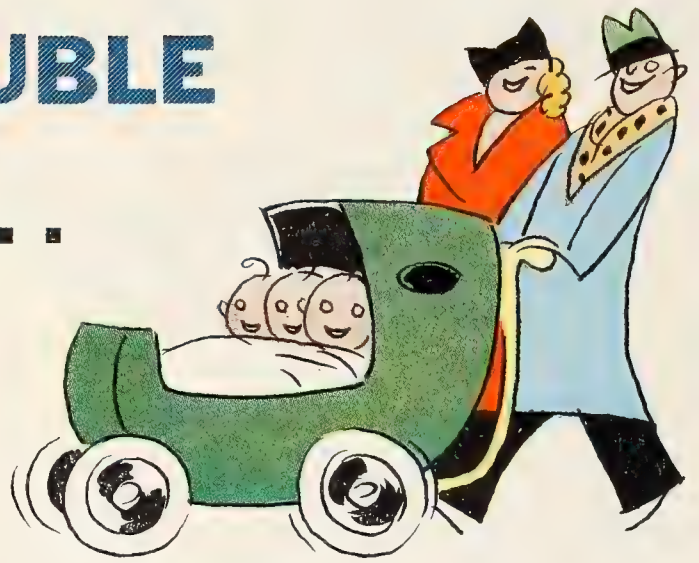
AFTER THE STORM

comes sunshine . . . .



AFTER TROUBLE

comes hope . . . .



AFTER DEPRESSION





COMES LEO!

FOOD FOR THOUGHT!

NOW Let's SOUND an OPTIMISTIC NOTE!

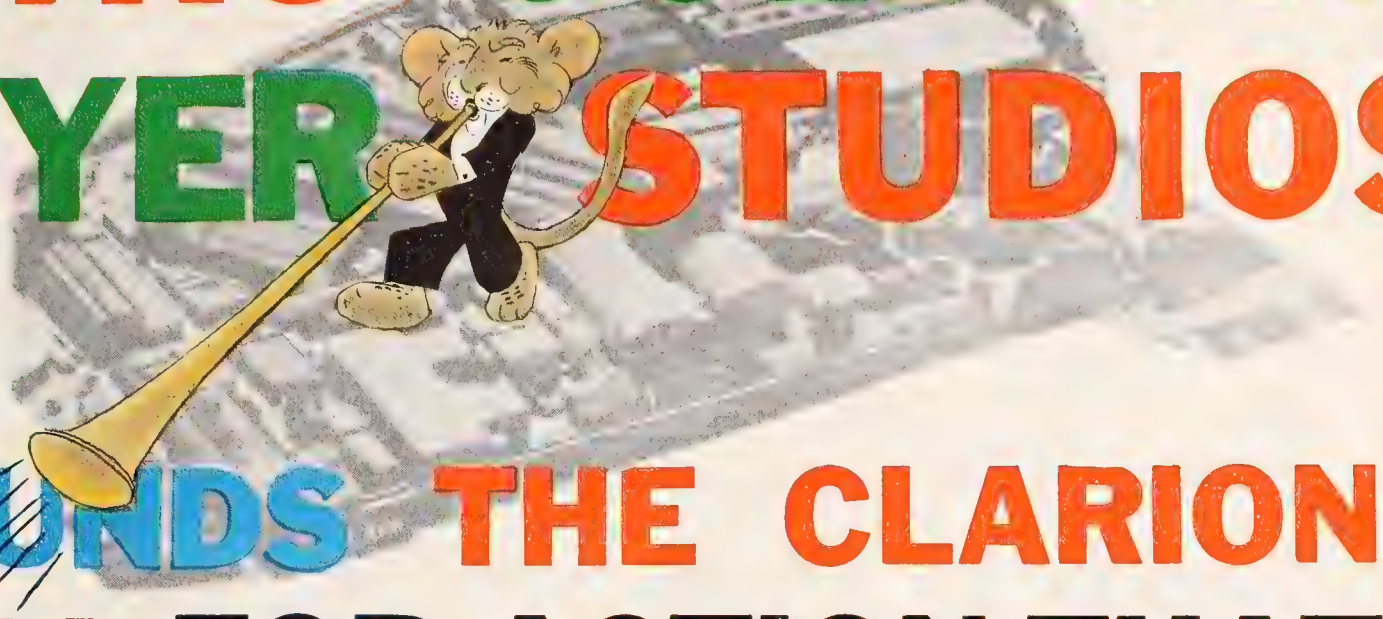


Metro-Goldwyn-Mayer is bored with long faces and pessimism! M-G-M is OPTIMISTIC! We believe in a prosperous 1933! We are backing that belief with dollars in a GIANT PRODUCTION PROGRAM!

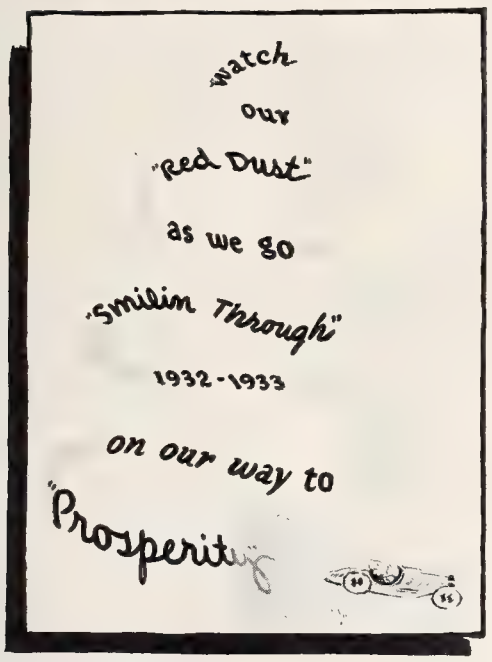


That ONE-ARMED PAPER HANGER with the hives wasn't half as BUSY as—

METRO-GOLDWYN MAYER STUDIOS



SOUNDS THE CLARION CALL FOR ACTION THAT BACKS OPTIMISM!



We said to exhibitors in the trade press:

"Watch our 'RED DUST' as we go 'SMILIN' THROUGH' 1932-33 on our way to PROSPERITY!"

M-G-M now enters on the most ambitious production program of its entire history!

M-G-M and its entire personnel of STARS, Directors, Authors are engaged in the most OPTIMISTIC ENTERPRISE this industry's weary eyes have ever gazed upon!

M-G-M sets an example that is electrifying this business with OPTIMISM.

LOOK →

SAY it with STARS



Advertisement in national magazines reaching millions!





"Here's that RAINBOW!"

The folks with the price of admission *never* pass by your house when you've got a popular idol's name in lights!





OKAY MARION DAVIES!

"Peg O' My Heart" is what the paying public wants!

The reviewers of her last picture "Blondie of the Follies" praised her heart-warming performance. Now she brings back sweet, sentimental "Peg" beloved by the whole world! A picture nationally advertised!

DEAR NORMA SHEARER!

We're "Smilin' Through" our tears at your new romance!

The story of "La Tendresse" upon which her new picture is based, has all those romantic qualities which convinced exhibitors of "Smilin' Through" that the public seeks refuge from reality in dramas of the heart!

—It's a pleasure! Go on!



HOORAY JOAN CRAWFORD!

We've got the kind of story that you're famed for!

William Faulkner, America's most discussed novelist, wrote a story especially for Joan Crawford. It has the dramatic qualities of "Paid" and the luxurious background of "Possessed." Beautiful Joan in her own element!



JOHN BARRYMORE NOTE!

"Reunion in Vienna" looks like your BIGGEST opportunity!

This Broadway stage hit, with its gay, yet truly moving romantic story, won the sighs and cheers of New York's women folk! With Barrymore in M-G-M's great screen adaptation of the stage hit it is truly a woman's (MONEY!) picture!



"Three little words . . . Metro-Goldwyn-Mayer!"



CONGRATS! JEAN HARLOW!

What a starring vehicle is "Night Club Lady." It's all *yours!*

Stardom that's deserved! Her work in "Red Dust" won unrestrained praise from reviewers. She brought a new beauty to a performance that will not be forgotten soon. Her new role provides her with an even greater opportunity!



DRESSLER-BEERY TOGETHER!

The screen's top combination! "Tugboat Annie" is *some* title!

To find a vehicle so perfectly suited to the talents of this pair is a lucky stroke for M-G-M and the industry. Not since "Emma" has there been the equal of it for rousing laughs, deeply biting heart stabs! Here is a picture!

—More? Of course! Next page please!

If 1933 brought nothing else of monumental importance to the screen, it would still be notable as the year which gives the world

METRO-GOLDWYN-MAYER'S MIGHTY

RASPUTIN AND THE EMPRESS



John
Ethel
Lionel

Barrymore



LIONEL BARRYMORE'S NEXT!

He begins work on a brilliant original story (to be announced)!

With his magnificent performance in "Rasputin" recorded immortally on film, this great actor prepares to create a new and most unusual role in one of the finest original screen stories ever developed at our studio.



JOHNNY *(Tarzan)* WEISSMULLER!

"Tarzan and his Mate" is the answer to every maiden's prayer!

M-G-M clinched this handsome star's popularity by sending him across the country to win new fans, in Person! Soon his follow-up to unforgettable "Tarzan" will be ready to thrill a waiting and ready-to-pay public!



"Like a diamond in the sky!"





KEATON-DURANTE-COOPER!

Three personalities teamed together in a sure hit, "Buddies."

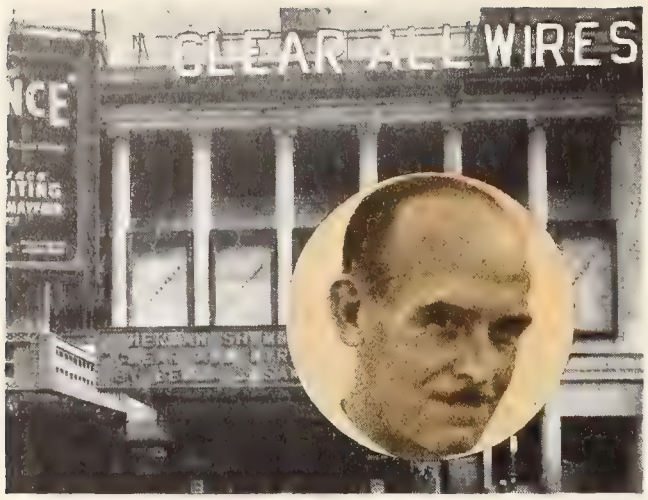
Ever so often, an inspirational teaming of players happens that makes us say "Why didn't we think of that before?" One reason is we didn't have a story like "Buddies." But we've got it now—and you'll love it!

HELEN HAYES-NOVARRO!

Newly famous, she co-stars in a thrilling romance "Son-Daughter."

Even if she hadn't won this Year's Best Actress Award, her work in this celebrated Belasco hit, together with Ramon Novarro, would have put her name into headlines. The Screen's Great Things truly are M-G-M!

—Do you wonder we're optimistic? Go on!



"CLEAR ALL WIRES"

M-G-M captures this Broadway hit! Also "Men Must Fight"

Quick action by M-G-M obtains for our customers two Broadway hits that are custom-built for the screen! "Clear All Wires" packed them into the Times Square Theatre. James Gleason is first to be cast for it!



"STRANGE INTERLUDE"

Five months on Broadway A Road-Show Sensation!

All praise to Norma Shearer and Clark Gable! It takes a mighty attraction to survive 5 months on Broadway at $2. It takes a real entertainment to perform in advanced price engagements as this picture is doing as a road-show!



"Happy New Year Everybody!"



HELEN HAYES WINS!

She wins the Year's Film Prize and Stardom in "White Sister"

In the belief that America will watch with eager interest for the new appearance of its Best Screen Actress, M-G-M has given prize-winning Helen Hayes the year's most coveted role, stardom in the immortal, beloved "White Sister."



THESE TWO TOGETHER!

Irene Dunne, Phillips Holmes picked to co-star in "The Lady"

Perfect casting is the Coast verdict on M-G-M's choice of popular Irene Dunne and talented Phillips Holmes for the co-starring roles in the celebrated Martin Brown stage success "The Lady." Now in production and worth watching!

—Isn't it a wonderful line-up, really!

1935

And while Leo's up there, painting a rainbow in the motion picture heavens—

"Okay boys, those telegrams will sound heavenly to exhibitors' ears!"

HEAVEN-GRAM

"WALLACE BEERY in 'FLESH' is 'the Champ' of Champs!"

HEAVEN-GRAM

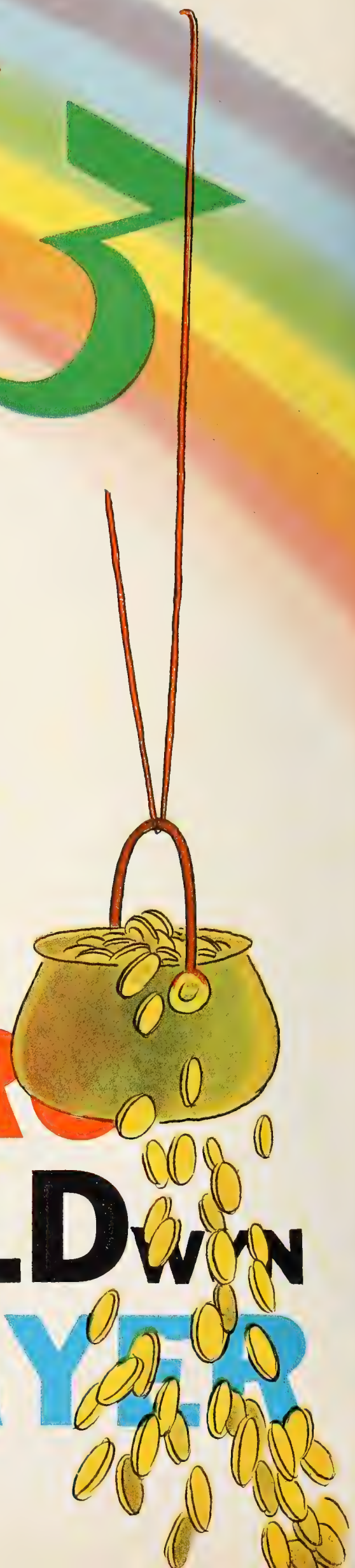
"Just previewed 'PIGBOATS' It's another 'Hell Divers!' Are we happy!"

Along come the angels, bringing reports of new M-G-M triumphs—
—so if you watch that sly Lion very, very carefully, you're sure to find *(One more page! What can you lose?)*

1933

At RAINBOW'S END you'll always find

METRO GOLDWYN MAYER



Joins Paramount



GLENN GRISWOLD

Glenn Griswold Gets Paramount Executive Post

Glenn Griswold, who resigned recently as vice-president of the Fox Film Corporation, has joined the financial department of Paramount Publix Corporation in an executive capacity.

Before entering the Fox organization, Mr. Griswold was editor of the Chicago *Journal of Commerce* for nine years, having assembled that daily financial newspaper when it was first published on October 14, 1920. Prior to that, Mr. Griswold had been financial editor of two Chicago newspapers and for two years was western manager of Dow, Jones and Company.

Trans-Lux Ready To Issue Franchises

Trans-Lux Theatres Corporation is prepared to issue franchises for its rear-screen projector to companies outside greater New York who wish to establish theatres similar to the combination newsreel and short subject houses now operating in the city. While the Broadway Trans-Lux theatre recently has been enlarged, the Madison Avenue property will not be, due to lack of available space. A newsreel, cartoon, travelogue or scenic, and a two-reel comedy comprise the average bill at the Broadway theatre.

Goldwyn Films Not Exclusives

Five Samuel Goldwyn productions, released on the current season's schedule by United Artists, are not included in the exclusive run deals made by that company with Loew, Inc.

MUSIC CLEARANCE BUREAU ORGANIZED

Would Make Copyrighted Music Available at Once for Recording and Reproducing Under Proposed License Plan

Members of the Music Publishers' Protective Association are organizing a music clearance bureau to make copyrighted music immediately available for recording and reproducing by motion picture companies under the terms of a new license agreement which is expected to give interested parties a more favorable deal all around.

A preliminary meeting was held last week and another was scheduled for this week, with Major Edward Bowes, of MGM, chairman of the producers' committee, to meet with the publishers in drawing up an interim arrangement. A final definitive agreement probably will be ready early next year. John Gregg Paine, chairman of the association's board, will head the new group.

According to Major Bowes, one of the important questions to be decided is whether Electrical Research Products, Inc., will be continued as the industry's representative or whether the producers will negotiate directly with the publishers. Major Bowes said Tuesday that no temporary arrangement had yet been reached and the meetings were being continued.

Special Arrangements Needed

Since September 5, when agreements with respect to the use of music were terminated between the producers, Erpi, RCA Photophone and the publishers, the situation has been considered most unsatisfactory. Under contracts prior to that date, the producers had available about 150 catalogues of music publishers. Today, it is said, there is no definite and simplified method whereby producers can obtain the rights to copyrighted music. Special arrangements of musical compositions are often necessary. Then, too, producers now find that they run the risk of infringement in the case of original compositions written by their staff men, whereas they previously were protected.

The costliness and other unsatisfactory features of this situation recently led producers to request the association to work out some better plan. Through the new music clearance bureau the industry is expected to have available a much larger number of compositions, since all the copyrighted music in the catalogues—either owned or controlled—of the 57 association members will clear through it.

Within recent years the music publishers say they have suffered an almost complete loss of sheet music market in the home. The result has been that publishers have had to look to the mechanical users of copyrighted music for revenue.

Two Rights Must Be Acquired

So far as picture companies are concerned, there are two different rights which must be acquired in connection with the use of music in synchronization with films. The first is the right to mechanical reproduction, plus necessary adaptation. This right, under the plan now being formulated, eventually will be obtainable through the music clearance bureau. The second right has to do with the performance of this music in theatres and is obtainable through the American Society of Composers, Authors and Publishers. At present, an annual tax of 10 cents a seat is in effect, payable by exhibitors.

During the last five years the music publishers have received approximately $500,000 annually from picture producers.

In the pending negotiations, the definition of terms is of first importance. Royalty payments probably will be based on the type of music used and the type of picture in which it is included.

In the issue of September 17, MOTION PICTURE HERALD published an extensive analysis of the domestic music situation as it related to Erpi, the producers and the publishers.

Roxy Announces Staffs For Radio City Theatres

S. L. (Roxy) Rothafel has announced the members of various departments in the operation of the new Music Hall and RKO Roxy theatres, in Rockefeller Center, opening December 27 and 29 respectively. The production department is headed by Leon Leonidoff, director; Russell Market, director of Roxyettes; Florence Rogge, ballet; Lasar Galpern, associate. The art department includes Robert Edmond Jones, James Reynolds, associate designer, and Hattie Rogge, costumes.

The executive and administrative staff includes S. Jay Kaufman, Roxy's assistant; Leah Klar, secretary; J. H. Turner, administration; Charles Griswold, manager of theatres; Kirk McGee, Charles F. Dowe, Lloyd Evans, assistant managers; David P. Canavan, maintenance. Robert F. Sisk, publicity and advertising director for RKO, is supervising that work; Robert Reud, publicity, Music Hall; Martha Wilchinski, publicity, RKO Roxy. William Stern is stage manager. Arthur Smith is chief projectionist. The members of the musical staff at Radio City are named in the Stage Attractions department.

"Publix Opinion" Dropped

Publix last week suspended publication of *Publix Opinion*, theatre circuit house organ, as a result of the recent national decentralization, it is understood. Affected by the suspension are Robert Faber who temporarily remains with Publix, and three staff members, Jonas Arnold, Ira Glucksman and Leo Pillot.

Eugene Zukor a Broker

The brokerage firm of Strauss, Phillips & Company has been formed in New York, with Eugene J. Zukor as a partner. The other members of the firm, which is a member of the New York Stock Exchange, are Sidney H. Strauss and Lloyd P. Phillips. Mr. Zukor will remain as a Paramount executive.

J. D. CLARK TAKES OVER GRAINGER POST AT FOX

Assumes Sales Supervision as Grainger Gets Leave Pending Contract Settlement; Points Out Differences With Kent

S. R. Kent, president of Fox Film, late last week announced that James R. Grainger, vice-president and general sales manager, is taking a 60-day leave of absence and that John D. Clark had taken over his duties.

"Mr. Grainger's future status will be determined during that period of time and our good will follows him wherever he may finally go," Mr. Kent stated.

Mr. Clark, who left immediately for a visit to 15 of the company's exchanges in the south, middle west and far west, announced the appointment of H. G. Ballance as district manager for the southern territory, comprising Atlanta, Charlotte, Memphis, Dallas, Oklahoma City and New Orleans. Mr. Ballance's post is a newly created one and will not affect the present exchange set up.

With Paramount 16 Years

Before joining the Fox sales department Mr. Ballance had been with Paramount for 16 years, having started in that organization with Herman Wobber on the west coast as exchange manager at Los Angeles. Subsequently he held the positions of district manager for New England, home office division manager for the south and east, and district manager of the south.

W. J. Kupper, in charge of sales for the western and Canadian divisions, will accompany Mr. Clark on part of his swing around the Fox exchanges and Max Roth will join them in Oklahoma City. Before returning to New York Mr. Clark will visit the Fox studios in Hollywood.

A statement issued by Mr. Grainger said:

"Honest differences of opinion with reference to distribution policies of Fox have arisen between Mr. Sidney R. Kent, the president of the corporation, and myself. The exchanges of views between us were carried on in the most amicable and understanding manner, and at no time have there been any but the most friendly relations between us. In view of the fact that this discrepancy of views occurred, it was deemed advisable by Mr. Kent that the corporation and I attempt an amicable adjustment of my contract and that in the interim I take a leave of absence on full pay pursuant to my contract, pending the consummation of such settlement. These negotiations will be carried on in my behalf by my counsel, Mr. Saul E. Rogers, with counsel of Fox Film. Until negotiations are consummated for settlement of my contract I naturallly cannot make any plans for the future.

"The severance of my relations with the company will naturally be regretful after the many years I have spent with the company, but I am happy that the parting will take place with mutual expressions of good will. I wish Mr. Kent every possible success in the solution of his problems."

James R. Grainger went to Fox as general sales manager in March, 1924, from MGM, where he had occupied a similar post. When Harley L. Clarke assumed control of the Fox interests in May, 1930, a new board elected Mr. Grainger vice president in charge of distribution. The *Motion Picture Almanac* says that he was born in New York and educated in Boston and that he entered show business while still in teens, serving as advance man and publicity agent for road shows. Later he was business manager and advance man with circuses and other outdoor attractions. Left outdoor amusement business to handle the big roadshow screen attraction, "Cabiria." Then became western divisional sales manager for Edison Pictures, his territory including that west of Chicago with headquarters in San Francisco. Assumed general managership of Thomas Ince Pictures Corporation. Upon death of Ince he joined Fox as assistant to Winfield Sheehan and a year later resigned and organized Marshall Neilan Productions. During the time he was general manager for Neilan he represented Charlie Chaplin on distribution of "The Kid" and others and also represented William Randolph Hearst in his association with Famous Players-Lasky, through which he was distributing pictures at that time. He then became vice president and salesmanager of the old Goldwyn Company.

Mr. Clark, in his initial statement to the sales force of Fox on Monday, assured the department that its manpower would be strengthened, rather than reduced, asked for complete co-operation and pointed out that product is being improved.

Sales Cabinet Formed

He announced the formation of a sales cabinet with which he will meet once each week beginning in January. The cabinet includes Jack Sichelman, Tom H. Bailey, W. J. Kupper, William Sussman, Sidney J. Towell, George A. Roberts, Clarence A. Hill, N. B. Finkler, Earl Wingart, Lee Balsley and Roger Ferri. Beyond the appointment of Mr. Ballance, no personnel changes were announced.

Mr. Clark's statement, in part, said:

"It is not Mr. Kent's policy to take from manpower. Our efforts will be dedicated to strengthening our present manpower to the fullest and greatest possible degree. No organization can have too much good manpower.

"All I can expect and ask is the 100 per cent co-operation of every man. I want to earn your loyalty and the affection of every man in this organization.

"I have nothing but admiration for the sales manpower. An organization that could have gone through the turbulent two and a half years that you boys have gone through must have capable and fighting manpower.

"To exalt and strengthen this manpower by additions—and not subtractions—is our aim. Every man stands on his own two feet. No man will want for the opportunity to give full play to his ability.

"Beginning with the first of the year you can look forward to a brand of product that will assure us greater revenue. Meantime, it is the duty of every manager and salesman to close every situation that has not already been sold on the current season's product. Let us concentrate, too, on playdates. Let every man see that our pictures are properly booked and the right playdates furnished."

TRAVELERS...

FELIX S. SCHOEDSACK sailed for Near East to joint Ernest Schoedsack on filming expedition for RKO.

PHOEBE FOSTER, stage player, left New York for Hollywood to join RKO.

KAREN MORLEY, MGM player, due in New York from Culver City.

WILLIAM C. DE MILLE, director, arrived in New York from Hollywood for stories.

PAUL LAZARUS, United Artists division manager, left New York for Eastern sales trip.

AL JOLSON arrived in New York from Hollywood to resume NBC broadcasting.

CARL LAEMMLE, Universal president, returned to Universal City from New York, accompanied by Sam Jacobson and Jack Ross.

SAM BISCHOFF, KBS production executive, returned to Hollywood from New York.

HAROLD KREUTZBERG, German dancer, arrived in New York to appear at Radio City Roxy.

J. H. SKIRBALL, Educational sales executive, left New York for midwestern sales tour.

LOU DIAMOND, in charge of shorts for Paramount, returned to New York from Hollywood.

HARRY and HERMAN WEBER, arrived in New York from Hollywood.

URSULA JEAN, Fox player, returned to New York from Hollywood for stage appearance.

BENITA HUME, English actress, arrived in New York en route to Culver City to join MGM.

MERVYN LE ROY, Warner director, arrived in New York from Hollywood.

FRANK CHAMBERLAIN, MGM office manager in the Far East, is due in New York.

JOHN N. WEBER, Majestic sales executive, left New York for Pittsburgh.

MRS. JESSIE L. LASKY sailed from New York for Europe.

HARRY M. WARNER, president; SAM SAX and ARTIE RAPF, production executives of Warners, sail from New York for Bermuda December 22 for three weeks' vacation.

CONSTANCE BENNETT and her husband, MARQUIS DE LA FALAISE, returned to Hollywood from New York.

JULES LEVY, RKO sales manager, arrived in Hollywood from New York for production conferences.

WERA ENGELS, German player; ROSALIE STEWART, new story editor; JOHN FARROW, writer-director; G. B. STERN, English novelist, and Hugh Sinclair, player, left New York to start, or resume work for Radio in Hollywood.

Wampas Select 15 "Baby Stars"

The Wampas, Hollywood, on Wednesday elected fifteen "Baby Stars" instead of the usual thirteen, due to a triple tie among freelance candidates. Ten studios are represented and five freelance players. They will be introduced to the public at six Los Angeles theatres in January with possibly a national tour following.

The winners are:
Lillian Miles, Columbia;
Marian Shockley, Educational;
Boots Mallory, Fox;
Eleanor Holm, First National;
Ruth Hall, Goldwyn;
Mary Carlisle, MGM;
Lona Andre, Paramount;
Dorothy Wilson, Radio;
Gloria Stuart, Universal;
Patricia Ellis, Warners, and
Lillian Bond, June Clyde, Dorothy Leighton, Ginger Rogers and Evalyn Knapp.

LOEW NETS $7,961,000 IN 1932; ASSETS LISTED AT $124,785,000

Earnings Equivalent to $4.80 a Share on Common and Regular $6.50 on Preferred; Net Was $11,829,994 in 1931

Current Assets: $35,000,000; Current Liabilities: $5,347,000

Loew's, Inc., reports a net profit of $7,961,314 for 1932, in the face of general economic conditions during that period. Earnings and the corporation's financial position as set forth in the statement issued last week-end to stockholders reflect the efficiency and progressiveness of the administration, both in Culver City and New York. General operating expenses are the lowest in four years, or longer.

After making provision for depreciation, amortization, federal taxes and subsidiary preferred dividends (to MGM), earnings for 1932 were equivalent to $4.80 a share on 1,464,205 no-par shares of common stock, and the regular $6.50 per share dividend on preferred. This compares with a net of $11,829,994, or $7.43 a share on the common in the preceding fiscal year.

Operating profit for 1932 was $14,126,076, before depreciation and federal taxes. Net profit was $9,288,218, but this was reduced to $7,961,315 by deduction of $1,002,046 for minority interests' share, and $324,857 for Metro's preferred dividend.

Total assets on August 31, 1932, were $124,784,945, of which $34,908,872 were current and working assets, including $8,431,927 in cash and short-term U. S. Government securities. Current liabilities were only $5,346,845, which further indicates the favorable position of the corporation and its subsidiaries and affiliates, including Metro-Goldwyn-Mayer. In 1931, the company reported current assets at $40,028,397 and current liabilities of $7,719,323.

Land, buildings and equipment and leaseholds, including $18,255,325 reserve for depreciation, were valued at $89,725,009, or net of $71,469,780. The corporation, as of August 31, had investments totaling $14,898,878 in stocks, mortgages, sinking fund requirements, deposits, etc.

Obligations included: $149,174 in long-term notes; $9,934,000 in 15-year six per cent debentures, due 1941; bonds and mortgages of subsidiaries totaling $11,922,466; first lien six per cent bonds of subsidiary, due 1947, $8,560,300; MGM preferred stock outstanding, $4,690,818; 140,497 shares of preferred stock, no-par value, $6.50 cumulative, totaling $13,276,966, and $36,576,580 in 1,464,205 shares of no-par common.

Gross income for 1932 was $107,416,036, of which $99,311,967 was earned by film rentals, accessories and theatre admissions. The corporation got $4,525,648 from store rentals and office space, and $1,374,140 in booking fees and commissions.

Operating expenses were $93,289,960, including amortization of films which cost $27,560,374, and $48,479,001 spent on theatre operation and office buildings, also $11,920,118 in distribution expenses, $671,156 for film advertising accessories, and $4,659,309 for unit producers' shares of film rentals.

Gross income and expenses-film amortization, compare as follows: 1931, gross,

(*Continued on following page*)

Loew's, Inc., issued to its stockholders last weekend the annual financial statement and position of the corporation for the fiscal year ended August 31, 1932. Metro-Goldwyn-Mayer and all other subsidiaries and affiliates were included. Comparative statements follow:

Consolidated Balance Sheet
For Fiscal Year Ended August 31, 1932, and Comparisons

Assets

	1932	1931	1930	1929
*Property, bldgs., equip., land, etc.	$71,469,780	$71,417,124	$68,938,699	$65,336,097
Due from affiliated companies	664,765	786,304	1,462,121	1,974,812
Cash	2,904,614	a5,766,635	a6,637,370	a8,356,436
Cash for construction	.....	644,831	1,489,944	1,717,938
U. S. government securities	5,527,313	.....	.....	.....
Accounts and notes receivable	2,089,768	2,031,629	2,888,444	2,504,833
Sinking fund requirements anticipated—at cost	1,080,185	1,569,462	.....	.....
Advances to producers, secured, and mort. —int. payments	1,162,103	1,262,999	1,021,539	1,667,563
Inventories: prod. in work and released; books, rights, theatre and studio supplies, etc.	22,560,309	27,966,536	27,860,352	23,566,230
Investment in stocks, mortgages, advances, etc., to affiliated companies; deposits on leases, etc.	13,818,694	14,525,985	14,821,819	14,922,491
Deferred charges	3,507,415	3,461,639	3,513,073	4,177,224
TOTAL:	$124,784,946	129,433,144	128,633,361	124,223,624

Liabilities

	1932	1931	1930	1929
Common stock	†$36,576,580	†36,576,581	34,348,805	32,082,520
Preferred stock	§13,276,966	§13,721,683	13,869,103	14,023,800
Bonds & mortgage subsidiaries	20,482,767	21,173,446	23,997,870	26,312,599
Debenture bonds	9,934,000	10,707,000	11,695,000	12,694,000
Subsidiary stock outstanding	4,690,819	4,815,426	4,938,446	5,561,453
Accounts payable (currently)	3,651,719	4,481,905	5,630,834	7,364,890
Notes payable	65,584	42,363	193,296	408,676
Sinking Fund Payment	.....	1,000,000	1,048,500	667,000
Dividends payable, Federal and State tax.	65,683	67,356	69,124	70,894
Federal and State tax	821,149	1,364,418	1,427,483	1,190,109
Accrued interest	565,397	617,085	716,911	783,433
Advertising for Affiliated Companies	177,314	146,196	230,268	141,646
‡Accounts payable	.....	154,000	210,500	¶413,236
‡Notes payable	149,175	.....	.....	.....
Contingent Reserve	147,990	152,446	500,000	500,000
Deferred Credits	617,016	697,091	972,919	1,284,285
Profit and Loss Surplus	33,562,787	33,716,148	28,784,302	20,725,083
TOTAL:	$124,784,946	129,433,144	128,633,361	124,223,624

*After depreciation. †Represented by 1,464,205 no par shares. ‡Long term. §Represented by 140,497 no-par shares. ¶Includes long-term notes payable. a Includes call loans.

Consolidated Operating Statement, Income and Surplus Account Including All Subsidiaries and Affiliates For Fiscal Year Ending August 31, 1932, and Comparisons

	1932	1931	1930	1929
Gross income	$107,416,036	120,479,511	129,521,029	116,201,937
Expenses, amortization, etc.	93,289,960	101,609,074	107,120,614	97,770,774
Depreciataion of bldgs., equip., etc.	3,850,915	3,831,180	3,470,573	2,748,686
Federal taxes	986,943	1,554,489	1,893,137	1,607,789
Minority interests' share, affiliated corporations	1,002,046	1,321,485	2,094,688	1,967,662
MGM preferred dividends	324,858	333,289	341,685	350,070
Net profit	$7,961,314	$11,829,994	$14,600,332	$11,756,956
Preferred dividends	927,451	946,354	953,963	969,800
Common dividends	5,856,567	5,710,786	4,817,122	4,034,076
Surplus	$1,177,296	$5,172,854	$8,829,247	$6,753,080
Previous surplus	33,716,148	28,784,301	20,725,083	14,833,171
Total surplus	$34,893,444	$33,957,155	$29,554,330	$21,586,251
Undistributed share affiliated corporations.	201,870	241,007	770,029	861,168
Adjustments	*1,128,787	.....	.....	.....
Profit and Loss Surplus	$33,562,787	$33,316,148	$28,784,301	$20,725,083

* Adjustment of value of productions in suspense, books and rights, etc.

DEPARTMENT OF JUSTICE EXPANDS ACTIVITIES IN PROTECTION PROBE

Attorney General Warns Against Easing Up Enforcement of Antitrust Laws, While Suggesting Temporary Relief

The Department of Justice enters its last few months under the present administration at Washington with renewed interest in its widespread activities as official investigator of the conduct of American business and as prosecutor under federal antitrust statutes.

Currently the motion picture industry is the object of more than passing interest of the department's agents. For two years or more the government has been quietly investigating the protection and zoning situation and its many ramifications, and now, on the eve of a new government, it appears that the efforts of these special agents have been doubled.

Of all government agencies, the Department of Justice probably has the most consistent policy, and that is the enforcement of laws enacted by Congress. The department rarely attempts to put its own interpretation upon those statutes, preferring to leave that to the courts. Because of its pronounced reluctance to premature discussion of the findings of its agents, or the results of what usually represents thorough investigating, it is impossible at present to learn the status of the current zoning and protection inquiry, or the nature of testimony gathered.

Attorney General Issues Warning

Investigation by the department does not necessarily imply that prosecution is inevitable. However, pointing to the prosecutions conducted during the past year as an evidence of the intention of the department to continue its enforcement of the trust statutes without relaxation, Attorney General William D. Mitchell, in his annual report just submitted to Congress, warns against any easing up of these laws, although suggesting the possibility of formulating some measure of relief "as a temporary expedient in the present emergency without a permanent departure from the fundamentals of our present system."

This subject, he declares, should have prompt and sympathetic consideration from Congress as an aid to the recovery of economic and financial stability.

Three antitrust cases involving the motion picture industry were pending at the close of the fiscal year on June 30 last, the report shows. The suit against Warner Brothers Pictures, Inc., et al, alleging violation of section 7 of the Clayton Act in the acquisition by Warner Brothers of stock of First National Pictures, was pending in the southern district of New York, to be tried shortly.

With the exception of one defendant, regarding whom the case is still pending, the consent decree was brought to a conclusion in the civil case in the northern district of Illinois against Balaban and Katz Corporation, et al, enjoining the defendants from granting to theatres affiliated with them in the Chicago territory any arbitrary or unreasonable protection or clearance over competing unaffiliated theatres in obtaining films.

The third case involves Metro-Goldwyn-Mayer Distributing Corporation, et al., against whom a criminal information was filed in the northern district of Illinois, involving an agreement between exchange managers and MPPDA to refuse to deliver films during the existence of a labor dispute in Chicago in 1927. Pleas of not guilty have been entered by the defendants and, when the report was written, the case was awaiting further action.

"In the field of antitrust laws," the attorney general declared, "it is evident that overproduction and low prices have increased the pressure from business for legislation allowing combinations and concerted action to limit production and thus increase prices without awaiting gradual readjustments from the natural law of supply and demand. It is also evident that if present restrictions against such combinations are withdrawn, the consuming public will have to be furnished governmental protection against excessive prices.

"We cannot do away with our competitive system without substituting governmental supervision of some kind to prevent unreasonable exactions from the public, and the prospect of projecting the Government further into business regulation, by way of supervision of prices, is not an attractive one.

"This department has consistently maintained the position that the prohibitions in our antitrust laws have not been abrogated by the business depression and the fact that industry has been operating in the red, and that the place to amend the antitrust laws is in Congress and not in the Department of Justice."

Agents Gathering Testimony

Special agents continue to gather testimony in many territories for a complete study of protection and zoning. Exhibitors, exchangemen and others in key cities have been contacted, particularly in New York, Pittsburgh, Kansas City, Los Angeles, New Orleans, Seattle, Milwaukee and Philadelphia.

At the Eastern exhibitors' mass meeting in New York last week, Sidney Samuelson, president of Allied in New Jersey, read a communication which he said was sent by the Department of Justice, urging theatre owners to visit department headquarters to discuss protection and to file complaints with three special agents who have been assigned to delve into zoning practices and alleged abuses. However, J. E. Dunne, chief agent in New York, said that the message which Mr. Samuelson delivered to the mass conference "was not done at our suggestion or invitation and was wrongly interpreted." He said the attorney general's department has been conducting a zoning investigation, but it became active in the New York territory only recently. The Philadelphia and Pittsburgh inquiries are also of recent origin. Suits already have been filed in certain key cities.

Loew's Net for Year $7,961,000

(*Continued from preceding page*)

$120,479,511; expenses, $101,609,074; 1930, gross, $129,521,029; expenses, $107,120,614. 1929, $116,201,937; expenses, $97,770,774.

Surplus as of August 31, 1932, after providing for adjustments and other factors, was $33,562,787, representing an increase of about $240,000 over the preceding year; $5,000,000 over 1930, and about $13,000,000 above 1929.

The company paid $5,856,567 in common dividends last year, and $927,451 in preferred, compared with previous years as follows: 1931, common, $5,710,786; preferred, $946,354. 1930, common, $4,817,122; preferred, $953,963. 1929, $4,034,076; preferred, $969,800. Miscellaneous income last year, including discount on bonds and preferred stocks retired, totaled $422,663.

Amortization schedules were revised as of September 1, the beginning of the current fiscal year. The company listed $27,560,374 as amortization of films during 1932. In submitting the 1932 financial statement to the directorate, Price Waterhouse and Miller, Donaldson, certified public accountants, said: "Cost of films has been amortized against rentals received during the year ended August 31, 1932, on a basis in accord with the company's experience prior to August 31, 1931, as determined by independent verification. Beginning with September 1, 1932, the company has arranged to revise its tables of amortization of picture costs to give effect to its experience during the fiscal year just ended, which indicates that a greater percentage of the total cost should be written off during the earlier earning life of the pictures than in former years. If the new rates of amortization had been applied to the inventory of released films at August 31, 1932, these inventories would have been reduced by approximately $2,500,000. Based on present conditions, we concur in the opinion of the management that inventory of released films as stated, even without making any adjustment, is below its net realizable value."

The company's foreign subsidiary corporations and branches whose accounts are consolidated had combined net current assets of $1,661,037.58, of which $674,852 were represented by companies resident in Great Britain.

Wilkie Named Publicity Director for Paramount

Al Wilkie has been appointed in charge of publicity at the Paramount home office, succeeding Earl Wingart, who recently resigned to join Fox in a similar position.

Sam Katz Opens Offices

Sam Katz, recently resigned from Paramount-Publix, has opened offices in the Hecksher Building on Fifth avenue at 57th street.

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with
CARE

The PRIZE

HA

Available
DECEMBER 25th
Date it in NOW!

PACKAGE for XMAS WEEK

A swell picture for any date . . . but for *Christmas* a *natural*. • Appealing romance with James Dunn as an up-and-coming go-getter head-over-heels in love . . . and Boots Mallory who mothers two orphaned youngsters. • A one-man circus in El Brendel, ham-and-egg chef and ham musician. Hundreds of children in the cast . . . headed by two of the cutest that ever made an audience "oh" and "ah" • Love thrills . . . action thrills . . . laugh thrills. *Everybody* will enjoy it!

NDLE with CARE

JAMES DUNN
BOOTS MALLORY

El Brendel **Victor Jory**

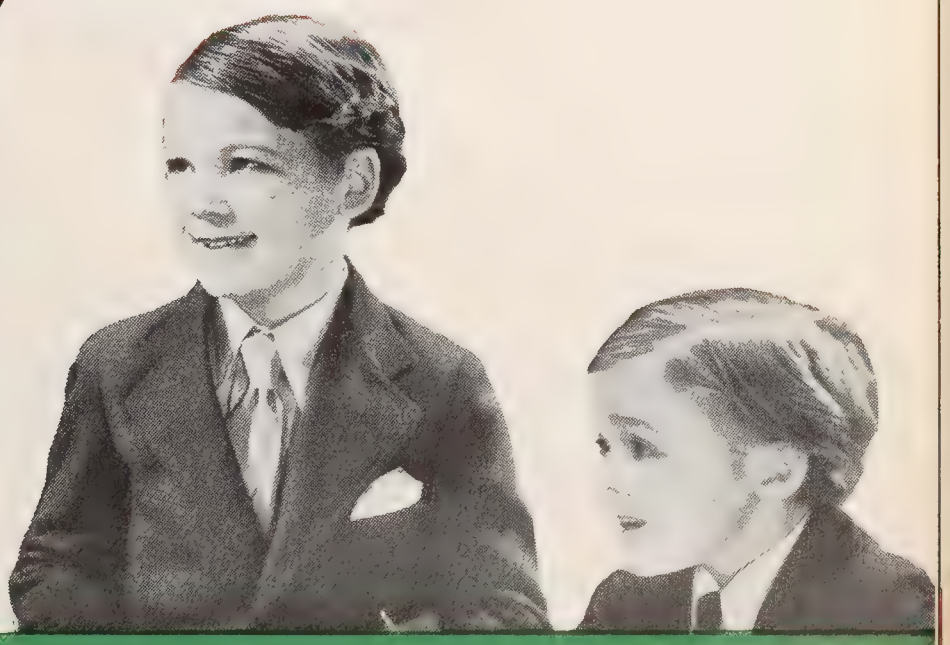
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Screen play by Frank Craven and Sam Mintz

Directed by DAVID BUTLER

•

It's a **FOX** *picture*




To be
Opened
on
Xmas

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Miss Tallulah Bankhead is to be congratulated. She, of Jasper, Ala., New York, London and Hollywood, arrived in town Monday from the Coast, with eight trunks, 48 pairs of shoes and Edie Smith, maid and companion—but with nary a word of criticism or condemnation for the movieland whence she came, admittedly unable to successfully hurdle the obstacles of stardom.

"I'm going to be original," news writers quoted her as saying. "I'm not here to pan Hollywood, but to praise it. Hollywood's all right," she went on. "So are the people. But the sunshine's lousy."

▽

A village theatre in Western New York, which still has special gift nights, had a happy choice of prize announcement and picture title that resulted in this marquee line:

"Passport to Hell—Refrigerator Given Free"

▽

S. L. Rothafel traveled down to Washington personally to invite President Hoover to the opening of the Roxy theatre at Rockefeller Center on December 27. Mr. Hoover took the offer under advisement, posed with Roxy for photographs on the south lawn of the White House, and news writers covered the event to the satisfaction of Mr. Rothafel and his sponsors at Radio City.

▽

The School of Thoroughness has pervaded the industry! When Sidney R. Kent left Paramount some months ago to join Fox he started a train of changes that seeped into the selling force and down into the secretarial strata. But the high mark came the other day when we found the bootblack who graced the Paramount headquarters during other days shining things up for the "Old Guard" at Fox's headquarters on Tenth Avenue.

▽

Decision of Allied to renew its efforts for federal legislation brought mixed reactions in New York. Improbabilities of the ultimate success of such a campaign were voiced informally far and wide following the Eastern mass meeting at the Park Central. Exhibitors congregated in small groups about the hotel and continued the discussion far into Thursday night. One gentleman, who occupies an important position in the industry and knows a thing or two about the political aspects of Capitol Hill, made the very interesting observation that, in his opinion, proponents of a federal bill have overlooked the fact that the Presidential pen controls the important power of veto and that several members of the opposing element within the industry enjoy the friendship of Franklin Delano Roosevelt!

▽

Stacey Woodward, producer of shorts for Educational, returned to Hollywood from location in Death Valley, where he filmed demons of the desert, and reported that the denizens lie dormant for 23 hours out of every 24. For 60 minutes, while the sun is setting, the badgers, lizards, snakes, gila monsters, tarantulas and other inhabitants of this famous desert valley emerge to eat—or be eaten. The strong sunlight will kill within ten minutes, it is said, even the most monstrous reptile venturing forth into its deadly rays.

▽

The combination of 50 Japanese waltzing mice and 95 girls brought about a large-sized panic at Educational's Metropolitan studio the other day. Al Christie was making a comedy and, being a realist, turned thumbs down on "prop" mice. Fifty little rodents of the Japanese breed were brought in but the lid fell off the mice's cage.

MR. LAEMMLE ENTERS BUSINESS

Carl Laemmle is getting ready to celebrate another anniversary, his twenty-seventh in the motion picture business. The Universal chief attaches much sentiment to these occasions.

Early in February in 1906, F. Worthington Butts, who printed Mr. Laemmle's first poster, accompanied "Uncle Carl" to the front of a little 200-seater located on Milwaukee Avenue, Chicago. The night was bitter cold and both stood for hours secretly "clocking" the customers. Mr. Laemmle had opened negotiations to purchase the theatre and he wanted to satisfy himself that he was not buying a "lemon." The crowd was large and both agreed that it was a successful property. Mr. Laemmle learned later that about two-thirds of the admissions on that night were passes.

The Wrigley influence is at last coming to the surface in the Paramount organization. The late William Wrigley, Jr., who died suddenly on January 26, 1932, entered the Paramount picture with John Hertz and became a member of the board. Last week Publix officials notified house managers of the circuit that a Wrigley gum gift package is available for youngsters at Christmas kiddie matinees, at absolutely no cost to the company. This comes as a result of an exclusive tieup with the Wrigley Company, of Chicago. The package contains one stick "of each of all the fine flavors made by Wrigley," says Paramount, and includes card-board cut-out dolls of the Wrigley trade mark characters.

▽

"To be successful, a wild animal tamer has to keep on the right side of his beasts," observes Frank ("Bring 'Em Back Alive") Buck. Which, we assume, is the outside.

▽

Advertising and publicity writers who are members of the Associated Motion Picture Advertisers in New York might pass on to their bosses a few pointers. The AMPA "Naked Truth Dinner" of a few weeks ago netted a profit of $167. Not much, but a profit.

▽

Adolphe Menjou has an enviable reputation in Hollywood for being meticulous about his appearance and the cut of his suits. In order to eliminate the bulges of cigaret cases he has had two small leather packets made which he straps to his wire-haired terrier and carries his smokes therein. We read about it in Leo Meehan's HOLLYWOOD HERALD.

▽

The United States government recently ordered General Electric to sever its stock relations with RCA and the other day G. E. announced it immediately would market a new sharpener for razor blades.

▽

Helene Madison, champion swimmer, will make her film debut in a Mack Sennett comedy, thus becoming the industry's first bathing beauty who can swim.

Censoring of "Grand Central Airport" by aviation leaders raises a question which will have to be settled definitely, and that is whether outside interests should be allowed to interfere with the filming of a picture descriptive of their business to the detriment of realism and plot, according to Jack Moffitt, motion picture editor of the Kansas City Star, who wrote the original air story. It is understood that Jack Warner effected a compromise with aviation interests and the Los Angeles Chamber of Commerce.

"The major complication in the story arises out of the efforts of an air line official to suppress news," said Mr. Moffitt. Some of the scenes which are said to have raised objections called for air crashes of commercial skyliners and close-ups of passenger wrecks. One sequence depicted the shooting of a pilot injured in the crash of a burning plane, to save him from agony. This, according to Moffitt, actually happened.

We may now expect the railroads to yowl about the venerable train wreck, and the automobile manufacturers to complain about auto crashes hurting their business.

▽

Ho Hum Department:

Radio-Keith-Orpheum Corporation officially announces to the world, via publicity channels, that Lupe Velez's hairless Chihuahua pup weighs a mere two pounds, and because she (the dog) gets cold at night, the Radio star has had an ermine coat made for it.

▽

Prior to E. V. Richards' departure for New York for final conferences with Publix in the deal whereby he acquired management of the Saenger circuit, he returned to his native heath at New Orleans from a hunting trip in Mexico. Mr. Richards reported that he shot and killed a tiger while Ernest Boehringer, former Baton Rouge owner and a member of the hunting party, was enjoying a nocturnal swim just a few feet away. It sounded too much like a press agent's yarn to the skeptics, who didn't believe there were tigers in Mexico. They're not very big, but there *are* tigers down there.

▽

A sub-executive at a Hollywood studio dictated a memo to the big boss in the front office and alluded to him as "the power behind the throne." When the secretary typed the memo, the big chief read that he was "the power behind the thrown."

Then there's the one which *Hollywood Herald* tells about a studio executive who was in the midst of a socalled conference. One of his assistants brought him a telegram. Glancing at it just long enough to recognize what it was, he handed it back to the assistant, saying: "Stand by and remind me to read that telegram!"

▽

Working girls of Omaha got an early breakfast of "sinkers," java and Clark Gable for a quarter when they attended the Paramount theatre's matinee the other morning at 7:30 to see "Red Dust." Breakfast was served by "sheikish gentlemen" from a night club in town. They turned up the lights a bit and took the doughnuts and coffee around to the customers, who dunked and slurped with eyes glued on the screen. Each young lady received a photograph of Idol Gable.

▽

Freddy Jablons, of the Paramount home office, concludes a series of articles on theatre advertising, written for Publix Opinion, with this advice to the company's theatre managers: "Let's have more sex in our ads—but let it be veiled; let it be beautifully phrased; let it stir the imagination; let it create a glorious illusion; let it surround the individual with a halo of glamour."

SUPERIOR ARTISTRY IN NEW FILMS

And Technical Perfection, Too, Says Meehan of "Farewell To Arms" and "Animal Kingdom"

by LEO MEEHAN
Hollywood Staff Correspondent

Two pictures which will be among those noted for superior artistry and technical perfection among the season's offerings were previewed in the past week. Paramount presented its keenly anticipated version of Ernest Hemingway's "Farewell to Arms," and RKO Radio screened the notable Philip Barry stage success, "The Animal Kingdom." Both represent the very finest production intelligence Hollywood has, which, believe it or not, means the best in the world. It is interesting to note that each of them in its original form, one a novel and the other a stage play, was of such a nature as to make it very difficult material for transmutation to the screen. In each there was a delicate extra-marital relationship which might cause much censorship and criticism.

In "Farewell to Arms" Benjamin Glazer and OliverH. P. Garrett have succeeded admirably in getting around the unusual romance between an American ambulance driver and a British war nurse on duty on the Italian front. Add to this the subtle direction of Frank Borzage, who did a similarly excellent job last year with "Bad Girl," and received for it the Academy award; and add to that an unforgettable screen performance by another Academy winner, Helen Hayes, and you will realize at once that the picture merits the respectful attention of all. It is beautifully done in every way. I doubt if there ever has been a better job of sound reproduction, and the photography is outstanding in an era when fine cinematography has become almost commonplace. Gary Cooper supports Miss Hayes admirably as the American ambulance driver, and the remainder of the cast also is excellent, including the work of a newcomer, to us at least, Mary Philips. There will be those, of course, who will criticize the moral premises of the story, but they will be pretty well disarmed by the utter sincerity and beauty of the picture.

Ann Harding Comeback

Noteworthy in connection with "The Animal Kingdom" is a real comeback for Ann Harding, following several roles in which she has been far below par. Never has she appeared more beautiful, and she gives the role the warm sincerity and humanness that characterized her performance in "Holiday." Once again Leslie Howard registers himself as one of our foremost actors, stage or screen. The other important role is filled by Myrna Loy, who for once has something to do besides posing as a vampire of the post-Theda Bara era. As the luxury loving, somewhat too commercially sensuous wife of Howard, Miss Loy gives possibly her best screen performance.

E. H. Griffith, who has been more successful with Miss Harding than any other, directed the picture with a keen perception of the intimate psychological and pathological values with which Mr. Barry likes to endow his plays. There is, of course, a great deal of dialogue, and not any too much action, but it is very deftly done by all. William Gargan, who played the marine in the Joan Crawford version of "Rain," turns up as an excellent comedian, an outstanding hit in the picture. Sets by a new RKO art director, Van Nest Polglase, are charming.

The box office fate of these two productions, naturally, lies with those whom Abraham Lincoln so naïvely called "the people." But if the "peepul" are interested in cinema, superbly done, they ought to like them, provided they are not "massecrated" by the censors.

Wallace Beery as a Wrestler

Now comes Mr. Wallace Beery as a delightful German wrestling champion in "Flesh." It is one of the finest performances he ever has given; I liked it best of all. The role is deeply sympathetic, with a grand admixture of pathos and comedy. So how can it miss?

Wally is the innocent but willing victim of two arch-schemers, Karen Morley and Ricardo Cortez, and Cortez here is one of the heaviest heavies that ever hit the screen. Miss Morley's performance is excellent, though in one or two spots her wavering between going straight and staying crooked is pretty far-fetched, which is no fault of hers, but of the scenarist. However, there is a world of entertainment in "Flesh."

Another screen favorite who hasn't been seen to advantage for these many moons, Ruth Chatterton, gets a better break in a typical Warner-First National high-powered melodrama called "Frisco Jenny." It may be that if the San Francisco Chamber of Commerce can stop it you never will see this picture, however, for it actually shows that an earthquake of no anemic proportions preceded the famous "Fire" of 1906. Frisco Jenny lives her whole life in the underworld, has an illegitimate son who, adopted by an Oakland family when a baby, grows up to become a reform district attorney of San Francisco, and sends his mother to the gallows at San Quentin, her lips still sealed with the secret of her son's parentage. Very melodramatic, and well done. Miss Chatterton is excellent, speaks good American dialogue, and is supported by an exceptionally strong cast.

Speaking of shocks, Paramount evidently set out to put an end to the horror pictures by outdoing them all in "Island of Lost Souls. A "scientist" on a South Sea island, where scenarists and writers like H. G. Wells seem to think anything can happen (probably it's the climate), produces human beings from animals, if you like. Peculiarly, they run to males, but he does turn out one female, and quite a gal, too. She is, incidentally, the winner of Paramount's "Panther Woman" contest, Kathleen Burke, of Chicago, where "panthers" carry machine guns. Pretty pantherish, all right. Charles Laughton gives a great performance as the scientist.

"Fast Life" features Bill Haines in a speedboat racing yarn into which all sorts of thrills and good old hokum comedy have been jammed. Incidentally, if you look closely you will find that the radio announcer is none other than Pete Smith, the feller who makes all those funny wisecracks in MGM's sport shorts. It is Pete's screen debut in person.

Columbia's "Man Against Woman" starts off with the familiar background of night clubs and racketeers, but switches off to a Bermuda locale and an unusual romantic climax. Jack Holt plays a different sort of detective, who does his best job after he has been fired from the force for seeming neglect of duty. Irving Cummings keeps up the suspense and the melodrama expertly.

The two-reel operalogues which Kendall-De Vally Productions is making for Educational release merit the attention of showmen who want something different, with high quality, in their short program. Screening grand opera never has been much of a success so far as features are concerned. Much of it is too stuffy, or too highbrow. But this group boils down the essentials of an opera to two-reel length, mounts it with gorgeous photographic backgrounds. It is just long enough to be delightful, even to those untutored to the finer things in music. With people educated to good music through the radio, there should be a lively response to such subjects for "the spice of the program," as E. W. Hammons puts it. Probably the toughest part of the job will be to sell the exhibitor. But the pictures ought to come as pleasant relief from many short subjects of the day, so far as the public is concerned. One thing the producers should do, however, is stick to the better known and more popular operas. At least until the merits of the subjects become well known.

▽

Unless Jimmy Cunningham has already told you, the Hollywood wags have changed the title of the triple-Barrymore production, "Rasputin" to "Disputin'."

▽

Ray Rockett, formerly associated with Brother Al in production, is now managing the United Artists theatre in Long Beach, where many studio previews are held.

▽

Theodore Dreiser, who maligned Hollywood from hell-to-breakfast after Paramount produced his "American Tragedy," is going to give us another trial with his story, "Jennie Gerhardt." Still more strangely, it will be done on the Paramount lot with Independent Producer Ben Schulberg presiding. It was Ben who was the big boss there when the Doctor let loose his diatribes against the other picture. Is this a business?



ONLY SIX TIMES A YEAR

but

THEY'RE PEAK TIMES...

THE TWO
IN THE WO

RKO
Radio
PICTURES

RIGHTEST NAMES
LD OF LAUGHTER!

Six Times a year you can play them!—and whether the business curve goes up or down here are *six big moments you can bank on!*

Always you will give them FEATURE BILLING. Always you will put them UP IN LIGHTS—for they add glamor to any program and definite box-office draw to any bill! In all show business there are no bigger names than these comedy stars who have toured America in outstanding musical comedy and revue attractions and are now the sensation of the newest $5.50 Broadway Smash "Walk A Little Faster."

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Presented by RKO-RADIO in

SIX TWO-REEL FEATURE COMEDIES

Ask Your RKO-RADIO *Exchange About*

"The Millionaire Cat" "Jitters The Butler"
"The Iceman's Ball" "Hokus Focus"
"The Druggist's Dilemma" "The Gay Nighties"

And Make Your Audience Say

"The Whole Show Was Great"

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Animal Kingdom

(RKO Radio)

Drama

In adapting this successful stage play to the screen, Radio has added to the sparkle and deep human interest that made it so popular with metropolitan audiences. Yet its plot, the old but always effective eternal triangle, has been so differently treated, in a manner that practically will force the audiences to exercise their imaginations to surmize the various phases, that it appears that the picture's appeal will be rather to the more intelligent portion and, unless the advance publicity is thoughtfully handled, somewhat beyond the grasp of the rank and file.

For those who must have their conclusion drawn for them in bold vivid characters, it will be necessary to impress upon them that they must pay close attention to every spoken line in order that they may understand and appreciate this classy piece of entertainment.

The plot may be explained briefly. For several years Tom has been intimate with Daisy. While she is in Europe, he becomes infatuated with and marries Cecelia. On Daisy's return, Tom wishes to continue their former relations—under cover, of course—a condition to which Daisy refuses to accede. In various ways it is evident that Cecelia knows of her husband's regard for his former paramour, but the manner in which she tolerates it, so that only the keenest minded will sense her ultimate purpose, adds charm and dignity to what otherwise might be construed as sordid.

The climax is brought about by Cecelia endeavoring to persuade Tom to accept a large check and the opportunity of living in his father's luxurious town house, which is brought to a conclusion by Tom endorsing the check over to her—without her knowledge—leaving his home and going to the woman whom he always has considered his wife. In short, Daisy is proved the true love and Cecelia the crafty gold-digger.

There is more than good story and good direction of appealing sequences and dialogue. The manner in which Leslie Howard handles his difficult role should not fail to win approval, and Ann Harding's work is her best since "Holiday." Likewise the way in which Myrna Loy is cast, occupying next to Howard most of the footage, presents her in a light sure to win much commendation. But the character in whom average audiences will find most delight is William Gargan, who as the punch-drunk, ex-prize fighter, bosom pal of Tom, butler, contributes all the comedy relief.

Naturally everyone should take full advantage of all the names in the cast. Even though Ann Harding has suffered from some recent pictures, you can promise them that here they will again see the charming Ann they once know. All advertising must necessarily be dignified, but it should not be too tony, lest you scare away the great mass of patrons which makes for successful box offices. Then, the title will suggest to some that they are going to see a lot of lions and tigers.

The real interest will be confined entirely to adults. To them can be directed many bold selling lines. It would be advisable to see the picture in a pre-showing, if possible; otherwise watch carefully how the bigger first run houses handle it.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by E. H. Griffith. From the play by Philip Barry. Screen play by Horace Jackson. Photographed by George Folsey. Release date, Dec. 23, 1932. Running time, 78 minutes.

CAST

Tom Collier	Leslie Howard
Daisy Sage	Ann Harding
Cecelia Henry	Myrna Loy
Owen	Neil Hamilton
Red Regan	William Gargan
Rufus Collier	Henry Stephenson
Grace	Ilka Chase
Frank	Leni Stengel
Joe	Donald Dillaway

Lust, Horror, Faith

(*Continued from page* 8)

der, they will gasp, they will cry, and they will love it—provided their sensibilities survive the odors of Lesbos and de Sade. It's that kind of picture and they are that kind of people.

Produced by Cecil B. DeMille and distributed by Paramount. Screen play by Waldemar Young and Sidney Buchman. From the play by Wilson Barrett. Photographed by Karl Struss. Release date not set. Running time, 123 minutes.

CAST

Marcus Superbus	Fredric March
Mercia	Elissa Landi
Poppaea	Claudette Colbert
Nero	Charles Laughton
Tigellinus	Ian Keith
Dacia	Vivian Tobin
Favius	Harry Beresford
Glabrio	Ferdinand Gottschalk
Titus	Arthur Hohl
Ancaria	Joyzelle Joyner
Stephanus	Tommy Conlon
Strabo	Nat Pendleton
Servilius	Clarence Burton
Licinius	William V. Mong
Tyros	Harold Healy
Viturius	Richard Alexander
Philodemus	Robert Manning
The Mute Giant	Joe Bonomo

Farewell to Arms

(Paramount)

Dramatic Romance

In a picture that deals with a daring theme, yet presents that story in such a manner that none but the most strictly narrow-minded could object, and offers a star of the calibre of Helen Hayes, it would seem there is entertainment pleasing to all classes of average audiences.

To realize properly the entertainment values of "Farewell to Arms," recall that the novel on which it is based was one of the best current big sellers.

Much of the material in the book which was found objectionable by some readers has been eliminated and the remainder has been treated delicately. Though the title suggests war and the locale is the Italian front during the World War, there is comparatively little actual war material in it. This fact should be made known in order to eradicate any impression of another blood and thunder, highly heroic war story.

It is an emotion-stirring dramatic romance. Marked by impressive acting by the entire cast, Helen Hayes' characterizations being particularly outstanding, the straight-from-the-shoulder story is gripping, though not heavy. It is, however, distinctly an adult attraction.

It should not be difficult to arouse more than usual adult interest. Comprehensive exploitation of Helen Hayes recalling her role in "The Sin of Madelon Claudet" should not be neglected, likewise the fact that she won the Academy award this year. Other names in the cast, Cooper, Menjou and Mary Phillips, should be used to the fullest extent that local conditions warrant.

Without leaving yourself open for adverse comebacks, the novel also is a worthwhile showmanship value, but copy should stress the romantic angle.

Audience appeal is not solely to the intelligentsia. The subtleness that characterizes its suspense has been so worked out that the rank and file "fan" will have no difficulty in fully appreciating the complete story.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Frank Borzage. Story by Ernest Hemingway. Screen play by Benjamin Glazer and Oliver H. P. Garrett. Photographed by Charles Lang. Release date, Oct. 28, 1932. Running time, 78 minutes.

CAST

Catherine Barkley	Helen Hayes
Lieut. Frederick Henry	Gary Cooper
Major Rinaldi	Adolphe Menjou
Helen Ferguson	Mary Phillips
Priest	Jack LaRue
Head Nurse	Blanche Frederici
Bonello	Henry Armetta
Piani	George Humbert
Manera	Frederick Malatesta
Miss Van Campen	Mary Forbes
Count Greffi	Tom Ricketts
Gordoni	Robert Cantero
British Major	Gilbert Emery

Fast Life

(MGM)

Comedy

For "Fast Life" MGM has taken one of the lesser producers' pet plots, the roaring speedboat racing idea and dolled it up with conglomeration of glamour and hokum to provide a farcical salt-water comedy thriller.

Here are William Haines and Cliff Edwards as an exciting pair of heroes, who as a couple of ex-gobs, just out of a Navy that was glad to get rid of them, are the inventors of a gasoline-turbine engine, guaranteed to drive a speed boat anywhere from 100 to 150 miles an hour. There is Madge Evans for the love interest, besides bevies of diving beauties. The producers even have the poor old man, Arthur Byron, stake his all on the turbine only to go broke when it explodes; they've even made Conrad Nagle the villain, who would steal the old man's rights and marry his daughter on the proceeds, and they top it off by making him the finance man for a gang of rum-runners.

Numbers of hoary old gags have been modernized—for instance, a voluptuous damsel

smacks Edwards and there's a sign showing that she is a mind reader for a blackout. In succession they make Haines and Edwards unwanted by successful concession operators, mechanics in the Jameson boat building works, racing boat rivers, pirates who leave I. O. U's. for their loot, unwelcome romeos, kidnapers and finally a pair of geniuses.

There are thrills, dives, leaps, jumps, accidents, rescue, escapes, a multi-episode serial crammed into about six reels. The fun is climaxed with a spectacular race, interspersed with a snappy line of Pete Smith radio announcing.

As the preview audience was in continuous laughter, so should every audience that sees it laugh. There's not a serious moment in it. Even the scenes that are supposed to be romantic, tragic or dramatic only work into sequences that inspire further hilarity.

Adults, old and young and both sexes, unless they absolutely don't care for farcical comedy, will enjoy "Fast Life." It's the kind to set the youngsters cheering.

Ideas for advertising, publicity, exploitation and showmanship are unlimited, and all should be just as cleverly funny as the picture.—McCarthy, Hollywood.

Produced and distributed by MGM. Directed by Harry Pollard. Based on the story "Let's Go" by E. J. Rath. Screen play by Byron Morgan and Ralph Spence. Photographed by Harold Wenstrom. Film editor, Hugh Wynn. Release date, Dec. 10, 1932. Running time, 75 minutes.

CAST

Sandy ..... William Haines
Shirley ..... Madge Evans
Burton ..... Conrad Nagel
Jameson ..... Arthur Byron
Bumpy ..... Cliff Edwards
Halstead ..... Warburton Gamble
Mr. Williams ..... Kenneth Thomson
Van Vrinken ..... Albert Gran
Sherman ..... Ben Hendricks
Watchman ..... Kate Dane
Announcer ..... Pete Smith

Man Against Woman

(Columbia)

Melodrama

A "cop" story with a different twist—that's "Man Against Woman." Portrayed against the familiar background of night clubs, racketeers, iron-willed police officials who recognize no such thing as sentiment in police work, it tells the story of "Strong Arm" McCloud, a confident "dick" who doesn't carry a gun but before whom gunmen quake in terror.

In love with Lola, a torch singer in Ennis' cabaret, but unable to make any progress because Georgie is the apple of her eye, he pins a case on Georgie and is escorting him up the river, when, under the spell of Lola's blandishments, he permits him to escape. The chief puts McCloud on other work. O'Neill tries to kid him into getting his mind off Lola and Georgie, and as they are both out on a silk robbery job, O'Neill is killed as McCloud sees his quarry fleeing. Chasing them, McCloud's car is wrecked and he loses the trail. He's fired from the force.

Ennis sees a chance of putting a slug in Mac, but Georgie, who in the meantime has gone to work for Ennis in his Bermuda headquarters, is doing a little slick double crossing and figgures he'll kill two birds with one stone by sending Mac after him.

Up to this point the story follows the more or less general pattern. Then it switches off. In Bermuda, Georgie is two-timing Lola, and when Mac arrives, she comes to realize that he's not such a bad chap after all. A little high heroics and the expected romance ensues.

Then the different climax. Ennis' gang has arranged a nice welcome home "ride" for Mac and Georgie, only to have their car surrounded by a squadron of motorcycle officers.

A lot of dramatic action is crammed into the unusually short running time. While its probably not the type of picture that big first-run houses can kick up a lot of excitement about, it has more than its quota of drama, different romance and human interest.

Suspense is carried along in nice fashion and the familiar introductory phases are presented in such a way that the odd climax is made stronger. Holt is cast in a role that early seems to make the hero a heel, or just the kind of plain clothes man that nobody likes. The story build-up sways audience sympathy at first to Gavin Gordon, who seems to be an innocent victim of a lot of crooks, and to Lillian Miles, who is fighting to save him from the "cop."

There's plenty of the standard elements to please adults, and enough high heroics to interest the youngsters. Strive for a good opening day on this one and word of mouth advertising will help.—McCarthy, Hollywood.

Produced and distributed by Columbia. Directed by Irving Cummings. Story by Keene Thompson. Screen play by Jo Swerling. Photographed by Teddy Tetzlaff. Released date, Nov. 15, 1932. Running time, 68 minutes.

CAST

McCloud ..... Jack Holt
Lola ..... Lillian Miles
O'Neill ..... Arthur Zinton
Georgie ..... Gavin Gordon
Ennis ..... Walter Connolly
Alberti ..... Jack LaRue
Christy ..... Emmett Corrigan

Self Defense

(Monogram)

Melodrama

In this melodrama of the Alaskan woods three phases are outstanding: quality of story, which departs materially from the general formula; effective acting, under good direction and with just about the right amount of dialogue, and the manner in which the various angles are welded to form a consistent whole. It packs that entertainment punch that should appeal to patrons of smaller cities and neighborhood theatres.

Katy is the proprietor of a miner-lumberjack gambling house, a fact which she never wants her daughter, Nona, who is in an exclusive boarding school, to learn. Closing this sequence, her two aids, Tim and Dan, trap Jeff using crooked dice, and Katy warns him to leave town.

For revenge, Jeff loots the safe and leaves behind a gun and braclet that belonged to his paramour, Alice, with whom he has come to a parting of ways. Suspicion is cast on Alice, who has left town.

After a wire from Nona saying she is coming home, Katy transforms the gambling house into a dude ranch. As Tim goes to Prince Rupert to meet Nona, he runs into Alice, who gives him the lowdown on the robbery.

Tim kills Jeff and as he is being tried by a citizens' court, Nona enters the courtroom. If Tim makes a defense, Nona is sure to learn the truth about her mother. The jury is deadlocked and the Doctor, presiding as judge, stakes Tim's guilt on the role of a pair of dice. Switching in Jeff's loaded pair, Tim throws an odd number and is freed.

The heavy drama is not overdone, and the thrill and suspense hold interest. The comedy, though there's comparatively little of it, tends to strengthen the general theme, being introduced more to build up what follows than to lessen the dramatic tension.

Because of the manner in which romance and human interest is worked into the story, women should enjoy this picture. And there is enough action drama and outdoor atmosphere to hold the interest of the men folk. All but the youngest juveniles should find little difficulty in understanding it. It is clean and wholesome throughout.

Note that it is adapted from a Peter B. Kyne story, a publicity angle which may make it possible to attract other than regular partons.—McCarthy, Hollywood.

Distributed by Monogram. Directed by Phil Rosen. Adapted by Tristram Tupper from "Just Judge," by Peter B. Kyne. Photographed by Archie Stout. Release date, Dec. 10, 1932. Running time, 68 minutes.

CAST

Katy Devoux ..... Pauline Frederick
Alice ..... Claire Windsor
Tim Reed ..... Theodore Von Eltz
Nona Devoux ..... Barbara Kent
Dan Simmons ..... Robert Elliot
Dr. Borden ..... H. B. Walthall
Jeff Bowman ..... Jameson Thomas
Paul ..... George Hackathorne
Charlie ..... Willie Fung
Sandy McKenzie ..... Lafe McKee
Farmer ..... Si Jenkins
Jury Foreman ..... George Haynes

The Devil is Driving

(Paramount)

Melodrama

Here is an exciting combination of melodrama, romance and thrills, of better than average program classification. Against the background of a metropolitan garage, one of the chief activities of which is the dealing in "hot" cars, you have a story rich in suspense, rowdy in its love interest, yet packing an element of human interest.

While not quite as spectacular as the two preceding Charles R. Rogers productions, "70,000 Witnesses" and "Madison Square Garden," the new picture (with an alluring but not exactly appropriate title) possesses more than its share of moments which the vivid action is finely balanced by romance, drama, comedy.

In the manner in which the different phases are handled there is a sustained build-up. For instance, when Gabby gets a job in the garage, of which his brother-in-law Beef is foreman, and the first vivid hint of the stolen car business is shown, it becomes evident that something serious is going to happen. What does happen and how it happens is the peg upon which the story is hung. The fact that the hardboiled "kept woman," Silver, falls for the wisecracking Gabby; that Beef and Nancy are apprehensive; that Jenkins is ruthless, and that little Buddy is predestined to be the victim of the whole rotten business lay the basis for the crippling accident as Ticker recklessly speeds a stolen car to the garage, Gabby's resolution to get Jenkins, Beef's murder and the spectacular down-the-ramp death crash that wipes out Jenkins, Dummy and Ticker.

The casting of the players should prove pleasing to your audiences. All have an opportunity to display their best talents and types. This and the novelty of the story permit punchy contrasts.

"The Devil Is Driving" is not so heavy as to be out of the children's entertainment class.—McCarthy, Hollywood.

Produced by Charles R. Rogers and distributed by Paramount. Directed by Ben Stoloff. Story by Frank Mitchell Dazey. Adaptation by P. J. Wolfson and Allan Rivkin. Screen play by Louis Weitzenkorn. Photographed by Henry Sharp. Release date, Dec. 9, 1932. Running time, 70 minutes.

CAST

Gabby ..... Edmund Lowe
Silver ..... Wynne Gibson
Beef Evans ..... James Gleason
Nancy Evans ..... Lois Wilson
Buddy Evans ..... Dickie Moore
Jenkins ..... Alan Dinehart
Dummy ..... George Rosener
Mack ..... Guinn Williams
Bill Jones ..... Charles Williams
Dolan ..... John Kelly
Ticker ..... Francis McDonald
Fritz ..... Tom Kennedy
The General ..... Little Billy

The Iron Master

(Allied)

Romantic Drama

In terse dramatic fashion, "The Iron Master" tells the story of a young man who rose from the scrap pile to the guiding head of a great steel plant. There is a story there of hard work and honest ambition, but behind that story is another that is more important from an entertainment standpoint. It is one of a jealous, aristocratic family, which resents the intrusion of this "commoner" into its affairs, supplying it with a dramatic and romantic punch, that, properly presented in your advance campaign, should win audience appreciation.

It brings out all sides of human nature, presenting Denny as loyal to the man who made it possible for him to get on in the world, to stick to his trust despite the insults of the members of the Stillman family, to save the family from their ill-advised ambitions and bring about a romance with Janet.

Early scenes are laid in a steel plant and, other than a tricky meeting between Steve and Janet which starts a feud between them, spectacularly show some of the processes of steel manufacture, the relation between Steve and J. C. Stillman is full of human interest. But with Stillman's death and the reading of his



and now!

KARLOFF

THE UNCANNY



with

ZITA JOHANN

DAVID MANNERS

Edward Van Sloan, Arthur Byron. Story by Nina Wilcox Putnam and Richard Schayer. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.



The

MUMMY



UNIVERSAL Has Done The Different Again!

will in which all his family and business affairs are placed in Steve's charge is the first dramatic punch.

The second episode, Steve's endeavoring to keep the money-squandering Mrs. Stillman and David and the resentful Janet in line, constitutes a vivid character study, in which Virginia Sale's sly comedy and Richard Tucker's scheming to wed Lila Lee and gain control of the Stillman works send the story off on a number of angles that add to the suspense. This, followed by the Stillman family's double-crossing and Steve's sacrificing his own money to keep the plant running, is sharply dramatic. The climax is brought about by Janet's realization that Steve is unselfishly working for the good of everyone.

Because of its theme and development, "The Iron Master" is essentially adult entertainment. It contains enough drama and romance to catch the fancy of both men and women. Yet the story is probably a little too deep for the youngsters, even though a couple of child actors are included in the cast. The title sounds quite intriguing and the cast presents a number of well known names.—McCarthy, Hollywood.

Distributed by Allied. From the play by Georges Ohnet. Screen play by Adele Buffington. Directed by Chester M. Franklin. Photographed by Harry Neumann and Tom Galligan. Release date, November 1, 1932. Running time, 69 minutes.

CAST

Steve Mason	Reginald Denny
Janet Stillman	Lila Lee
J. C. Stillman	J. Farrell Macdonald
Mrs. Stillman	Esther Howard
David Stillman	William Janney
Smith	Virginia Sale
Paul Rankin	Richard Tucker
Flo Dancert	Astrid Allwyn
Turner	Tom London
Diana	Nola Luxford
Grange	Otto Hoffman
Little Billy	Ronnie Cosby
Little Billy	Frederick Frederick

Under-Cover Man

(Paramount)

Drama

George Raft, whom Paramount is zooming to stardom, as is his own ability, becomes automatically the prize-package of the exhibitor bent on selling "Under-Cover Man." Paramount, in this instance, has done much of the showman's work for him, in the particular of popularizing the star's name, at least. That does not mean, however, that the exhibitor is in any position to let the selling stop there. The public has come to recognize undoubted ability in the performance of the suave and considerably handsome Mr. Raft, so that his name should be given all the play possible.

His support has one or two top-notchers and several "dependables." Those two which merit —and warrant—position immediately under Raft's are Nancy Carroll and Gregory Ratoff. The "dependables" include Roscoe Karns, Lew Cody, David Landau. The cast is well-rounded, capable.

Granting that the story has something of a gangster tinge, it is nevertheless novel, dealing as it does with the difficulties and at the same time the importance of the police under-cover man, scorned by the police themselves, posing as a criminal, apt to be shot in the back. Raft turns out a splendid performance. Briefly, Raft, crook, becomes a police under-cover man to unearth the murderer of his father, who had been a receiver of stolen bonds. Miss Carroll agrees to work with him because her young brother had been murdered when carrying a large parcel of bonds. Between them they succeed in ferreting out the leader of a gang of securities thieves, getting, at the same time, the murderers of Raft's father, Miss Carroll's brother.

A neat touch comes to light in the closing sequence, when it is revealed that one member of the gang, whom no one could have suspected, was in reality also a police under-cover man.

Give Raft the big play. He not only deserves it, for performance here as well as for future work, but he becomes in this instance the backbone of the entertainment. He has unquestionably a "lure" for the feminine patron, so that an appeal to them should take care of itself through the mere exploitation of the name. The masculine portion may well be drawn by the story's theme. The question of whether the youngsters should see a portrayal of the methods and murders of big-time crooks, even though they are captured, may best be left to the individual exhibitor's knowledge of his own community. It is an entertaining picture. —Aaronson, New York.

Produced and distributed by Paramount. Directed by James Flood. From the story by John Wilstach. Screen play by Garrett Fort and Francis Faragoh. Adapted by Thomson Burtis. Photographed by Victor Milner. Release date, December 2, 1932. Running time, 74 minutes.

CAST

Nick Darrow	George Raft
Lora Madigan	Nancy Carroll
Dannie	Roscoe Karns
Martoff	Gregory Ratoff
Kenneth Mason	Lew Cody
Connie	Noel Francis
Inspector Conklin	David Landau
Sam Dorse	Paul Porcasi
Gillespie	Layland Hodgson
Jimmy Madigan	William Janney
Bernie	George Davis

Yorck

(Brecher)

Historical Drama

Ufa here presents another chapter from the history of Prussia in the early nineteenth century, which as a motion picture becomes interesting dramatically principally through the work of Werner Krauss in the title role of Yorck, famed Prussian general.

The absence of super-imposed English subtitle translations of portions of the German dialogue tends to make the film less adaptable to showing in other than those houses which regularly make use of foreign pictures or those which may be reasonably certain of drawing upon a fairly large share of patronage with a knowledge of German.

Krauss performs admirably as the beloved leader of the Prussian army who is torn between his feeling for the safety of his men and the requirements of duty which make it imperative that he place himself and his army at the disposal of Napoleon in his concentration on the Russian attack. The king, played well by Rudolf Forster, had signed an alliance with Napoleon. Seeking to retire, Krauss' plea is refused and he is forced to prepare for the alliance with Napoleon's armies.

An element of romance enters into the picture, with Krauss' daughter, Grete Mosheim, and his aid, Hans Rehmann, supplying that feature in acceptable fashion. Complication takes its place with the arrival of a liaison officer from the French army, who, in addition to watching Yorck, conceives an interest in his daughter. Rehmann discovers a dispatch among the papers of the French officer revealing the burning of Moscow and the disastrous retreat of the Napoleonic army. He carries the news to the king, who is undecided. Secretly, at the risk of court martial, Yorck signs a treaty with the Russian leader, saves the situation and delivers a farewell address to his loyal army.

The picture is rather long, but succeeds fairly well in retaining interest. It is interesting chiefly through the historical episode indicated and the mental struggle through which the military leader passes in attempting to reconcile regard for his men with orders from above. Krauss should have some following among patrons of the German cinema output.—Aaronson, New York.

A Ufa production. Distributed by Leo Brecher. Directed by Gustav Ucicky. Supervised by Ernst Hugo Correll. Manuscript by Hans Mueller and Robert Liebmann. Photographed by Carl Hoffmann. Recording by Walter Tjaden. Music by H. Schmidt and J. Boelcke. Release date, November 23, 1932. Running time, 99 minutes.

CAST

General Yorck von Wartenberg	Werner Krauss
Barbara, his daughter	Grete Mosheim
Frederich Wilhelm the III	Rudolf Forster
Ruediger Heyking	Hans Rehmann
Chancellor von Hardenberg	Gustaf Gruendgens
Clausewitz	Lother Muthel
Kleist	Friedrich Kayssler
Vicomte Noailles	Walter Janssen
Macdonald	Raoul Aslan
Seydlitz	Gunther Hadank
Roeder	Theodor Loos
Natzmer	Paul Otto
Diebitzsch	Otto Wallburg

The Mask of Fu Manchu

(MGM)

Melodrama

There is in this picture the possibility of reasonably satisfactory results, chiefly by reason of the origin of the story and the players involved. The latest of the melodramatic concoctions of the extremely productive Sax Rohmer, concerning the machinations of the redoubtable and villainous Dr. Fu Manchu, is unquestionably melodrama.

Rather unfortunately, it has become melodrama of the more incredible sort, with the weird and fantastic methods of torture inflicted upon his helpless captives by the notorious Manchu, set in most lavish surroundings within his palace tending to mitigate against the effectiveness of the film from the dramatic standpoint.

The ably made up Boris Karloff takes his turn as the Chinese doctor, who in this instance seeks the long buried golden mask and great sword of the once mighty war lord of the Chinese, Genghis Khan, and plans with these instruments of power to lead the yellow hordes in a great wave by which to eradicate the white races. An expedition of the British Museum seeks the same relics, but for a different reason, and thereby hangs the tale.

In addition to the important Karloff name, from the selling viewpoint, there are Lewis Stone, leader of the expedition which goes to the rescue of the scientist captured by Manchu; Karen Morley, daughter of the captive; Myrna Loy, Manchu's lovely daughter, and Jean Hersholt. These names should provide suitable box office material, and the cast does satisfactory work.

The best bet for the exhibitor is, of course, the Sax Rohmer story. The author unquestionably has a sizeable following over the country, and the proper and extensive exploitation of the title of one of his many works, in conjunction with the fact that Karloff plays the Fu Manchu role, should be good for a considerable attendance. The juvenile will get real satisfaction from the picture.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Charles Brabin. Story by Sax Rohmer. Screen play by Irene Kuhn, Edgar Allan Woolf and John Willard. Photographed by Gaetano Gaudio. Film editor, Ben Lewis. Release date, November 5, 1932. Running time, 67 minutes.

CAST

Dr. Fu Manchu	Borris Karloff
Nayland Smith	Lewis Stone
Sheila	Karen Morley
Terrence Granville	Charles Starrett
Fah Lo See	Myrna Loy
Von Berg	Jean Hersholt
Sir Lionel Barton	Lawrence Grant
McLeod	David Torrence

Island of Lost Souls

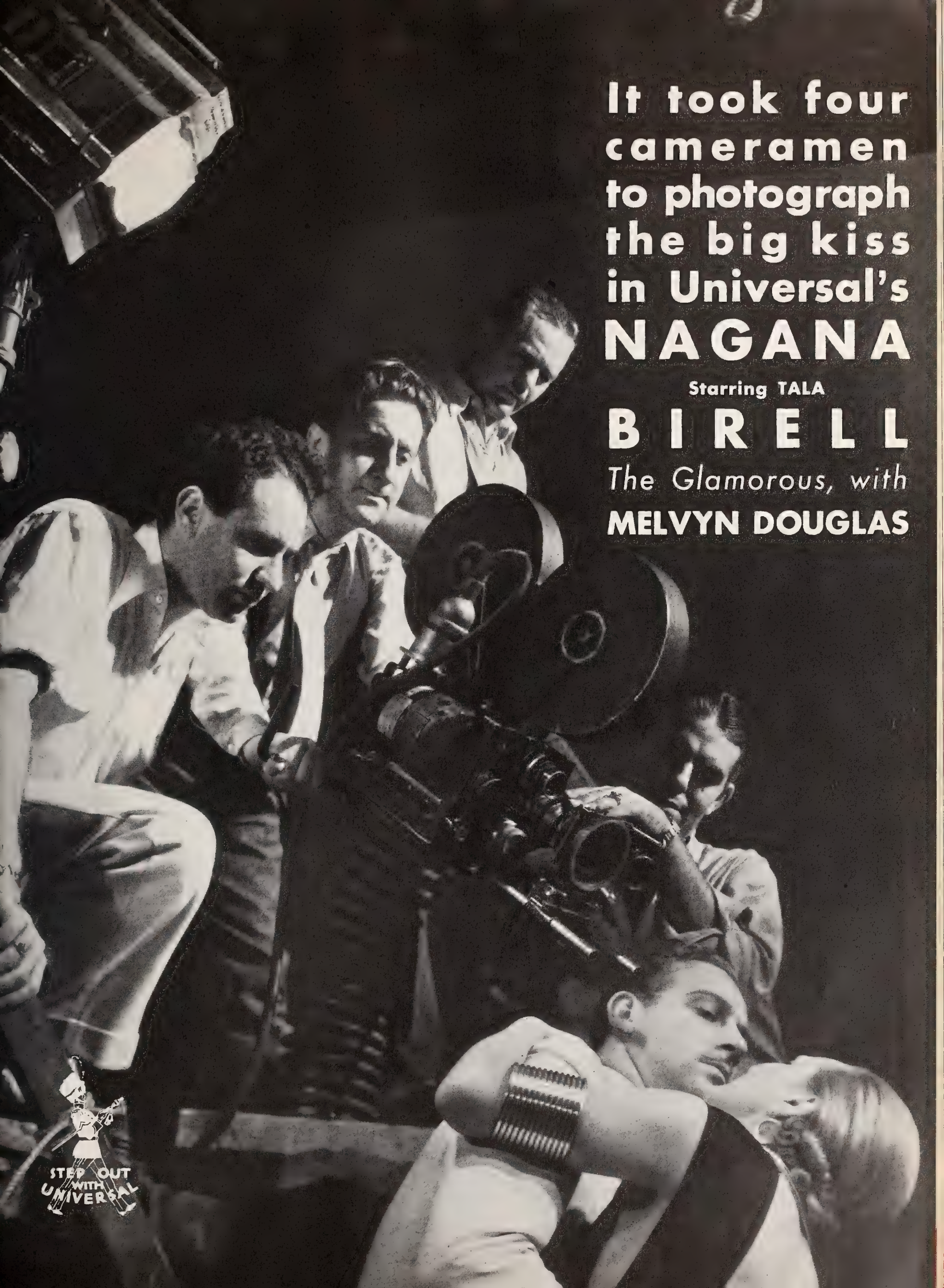
(Paramount)

Melodrama

Box office results of "Island of Lost Souls" will either write finis to the cycle of terror pictures or start a new vogue of super-shockers. This picture is all terror and should be sold as a terror picture. In view of the finished product, there is no other advertising or publicizing medium open that will really bring in the money.

The locale is an uncharted South Sea Island. There Dr. Moreau is engrossed in a scientific experiment that steps up evolution 100,000 years. From animals he has bred human creatures, one of whom, Lota, is a woman. His final problem is to mate one of these super-creatures, particularly the woman, with a human being. Parker falling into his hands, Dr. Moreau sees the opportunity and for your own information, just when Lota has Parker all steamed up, he notices several bestial characteristics of the creature and sets out to do away with the creator of this grotesque species.

Every development of this picture is tended to inspire terror, the kind that starts audiences screeching and shuddering; the type that will make them afraid to go home alone after seeing the show. There is no comedy, although there are many awesome instances that pro-


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voke laughter, particularly the weird makeup of the scores of creatures, which is a triumph of makeup artists' imagination. The little romance and human interest between Parker and Ruth is there because those two elements are supposed to be in every picture. In fact, everything that does not concern Dr. Moreau is incidental, but necessary.

The picture is essentially adult entertainment, and it should be sold to them, not in a way that will scare them away from the theatre, but through a campaign that will lure them to see it. Besides a terror-inspiring campaign that should be limited only by the extent of your own imagination and ingenuity, there are several excellent exploitation angles. First, the story is based on a novel by the eminent British author, H. G. Wells, whose highly impossible yarns have enjoyed a wonderful popularity. Secondly, the interest that accrued to Paramount's search for "The Panther Woman" some months ago ought to be revived. As far as stunts and gags are concerned you can write your own ticket.

The picture should not be shown to children. It is too gruesome and its main plot too vividly sexy for juvenile consumption.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Erle Kenton. From the novel by H. G. Wells. Screen play by Waldemar Young and Philip Wylie. Photographed by Karl Struss. A December release. Running time, 70 minutes.

CAST

Doctor Moreau ..... Charles Laughton
Edward Parker ..... Richard Arlen
Ruth Walker ..... Leila Hyams
Leader of Beast Men ..... Bela Lugosi
Lota ..... Kathleen Burke
Montgomery ..... Arthur Hohl
Captain Davies ..... Stanley Fields
Captain Donohue ..... Paul Hurst
M'Ling ..... Tetsu Komai
Ouran ..... Hans Steinke
Gola ..... Harry Exekian
Hogan ..... Robert Kortman
American Consul ..... George Irving
Samoan Girl ..... Rosemary Grimes

Kameradschaft

Comradeship

(Associated Cinemas)

Drama

Despite its tendency toward "brotherhood of man" propaganda, "Comradeship" is intense, dramatic film fare, highlighted by able use of lighting technique in production, carrying a strongly sustained suspensive interest, and containing those qualities which make for strong entertainment.

The picture is of course in German, but so intelligently has the dialogue been subordinated to the dramatic action, with pantomime and mass motion expressing in themselves what words could not conceivably have accomplished, that the non-German speaking audience may appreciate it as readily as those with a knowledge of the language. In addition, ample use has been made of the superimposed translation, via subtitle, of crucial bits of dialogue, so that the foreign dialogue is less an obstacle than in almost any other recent importation from Germany. Since the action takes place in its entirety on the border between Germany and France, both German and French are used, adding much to the effectiveness and authenticity of the picture.

The cast names are of no moment in this country. Those who appear do their work with marked capability. The story centers about the activity of workers in a large mine located half in France, half in Germany, each portion operated by a separate company. The picture itself is based on an actual incident, a disastrous fire and explosion on the French side some time ago which was rated as a major mine calamity in both countries. The time, just after the World War. German miners go to the rescue.

Only one war scene is pictured, yet the production as a whole does much to indicate the sadly uncompromising spirit inculcated in a whole people by national rivalry, producing national hatred. For the brief moment, at least, these miners forget political affiliation, national boundaries, and become what they really are, miners, workers who are bound only by their duty to their fellows and their families who depend upon them. The film concludes with mutual felicitations at the border as the Germans, wounded in the rescue work, return to their country, a scene which drew applause from a New York audience.

The film is a human document, intense, direct, forceful in its concentrated action. Played as such, it should be made to draw not only German patronage, but the English-speaking as well. The foregoing must make obvious the type of selling the picture requires.—Aaronson, New York.

A Nero production. Distributed by Associated Cinemas. Directed by G. W. Pabst. Story by Karl Otten. Adapted by Ernst Vajda. Photographed by Karl Otten. Release date, November 8, 1932. Running time, 78 minutes.

CAST

Wittkopp, German miner ..... Ernst Busch
His wife ..... Elisabeth Wendt
Kasper ..... Alexander Granach
Wilderer ..... Fritz Kampers
Kaplan ..... Gustav Puettjer
Jean, French miner ..... Daniel Mandaille
Emile ..... George Chalia
Francoise ..... Andree Ducret
An old French miner ..... Alex Bernard
His grandson ..... Pierre Louis

Sally Bishop

(British Lion)

Drama

This is the sort of thing that is calculated to appeal to the feminine part of your audience, and if you play it up as a woman picture you may achieve some success with it. Do the names of Temple Thurston, best selling novelist, and John Drinkwater (the man who wrote the life of Laemmle), mean anything to the inhabitants of your city or town? If they do you may find these names among the most potent of your selling arguments. On the other hand, the appeal may come through the story of the girl cast off by her lover after several years of happiness and the way in which she eventually wins him back.

It goes this way. Jack Traill, wealthy bachelor, pursues Sally, the romantic and pretty typist, and, having got her where he wants her, decides she is too good and pure for the likes of him. But he's wrong, for, though he explains his distaste for matrimony, she won't let that stand in the way of their love; and they spend three happy years together. Jack's social-climbing sister, however, sets a trap to free him from the affair, contriving matters so that he falls hard for the metallic Evelyn Standish, and he leaves Sally. Only the devotion of her friend Janet saves Sally, who retires to a cottage in the country, where a young farmer—played by Anthony Bushell—lays siege to her aching heart. But just as he is about to take it into his custody, Jack comes back disillusioned, confesses his caddishness, gets the verdict, and we know the wedding bells are at last about to ring.

Tell me you heard all that before; maybe you have, but it's still entertainment, isn't it? The story (its book sales are something in millions) gives ample opportunity for emotional acting, though it must sadly be stated that whenever such a chance appears the players become melodramatic and unconvincing. However, the picture still has its tender moments, and the personality of Joan Barry in the name part should be ample excuse for a little handkerchief wetting. The best thing in the picture, though, is a cameo performance by Emlyn Williams, as the bumptious bank clerk who wants to marry Sally. Incidentally, he's playing on Broadway at present—remember that on your publicity sheet.

They'll cry over Sally, and isn't that what they want?—Charman, London.

Produced by British Lion Film Corporation, at Beaconsfield, England. Directed by T. Hayes Hunter. Adapted from the story of E. Temple Thurston by John Drinkwater. Scenario by George Cooper and Bryan Wallace (son of Edgar Wallace). Photography by Alex Bryce. Recording by Harold King. Editing by Arthur Tavares. Running time, 82 minutes.

CAST

Sally Bishop ..... Joan Barry
Jack Traill ..... Harold Ruth
Janet Hallard ..... Kay Hammond
Arthur Montague ..... Emlyn Williams
Molly Durlacher ..... Isabel Jeans
Evelyn Standish ..... Benita Hume
Lodging house keeper ..... Annie Esmond

SHORTS

Sailing a Square-Rigger

(Fox)

Notable

Most unusual is this subject in the Magic Carpet series, in which is seen the manner in which Polish sailors man a training ship which sails the high seas as the old windjammers after which it is modeled sailed them years before, in a marine era nearly forgotten. All the action takes place aboard the ship, where the sailors are seen in their daily round of work and recreation. Hoisting sail, furling sail, scrubbing decks, all combine to make a short notable for its subject matter, excellent in its pictorial value.—Running time, 10 minutes.

Bosko and Bruno

(Vitaphone)

Amusing

An amusing animated cartoon number, in which young Bosko and his hound run into all sorts of difficulty on the railroad track, chase a chicken, are chased by the constable and finally are marooned aboard a runaway freight car with almost disastrous results. There is nothing unusual about the short but it is lightly amusing in its own fashion.—Running time, 7 minutes.

Our Bird Citizens

(Educational)

Interesting

One of the first of the Naturgraph series released by Educational, this subject pictures, with unusual detail, the life of various species of birds, in the process of gathering the insect food which sustains them and at the same time is of material aid in ridding crops of the pests. The manner in which the birds guard and feed their young is interesting material, well handled. Running time, 8 minutes.

Pigskin

(MGM)

Clever

The routine which a big-time football eleven goes through in pre-season training and conditioning is brought to life in clever fashion in this short subject. The various exercises and calisthenics which build strong bodies and supple limbs are demonstrated. Also the reasons for such training are explained by Dick Hanley, coach of the Northwestern football team. Smart Pete Smith chatter adds a zip to the subject which otherwise might be lacking. Running time, 12 minutes.—McCarthy, Hollywood.

Betty Boop's Ker-Choo

(Paramount)

Light

Bright and light, and amusing is Betty Boop, Paramount's animated little girl, as she enters an automobile race, wins after more or less usual cartoon mishaps, with an occasional new twist, and sings a song or two in her own inimitable fashion.—Running time, 7 minutes.

Mickey in Arabia

(Columbia)

Amusing

Mickey and Minnie, the rodent stars, travel the desert aboard a camel and encounter trouble when Minnie is captured by a vallainous looking bandit. Mickey succeeds in the rescue after amusing animated action in the castle. Funny shot when the camel drinks the wrong thing, wanders away highly inebriated.—Running time, 7 minutes.

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THEATRE RECEIPTS

The total of receipts from 118 houses in 20 major cities of the country for the calendar week ended December 3, 1932, reached $1,501,428, an increase of $59,554 over the previous calendar week, ended November 26, when the grosses from 116 theatres in 20 cities aggregated $1,441,874. During the more recent seven-day period no new high individual theatre record figures were established, while three new low individual records were noted. This compares with no new "highs" and six new "lows" during the preceding week.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
Boston							
Keith's	3,500	30c-75c	"Rockabye" (Radio)	22,000	"The Conquerors" (Radio)	24,500	High 12-5 "Frankenstein" 27,000
							Low 3-25-32 "Explorers of the World" 16,000
Keith-Boston	2,900	25c-65c	"The Sport Parade" (Radio)	22,000	"Man Against Woman" (Col.)	23,000	High 4-9-32 "Steady Company" 26,000
							Low 7-9-32 "By Whose Hand?" 16,500
Loew's Orpheum	2,200	25c-55c	"Rain" (MGM)	27,500	"Prosperity" (MGM)	23,000	High 1-24 "Hell's Angels" 32,500
							Low 8-4-32 "Unashamed" 18,000
Loew's State	3,700	25c-55c	"Rain" (MGM)	25,000	"Prosperity" (MGM)	25,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000
							Low 7-18 "Man in Possession" 19,000
Metropolitan	4,350	35c-75c	"If I Had a Million" (Para.)	39,500	"Evenings for Sale" (Para.)	38,500	High 1-31 "No Limit" 44,500
							Low 7-4 "I Take This Woman" 30,000
Paramount	1,800	30c-60c	"You Said a Mouthful" (F. N.)	17,000	"I Am A Fugitive From a Chain Gang" (W. B.) (2nd week)	16,500	.....
Uptown	2,000	25c-60c	"You Said a Mouthful" (F. N.)	13,500	"I Am A Fugitive From a Chain Gang" (W. B.) (2nd week)	13,500	High 5-14-32 "The Miracle Man" 15,000
							Low 7-23-32 "Miss Pinkerton" 10,000
Buffalo							
Buffalo	3,500	30c-65c	"If I Had a Million" (Para.)	22,400	"Prosperity" (MGM)	28,900	High 3-28 "My Past" 39,500
							Low 11-18-32 "Cabin in the Cotton" 15,000
Century	3,000	25c	"The Big Broadcast" (Para.)	6,800	"Rackety Rax" (Fox) (6 days)	6,100	High 2-14 "Cimarron" 25,600
							Low 8-27-32 "Mystery Ranch" 5,800
Great Lakes	3,000	25c-40c	"Trouble in Paradise" (Para.)	8,100	"Night After Night" (Para.)	7,800	High 8-8 "Politics" 35,100
							Low 11-25-32 "Night After Night" 7,800
Hippodrome	2,100	25c-55c	"Sherlock Holmes" (Fox) (4 days) (25c)	3,100	"Faithless" (MGM)	9,300	High 2-14 "Free Love" 26,300
			"The Sport Parade" (Radio) (4 days) (25c)	2,800			Low 7-16-32 "New Morals for Old" 4,200
Lafayette	3,300	25c	"This Sporting Age" (Col.)	7,200	"The Crooked Circle" (World Wide)	8,200	High 4-11 "Ten Cents a Dance" 24,100
							Low 6-11-32 "The Secret Witness" 5,800
Chicago							
Chicago	4,000	35c-68c	"Tess of the Storm Country" (Fox)	31,000	"If I Had a Million" (Para.)	27,500	High 1-23-32 "Two Kinds of Women" 67,000
							Low 7-18 "Women Love Once" 26,250
McVickers	2,284	35c-68c	"Prosperity" (MGM) (3rd week)	10,000	"Prosperity" (MGM) (2nd week)	15,000	High 2-7 "Doorway to Hell" 38,170
							Low 5-28-32 "The Doomed Battalion" 15,000
Oriental	3,940	35c-68c	"Faithless" (MGM)	24,000	"Three on a Match" (F. N.)	24,000	High 3-7 "My Past" 46,750
							Low 10-27-32 "Six Hours to Live" 18,000
Palace	2,509	35c-75c	"Rockabye" (Radio)	23,000	"The Conquerors" (Radio)	22,500	High 4-2-32 "Cheaters at Play" 33,000
							Low 7-16-32 "Bachelor's Affairs" 16,000
State Lake	2,776	35c-75c	"Okay America" (U.)	14,500	"Little Orphan Annie" (Radio)	15,000	High 12-12 "Frankenstein" 44,000
							Low 6-25-32 "Is My Face Red?" 7,000
United Artists	1,700	35c-68c	"I Am A Fugitive From a Chain Gang" (W. B.) (2nd week)	10,000	"I Am A Fugitive From a Chain Gang" (W. B.) (1st week)	19,500	High 3-21 "City Lights" 46,562
							Low 11-18-32 "Magic Night" 8,200
Cleveland							
Allen	3,300	25c-50c	"Prosperity" (MGM) (2nd week-5 days)	10,000	"Prosperity" (MGM) (1st week)	18,500	High 1-30-32 "Hell Divers" 26,000
							Low 7-2-32 "The Man From Yesterday" 8,000
RKO Hippodrome	3,800	25c-35c	"Afraid to Talk" (U.) and "Amazon Head Hunters" (Principal)	6,500	"This Sporting Age" (Col.)	5,600	.....
RKO Palace	3,100	25c-60c	"Rockabye" (Radio)	19,000	"The Conquerors" (Radio)	21,000	High 5-2 "Laugh and Get Rich" 40,000
							Low 11-18-32 "Air Mail" 18,000
State	3,400	25c-60c	"Too Busy to Work" (Fox)	17,000	"Six Hours to Live" (Fox)	18,000	High 12-5 "Possessed" 30,000
							Low 6-20 "Vice Squad" 14,000
Stillman	1,900	25c-35c	"The Golden West" (Fox)	5,000	"Payment Deferred" (MGM)	3,700	.....
Warner's Lake	800	15c-50c	"You Said a Mouthful" (F. N.) (8 days)	5,200	"They Call It Sin" (F. N.) (5 days)	2,300	High 10-3 "Five Star Final" 15,000
							Low 7-4 "Big Business Girl" 2,000
Denver							
Denham	1,700	15c-25c	"Magic Night" (U. A.)	3,600	"The Last Mile" (Tiffany)	3,500	.....
Denver	2,500	25c-50c	"If I Had a Million" (Para.)	8,000	"Prosperity" (MGM)	16,500	High 8-8 "Politics" 25,000
Huffman's Rialto	900	20c-40c	"That's My Boy" (Col.)	2,850	"The Last Man" (Col.) (3 days)	1,000	Low 11-30-32 "If I Had a Million" 8,000
					"Night Club Lady" (Col.) (4 days)	1,200	.....
Orpheum	2,600	25c-50c	"Tess of the Storm Country" (Fox)	12,500	"I Am A Fugitive From a Chain Gang" (W. B.)	9,500	.....
Paramount	2,000	25c-40c	"Night After Night" (Para.) (3 days)	3,500	"Hot Saturday" (Para.) (3 days)	3,000	High 1-10 "Hell's Angels" 22,000
			"Trouble in Paradise" (Para.) (4 days)	4,500	"Three on a Match" (F. N.) (4 days)	3,500	Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
Detroit							
Downtown	2,750	25c-50c	"The Conquerors" (Radio)	9,500	"Air Mail" (U.)	7,600	.....
Fisher	2,700	25c-60c	"You Said a Mouthful" (F. N.)	12,000	"One Way Passage" (W. B.)	12,600	.....
Fox	5,100	25c-50c	"Tess of the Storm Country" (Fox)	20,600	"Too Busy to Work" (Fox)	15,600	.....
Michigan	4,000	25c-65c	"Under-Cover Man" (Para.)	22,000	"If I Had a Million" (Para.)	20,500	.....
United Artists	2,000	25c-75c	"I Am A Fugitive From a Chain Gang" (W. B.)	15,200	"Prosperity" (MGM) (2nd week)	14,500	.....

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Pantages	3,000	25c-65c	"Sherlock Holmes" (Fox)	9,000	"Faithless" (MGM)	9,200	High 4-30-32 "Careless Lady" 22,400 Low 2-6-32 "Ladies of the Big House" 7,000
W. B. Hollywood	3,000	25c-55c	"Three on a Match" (F. N.)	15,500	"You Said a Mouthful" (F. N.)	16,700	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	35c-50c	"Too Busy to Work" (Fox)	4,500	"Tess of the Storm Country" (Fox)	4,000	High 6-13 "Daddy Long Legs" 10,000 Low 8-20-32 "Jewel Robbery" 2,500
Circle	2,800	35c-50c	"If I Had a Million" (Para.)	7,000	"Evenings for Sale" (Para.) (6 days)	4,000	High 2-14 "Cimarron" 13,000 Low 7-30-32 "Westward Passage" 3,500
Indiana	3,300	35c-50c	"You Said a Mouthful" (F. N.) (35c-66c)	18,000	"He Learned About Women" (Para.)	6,000	High 1-17 "Her Man" 25,000 Low 9-10-32 "Bring 'Em Back Alive" 5,000
Lyric	2,000	35c-50c	"The Sport Parade" (Radio)	6,000	"The Golden West" (Fox)	6,500	
Palace	2,800	35c-50c	"Mr. Robinson Crusoe" (U. A.)	6,000	"Prosperity" (MGM)	9,000	High 5-2 "Trader Horn" 22,000 Low 10-14-32 "Kongo" 4,500
Kansas City							
Liberty	1,000	15c-25c	"Virtue" (Col.)	2,500	"The Golden West" (Fox)	2,100	
Mainstreet	3,049	25c-50c	"Rockabye" (Radio)	12,000	"The Conquerors" (Radio)	11,000	High 1-9-32 "Peach o' Reno" 25,500 Low 11-23-32 "The Conquerors" 11,000
Midland	4,000	25c-50c	"Prosperity" (MGM) (2nd week-7 days and Sat. midnite show)	10,000	"Prosperity" (MGM) (1st week-7 days and Sat. midnite show)	18,500	High 1-23-32 "Hell Divers" 30,400 Low 10-20-32 "Kongo" 6,500
Newman	2,000	25c-50c	"If I Had a Million" (Para.) (8 days and Sat. midnite show)	9,000	"One Way Passage" (W. B.) (6 days and Sat. midnite show)	7,500	High 2-27-32 "Shanghai Express" 25,000 Low 10-13-32 "The Phantom President" 6,000
Uptown	2,000	25c-40c	"Call Her Savage" (Fox)	7,000	"Tess of the Storm Country" (Fox)	4,100	High 1-10 "Girl of the Golden West" 8,000 Low 5-21-32 "Lena Rivers" 2,000
Los Angeles							
Fox Criterion	1,652	25c-65c	"Once in a Lifetime" (U.)	5,300	"White Zombie" (U. A.)	4,300	High 5-9 "Secret Six" 27,100 Low 3-5-32 "Business and Pleasure" 3,909
Loew's State	2,416	25c-65c	"Tess of the Storm Country" (Fox)	9,900	"Prosperity" (MGM) (2nd week)	11,300	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	35c-70c	"If I Had a Million" (Para.) (9 days)	28,500	"Evenings for Sale" (Para.)	16,500	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"The Conquerors" (Radio)	12,400	"The Old Dark House" (U.)	8,100	
United Artists	2,000	25c-65c	"Sherlock Holmes" (Fox)	11,200	"Faithless" (MGM)	10,900	High 9-26 "Monkey Business" 32,000 Low 2-6-32 "Sky Devils" 3,000
W. B. Downtown	2,400	25c-55c	"Three on a Match" (F. N.)	12,300	"You Said a Mouthful" (F.N.)	13,800	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
W. B. Western	2,400	35c-55c	"The Kid From Spain" (U. A.) (55c-$1.65)	23,800	"I Am A Fugitive From a Chain Gang" (W. B.) (4 days)	4,000	
Minneapolis							
Century	1,640	25c-40c	"Too Busy to Work" (Fox) (8 days)	5,000	"Two Against the World" (W. B.) (2nd week-6 days)	5,000	
Lyric	1,238	25c-40c	"The Golden West" (Fox) (8 days)	2,000	"Madison Square Garden" (Para.) (6 days)	1,500	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"The Old Dark House" (U.)	13,000	"Once in a Lifetime" (U.)	14,000	High 12-14 "Cimarron" 30,000 Low 8-20-32 "American Madness" 12,000
State	2,300	25c-55c	"If I Had a Million" (Para.) (8 days)	7,500	"Trouble in Paradise" (Para.) (6 days)	6,000	High 1-2-32 "Sooky" 10,000 Low 4-18 "Body and Soul" 6,000
Montreal							
Capitol	2,547	25c-75c	"The Night Mayor" (Col.) and "Divorce in the Family" (MGM)	10,000	"Tiger Shark" (F. N.) and "Three on a Match" (F. N.)	10,500	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
His Majesty's	1,600	25c-75c	"Jack's the Boy" (British)	5,500			
Imperial	1,914	15c-50c	"Les Gaites de l'Escadron" (French)	2,700	"Si Tu Vieux" (French)	3,000	High 1-17 "Office Wife" 10,000 Low 8-12-32 "Paris-Beguin" 1,800
Loew's	3,115	25c-75c	"Hot Saturday" (Para.)	13,000	"Six Hours to Live" (Fox)	15,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"Prosperity" (MGM)	14,500	"Red Dust" (MGM)	14,500	High 4-2-32 "One Hour With You" 19,500 Low 8-12-32 "Washington Masquerade" 10,000
Princess	2,272	25c-60c	"Thark" (British) and "Sign of Four" (British)	7,500	"Okay America" (U.) and "Ladies of the Big House" (Para.)	8,000	High 4-1 "City Lights" 22,500 Low 8-27-32 "Man Called Back" and "Strangers of the Evening" 7,000
New York							
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (14th week)	8,527	"Strange Interlude" (MGM) (13th week)	10,625	High 1-2-32 "Hell Divers" 24,216 Low 11-14 "The Champ" 18,759
Cameo	549	25c-75c	"With Williamson Beneath the Sea" (Principal)	4,800	"False Uniforms" (Amkino) (6 days)	2,500	
Capitol	4,700	35c-$1.65	"Prosperity" (MGM)	62,111	"Faithless" (MGM)	50,046	High 1-9-32 "Mata Hari" 110,466 Low 7-2-32 "New Morals for Old" 29,767
Criterion	850	40c-$1.65	"Maedchen in Uniform" (Krimsky & Cochran) (10th week-12 days)	13,900	"Maedchen in Uniform" (Krimsky & Cochran) (9th week)	8,000	High 1-3 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	6,433	All Newsreel	6,831	High 1-3 Newsreels 9,727 Low 11-3-32 Newsreels 5,200
Mayfair	2,300	35c-85c	"The Conquerors" (Radio) (2nd week)	13,750	"The Conquerors" (Radio) (1st week)	23,500	High 12-12 "Frankenstein" 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600
Palace	2,500	55c-$1.65	"The Kid From Spain" (U. A.) (2nd week)	17,400	"The Kid From Spain" (U. A.) (1st week)	23,575	
Paramount	3,700	40c-$1.10	"False Faces" (World Wide)	55,200	"Most Dangerous Game" (Radio) (6 days)	38,200	High 2-7 "Finn and Hattie" 85,900 Low 12-26 "Heaven on Earth" 35,700
Rialto	1,949	40c-$1.10	"Kongo" (MGM) (2nd week-5 days)	7,200	"Kongo" (MGM) (1st week-8 days)	13,300	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"Trouble in Paradise" (Para.) (3rd week-8 days)	20,000	"Trouble in Paradise" (Para.) (2nd week)	19,950	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
Roxy	6,200	35c-$1.10	"Call Her Savage" (Fox) (8 days)	58,000	"Tess of the Storm Country" (6 days)	36,900	High 1-1-32 "Delicious" 133,000 Low 6-11-32 "Monte Carlo Madness" 30,000
Strand	3,000	35c-$1.10	"I Am A Fugitive From a Chain Gang" (W. B.) (3rd week)	28,432	"I Am A Fugitive From a Chain Gang" (W. B.) (2nd week)	39,473	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Winter Garden	1,949	35c-$1.10	"You Said a Mouthful" F. N. (2nd week)	13,475	"You Said a Mouthful" (F. N.) (1st week)	21,274	High 9-19 "Five Star Final" 59,782 Low 8-20-32 "Hollywood Speaks" 5,690

'SELF-DEFENSE' PROVIDES MONOGRAM WITH A WINNER

Story, Direction, Acting Excellent

"SELF-DEFENSE"
Monogram-Lackey

Direction .....Phil Rosen
Original by.....Peter B. Kyne
Screen Play.....Tristam Tupper
Photography .....Archie Stout
Cast: Pauline Frederick, Claire Windsor, Theodore von Eltz, Robert Elliott, Barbara Kent, Jameson Thomas, George Hackathorne, H. B. Walthall, Willie Fung, Lafe McKee, Si Jenks, George Hayes.

It's got what it takes, this latest picture by the Trem Carr organization, "Self-Defense." An hour's diversion is had watching it and, if its preview audience is any criterion, it's going out to clean up in every theatre whose owner is wise enough to grab it for himself. There is an increasing, mounting interest throughout the picture and there is never a lag nor a stumble in any scene.

Trem Carr can well be nominated the standard bearer for the entire independent field; for here is an independently-made picture that has a sensible story, expertly treated, capably directed, cleverly enacted, sanely dialogued and adequately mounted.

Pauline Frederick runs a gambling-drinking joint in a wilderness town of British Columbia. Instead of being the usual picture character, she is an ordinary business woman who plays fair. Ashamed of the source of her income, she has her daughter reared in the states. Naturally, she loves this daughter, Barbara Kent, and doesn't wish her to know of her trade.

Jameson Thomas, an unprincipled scoundrel, runs up against her, tries to put her out of business by bringing her daughter on the scene in hope of exposing the mother and gathers his reward when Theodore von Eltz, one of Miss Frederick's faithful retainers, kills him in self-defense. The girl is kept ignorant of her mother's occupation and a dual love interest is supplied by von Eltz getting the daughter and by an old love between Miss Frederick and Robert Elliott, her house manager.

The parts are so apportioned that everyone gets a break and succeeds in shining individually without overshadowing anyone else. Pauline Frederick, Theodore von Eltz, Robert Elliott, Barbara Kent and Claire Windsor (whose return to the screen reveals that she is better looking and more capable than ever) are sincere and true in their acting. Tristam Tupper on story, Phil Rosen on direction and Archie Stout on camera are uniformly fine. W T Lackey is the smart producer.

Efficiency Note

Warners wanted a scene in the Cagney picture, "Hard to Handle," showing some thousands of people wrecking a hamburger stand, but didn't want to pay thousands of extras. So they built a stand at Ocean Park for eighty bucks, spread word of a $500 treasure hunt, and had the stand wrecked by at least 5000 people at a total cost of $580 for the scene.

Trem Carr Borrows Page And Sta

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Evidently MONOGRAM *has the Right Idea!*

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INDEPENDENT

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MOTION PICTURE DAILY

OF MERIT

reports film news

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)
			Picture	Gross	Picture	Gross	
Oklahoma City							
Capitol	1,200	10c-55c	"He Learned About Women" (Para.)	3,000	"If I Had a Million" (Para.)	4,200	High 2-7 "Illicit" 11,000 Low 12-3-32 "He Learned About Women" 3,000
Criterion	1,700	10c-55c	"Prosperity" (MGM)	9,200	"Bill of Divorcement" (Radio)	6,000	High 2-21 "Cimarron" 15,500 Low 8-1-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"Three on a Match" (F. N.) (4 days) "My Pal, the King" (U.) (3 days)	1,100 1,000	"False Faces" (World Wide) (3 days) "Rackety Rax" (Fox) (4 days)	1,000 1,200	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	1,500	10c-55c	"You Said a Mouthful" (F. N.)	4,200	"Air Mail" (U.)	3,200	High 9-19 "Young As You Feel" 11,000 Low 10-15-32 "Chandu, the Magician" 3,000
Omaha							
Orpheum	3,000	25c-55c	"Air Mail" (U.) (3 days) (25c-50c) "The Old Dark House" (U.) (4 days) (25c-40c)	5,500 4,500	"Secrets of the French Police" (Radio) (3 days) "The Conquerors" (Radio) (4 days) (25c-40c)	4,250 4,750	High 2-14 "Cimarron" 25,550 Low 6-18-32 "Night World" 8,500
Paramount	2,900	25c-50c	"If I Had a Million" (Para.)	6,250	"I Am A Fugitive From a Chain Gang" (W. B.)	7,500	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	1,200	25c	"Payment Deferred" (MGM) (3 days) "Almost Married" (Fox) (2 days)	550 350	"The Golden West" (Fox) (5 days) "Pack Up Your Troubles" (MGM) (4 days)	750 900	High 3-14 "Trader Horn" 10,000 Low 11-18-32 "Faithless and "The Painted Lady" 1,100
World	2,500	25c-40c	"You Said a Mouthful" (F. N.) and "Hot Saturday" (Para.)	5,500	"Blessed Event" (W. B.) and "Madison Square Garden" (Para.)	6,000	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Aldine	1,500	50c-$1.50	"Strange Interlude" (MGM) (2nd week)	9,500	"Strange Interlude" (MGM) (1st week-6 days and première)	11,000	.....
Arcadia	600	30c-55c	"Faithless" (MGM) (5 days)	2,100	"Magic Night" (U. A.) (5 days)	2,000	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	35c-75c	"Prosperity" (MGM) (8 days)	18,000	"Trouble in Paradise" (Para.) (6 days) (40c-75c)	12,000	.....
Earle	2,000	40c-65c	"That's My Boy" (Col.) (6 days)	13,500	"The Night Mayor" (Col.) (6 days)	15,000	High 1-2-32 "Makers of Men" 27,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Call Her Savage" (Fox) (6 days)	23,500	"Tess of the Storm Country" (Fox) (6 days)	23,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Trouble in Paradise" (Para.) (7 days)	4,700	"Cabin in the Cotton" (F. N.) (3 days) "Age of Consent" (Radio) (2 days)	2,000 800	High 5-2 "City Lights" 8,000 Low 11-24-32 "Cabin in the Cotton" and "Age of Consent" 2,800
Mastbaum	4,800	35c-75c	"Bill of Divorcement" (Radio) (6 days)	35,000	"You Said a Mouthful" (F. N.) (6 days) (40c-75c)	37,000	High 1-2-32 "Her Majesty, Love" 65,000 Low 10-24 "24 Hours" 28,000
Stanley	3,700	35c-75c	"Three on a Match" (F. N.) (6 days)	12,500	"I Am A Fugitive From a Chain Gang" (W. B.) (6 days-2nd week)	11,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	35c-55c	"Air Mail" (U.) (6 days) (30c-55c)	8,000	"Night After Night" (Para.) (6 days)	7,500	High 3-21 "Last Parade" 16,500 Low 11-17-32 "All American" 6,000
Portland, Ore.							
Fox Broadway	1,912	25c-65c	"Tess of the Storm Country"	12,000	"Hot Saturday" (Para.)	12,700	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Oriental	2,040	25c-35c	"I Am A Fugitive From a Chain Gang" (W. B.)	4,000	"The Night Mayor" (Col.)	4,000	.....
RKO Orpheum	1,700	25c-40c	"The Conquerors" (Radio) (8 days)	7,000	"The Old Dark House" (U.)	4,700	High 2-14 "Cimarron" 20,000 Low 11-23-32 "The Old Dark House" 4,700
United Artists	945	25c-35c	"Prosperity" (MGM) (2nd week)	4,500	"Prosperity" (MGM) (1st week) (25c-55c)	7,500	High 1-10 "Hell's Angels" 12,500 Low 11-2-32 "Payment Deferred" 1,900
San Francisco							
Filmarte	1,400	25c-50c	"Two Hearts in Waltz Time" (Foreign)	1,850	"Louise, Queen of Prussia" (Associated Cinemas)	1,450	.....
Golden Gate	2,800	25c-65c	"Rockabye" (Radio)	17,500	"The Conquerors" (Radio)	19,500	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Orpheum	3,000	25c-50c	"The Conquerors" (Radio)	5,000	"Little Orphan Annie" (Radio) and "Deception" (Col.)	4,500	High 12-12 "Frankenstein" 23,000 Low 11-24-32 "Little Orphan Annie" and "Deception" 4,500
Paramount	2,670	25c-75c	"Prosperity" (MGM)	17,500	"Tess of the Storm Country" (Fox)	17,500	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
St. Francis	1,435	50c-$1.50	"Strange Interlude" (MGM)	9,000	.....		.....
United Artists	1,200	25c-55c	"Mr. Robinson Crusoe" (U. A.) (3rd week-4 days)	4,000	"Mr. Robinson Crusoe" (U. A.) (2nd week)	9,500	.....
Warfield	2,700	35c-90c	"Hot Saturday" (Para.)	15,500	"Sherlock Holmes" (Fox)	16,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 1-30-32 "X Marks the Spot" 15,000
Warner Bros.	1,380	35c-75c	"I Am A Fugitive From a Chain (W. B.) (9 days)	9,500	"Scarlet Dawn" (F. N.)	4,600	High 3-26-32 "Fireman, Save My Child" 19,000 Low 7-9-32 "Street of Women" 3,500
Seattle							
Fifth Avenue	2,750	25c-75c	"Prosperity" (MGM)	11,000	"Tess of the Storm Country" (Fox)	9,500	High 7-30-32 "Milion Dollar Legs" 18,500 Low 1-2-32 "The Boudoir Diplomat" 7,000
Fox	2,280	15c-55c	"Strange Interlude" (MGM) (9 days) (50c-$1.50)	5,500	"Kongo" (MGM) and "They Call It Sin" (F. N.) (6 days)	3,500	.....
Liberty	2,000	10c-25c	"Branded Men" (Tiffany) and "Parisian Romance" (Allied) (8 days)	3,250	"Klondike" (Monogram)	3,500	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-75c	"Rain" (U. A.) (8 days) (25c-50c)	5,000	"The Crooked Circle" (World Wide) (6 days)	3,000	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-75c	"The Night of June 13" (Para.)	9,500	"You Said a Mouthful" (F. N.)	8,000	High 1-10 "Paid" 18,000 Low 4-9-32 "No One Man" and "Devil's Lottery" 7,000
RKO Orpheum	2,650	25c-75c	"The Conquerors" (Radio)	5,000	"The Old Dark House" (U.)	6,000	High 10-31 "Spirit of Notre Dame" 18,000 Low 12-2-32 "The Conquerors" 5,000
Washington							
Columbia	1,232	25c-40c	"The Golden West" (Fox)	2,900	"Payment Deferred" (MGM)	2,500	.....
Earle	2,323	25c-66c	"You Said a Mouthful" (F. N.)	21,000	"Trouble in Paradise" (Para.)	17,000	.....
Fox	3,434	25c-66c	"Call Her Savage" (Fox)	25,500	"Too Busy to Work" (Fox)	26,000	.....
Loew's Palace	2,363	35c-55c	"Prosperity" (MGM) (2nd week)	14,000	"Prosperity" (MGM) (1st week)	17,500	.....
Metropolitan	1,600	25c-55c	"Cabin in the Cotton" (F. N.)	6,500	"I Am A Fugitive From a Chain Gang" (W. B.) (2nd week-6 days) "Cabin in the Cotton" (F. N.) (1 day)	5,000 1,300	.....
Rialto	1,853	25c-55c	"Air Mail" (U.)	7,500	"Afraid to Talk" (U.) (6 days) "Air Mail" (U.) (1 day)	3,000 1,000	.....
RKO Keith's	1,832	25c-55c	"The Conquerors" (Radio)	8,300	"Most Dangerous Game" (Radio) (4 days) "The Conquerors" (Radio) (3 days)	2,500 4,500	.....

WORLD WIDE WINS THE VERDICT!

HERE'S GOLDEN PROOF IN LEADEN TYPE!



VARIETY

MARCUS SHOW WITH 'BREACH,' 7G, L'VILLE

Armist... Loui...

National (2,400; 15-25-40) — 'Breach of Promise' (WW) and Marcus show. Smashing take. $7,-000.

THE Film DAILY

"BREACH OF PROMISE"

with Chester Morris, Mae Clarke

World Wide 67 mins.

DRAMA WITH UNUSUAL LOVE ANGLE CLICKS WITH FINE STORY AND WORK OF MORRIS AND MAE CLARKE.

Based on a story, "Obscurity," by Rupert Hughes, this author's exceptional skill as a plot constructor is everywhere apparent. It is entirely out of the beaten track, filled with little surprise twists and unexpected developments that keep building the suspense to an unusual ending. The obvious seldom happens in this film, but always the unlooked for, which makes it very refreshing and intelligent entertainment. Chester Morris gives a convincing and stirring performance as the candidate for Senator who is almost ruined socially, politically and financially by the breach of promise suit instituted by Mae Clarke. Miss Clarke plays her role with fine repression and understanding. Worthy of special commendation is Charles Middleton for his part of a hard, narrow-minded foster father, which conveys a sense of gripping power. The girl's final atonement for the wrong she has done the man she loves is cleverly handled in a succession of very moving scenes.

Cast: Chester Morris, Mae Clarke, Mary Doran, Theodore Von Eltz, Elizabeth Patterson, Charles Middleton, Lucille La Verne, Eddie Borden, Edward La Saint, Alan Roscoe, Harriett Lorraine, Philo McCullough, Tom McGuire.

Director, Paul Stein; **Author,** Rupert Hughes; **Scenarist,** Ben Verschleiser; **Adaptor,** John Goodrich; **Dialoguer,** Anthony Veiller; **Editor,** Charles Kraft; **Recording Engineer,** William Fox; **Cameraman,** Miller.

Direction, Very Good. **Photograp** Okay.

Chester Morris *in* BREACH of PROMISE

with MAE CLARKE

Mary Doran · Theodore Von Eltz

Directed by Paul Stein Produced by Benjamin Verschleiser

From the Cosmopolitan Magazine story "Obscurity" by RUPERT HUGHES

WORLD WIDE Pictures

JENKINS' COLYUM

Marshall, Texas

DEAR HERALD:

Marshall is located close to the edge of the largest oil field in the world. This is five miles wide by sixty miles long and the oil derricks are as thick as quills on a porcupine's back. These wells produce from one thousand to thirty thousand barrels of oil a day when they are allowed to flow to capacity, but the output is curtailed to fifty barrels a day because of over-production, and we still pay the same old price for gasoline. Crude oil got as low as ten cents per barrel but the gasoline stations never heard of it. Gasoline is one commodity that is never affected by the cost of production. It is based on your ability to pay, and the stations generally inquire into this before they fill your tank. If you look prosperous, they fill her up, otherwise they ask you how much you want, meaning, how much can you pay for. There is probably a future existence for oil companies, but we don't know just where it is.

▽

R. E. Blivens and Bennie Swetcoff are building a new theatre in Sherman. They expect to have it opened in a couple of weeks. This will make the fourth theatre for Sherman and that ought to be a plenty.

Sherman is in a cotton section and dependent largely upon this crop, and cotton is the lowest in price it has been in many years and this makes business rather tough for Sherman, although it is a right snappy town.

E. B. Moore operates the Texas theatre in Bonham, and Bonham is another cotton town, but E. B. doesn't seem to be downhearted on account of present conditions, for he has that optimistic disposition that seems to prevail with all of these Longhorns. "Business is not good, but it's going to get better" is the way these boys all seem to look at it.

W. B. Smith is the assistant manager of the Amusu theatre at Winnsboro. The manager, like a lot of others we have called on this week, was in Dallas, and we failed to meet him. W. B. is a snappy young fellow right on the job for business and we surmise that the Amusu is doing a good business under his able direction. We left Winnsboro in a rain and we had about twenty miles of red mud to plow to get over here to Marshall, and boy, how we plowed 'er. When we got here April Shower looked like she had wallowed through a vat of yellow ocher, but that's nothing for April Shower, she's used to it.

W. L. Gelling operates both theatres here in Marshall for the East Texas Theatres Corporation of Beaumont. The Paramount theatre is a very beautiful house; more so than one generally finds in towns the size of Marshall. Mr. Gelling is a delightful fellow with a long experience in the show business. He told us he was probably the first man we ever saw who came from the Isle of Man, and we guess he is.

▽

Arthur Brisbane tells us that Australia sent a lot of lady bugs to Florida and California to fight the scale on fruit trees, and that Florida sent a lot of bugs to Australia to fight their pumpkin bugs, and that's what we call reciprocity. And now if some country will send us some bugs to work on the jazz orchestra and crooner bugs we ought to come out all right.

△

Lufkin

C. T. Thompson manages the Aladdin at Longview for the East Texas circuit, and Knox Lamb manages the Strand at Kilgore for the same circuit, and if all the managers for the houses belonging to that institution are as efficient and courteous as those we have called on so far, that company is to be commended for its ability to pick real managers.

W. H. Mercer is the manager of the Crim at Kilgore and he is also a swell chap and a manager one likes to meet. Both of these boys gave us the glad hand and neither of 'em had a shotgun.

If it should be raining when you come through Longview and Kilgore, stay on the walks or you will mire down. These are oil towns and the big oil trucks keep the streets a mess of mud.

▽

S. L. Oakley operates the Austin for the East Texas company in Nacogdoches (there is no darn sense in their putting the "g" in that name) and Mr. Non Benion operates the Pines theatre here in Lufkin.

Both of these houses belong to the East Texas chain and these two managers are just like the rest of 'em, mighty swell fellows who make you feel glad you called.

L. M. Threet operates the Texan here in Lufkin, an independent house, and he had us up to his house to dinner today, and the dinner his mother served made us wonder why we hadn't hit this town sooner. These Texas folks certainly know how to treat you. They are the most polite people in the world. If you go into a store and buy only a penny box of matches the clerk will say, "Ah sure do thank you sir, come back and see us again some time, sir." Back in the eastern states they wouldn't thank you if you bought a house and lot, that's the difference in 'em. There are some merchants up in our home state who ought to acquire this habit.

▽

We are headed southeast for Corpus Christi and the west coast of the Gulf of Mexico, and listen here, Elmer, when you get down there if we hear that one of those typhoons or simoons is headed across the Gulf in our direction you will see us head April Shower for Salmon, Idaho, and put both feet on the gas. That's a baby we don't care to get tangled up with.

When we get to Aransas Pass and we go out in the Gulf and catch a nine foot tarpon we don't want any of you birds asking any leading questions; it won't be ethical; our word will be good, and we don't want Andy Anderson at Detroit Lakes, Minnesota, or Elmer Gailey at Wayne, Nebraska, writing to us for proof. Those tarpon have scales on their backs and we can tell exactly what they

These Texas folks are just the kind
To make you feel at home.
There's no other state that you can find
In which you'd sooner roam.

For things that's right they'll all stand pat
You can have their shirts or have their hats;
No matter if they're Democrats,
They're just as fine for that.

J. C. JENKINS,
The HERALD Man

THE NEW DEAL
To users of TICKET MACHINES
SPECIAL FEATURES
of the
NEW SILENT AUTOMATIC TICKET REGISTER
Absolutely NOISELESS in operation.
GREATER SPEED in selling tickets.
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NO REPAIRS to worry about.
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A QUALITY BARGAIN—DISTINCTIVE and DIFFERENT
THE Standard TICKET REGISTER CORP.
1600 BROADWAY NEW YORK, N. Y.

ON THE DOTTED LINE

Columbia

Eddie Garr, Mary McLaren and Dickie Moore added to "East of Fifth Avenue." . . . Clara Blandick, Warburton Gamble and Tyler Brooks sign for "Child of Manhattan." . . . Burton Churchill and "Spec" O'Donnell join "That Africa." . . . Stanley Blystone and Wheeler Oakman sign for "Ranger Man." . . . Arthur Pierson and Dick Elliott added to "Air Hostess." . . . All star comedian cast in next Screen Snapshots. . . . Allan Garcia, Charles Stevens and Juan Duval sign for "Yankee Bandit." . . . Constance Cummings loaned to Warner for "Mind Reader." . . .

▽

Fox

Rowland V. Lee signed to direct "Zoo in Budapest." . . . Robert Littlefield, Victor Jory, Marcel Varnel and Elizabeth Patterson added to "Infernal Machine." . . . Allen Vincent, Adrienne Ames and Phil Tead join "Broadway Bad." . . . Frank Tuttle to direct "Dangerously Yours." . . .

▽

MGM

Edwin Maxwell added to "Son-Daughter." . . . James Gleason in "Clear All Wires," George Hill to direct. . . . Howard Truesdale in "Rasputin and the Empress." . . . Benita Hume, English actress, given contract. . . . Ernest Truex added to "Whistling in the Dark." . . . Monty Vandegrift, Doris Toddings and Francis Raymond join "Wild People" (short). . . .

▽

Monogram

Rex Bell and Francis Rich in "Diamond Trail" (tentative title). . . . Herbert Brennon to direct "Oliver Twist." . . .

▽

Paramount

Niles Welch, Cora Sue Collins and Buster Miles sign for "Mysterious Rider," Fred Allen to direct. . . . Mike Donlin, Wade Boteler, Tom McGuire and Arthur Housman added to "She Did Him Wrong." . . . W. C. Fields in "Fatal Glass of Beer" (comedy). . . . Maurice Chevalier, Charlie Ruggles and Edward Everett Horton in "Way to Love." . . . Richard Arlen in "College Humor." . . . Lionel Atwill signed for "Murder at the Zoo," Edward Southerland to direct. . . . Warner Richmond joins "King of the Jungle." . . . Barry Morton, Joyce Compton and Jane Keith sign for "Luxury Liner." . . . Roland Young engaged for "Queen Was in the Parlor." . . . Gordon Westcott added to "Crime of the Century." . . . Cora Sue Collins signed for "Jennie Gerhardt," Marion Gering to direct. . . .

▽

RKO Radio

Tom Kennedy signed for next Harry Sweet comedy, Lester Goodwin engaged to direct. . . . Florence Lake and Ed Kennedy in two untitled comedies. . . . Julia Hayden and Edna May Oliver added to "Great Jasper." . . . Joel McCrea in Romance of a Spahi." . . . William Gargon joins "Sweepings." . . . Gertrude Sutten and Max Hoffman added to "Tars and Feathers." . . . J. Carrol Maish, Eddie Nugent and Franklyn Parker sign for "Past of Mary Holmes." . . . All star cast for "Scarlet River." . . .

▽

Warner-First National

Donald Dilloway, Clara Blandick and Robert Greig join "Mind Reader." . . . Charles Judels signed for "Fifi" (short), Roy Mack to direct. . . . Wladek Zbyszko, wrestler, signed for "Sucker." . . . Aline MacMahon, Renee Whitney and Frank McHugh sign for "Keyhole." . . .

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AMERICAN MADNESS: Walter Huston and Kay Johnson—One swell piece of entertainment for anyone, and it pleased all those who saw it, but sorry to report that it failed to draw and did the smallest Wednesday and Thursday business in the past two months. Cannot understand why, as we spent extra money advertising this one. It will please if you can get them to come and see it. I could not get them interested. Played Nov. 9-10. Running time, 76 minutes.—Steven M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

AMERICAN MADNESS: Walter Huston, Constance Cummings—Excellent picture. Walter Huston is very popular here and this picture drew well and gave satisfaction. Should please any type of audience. Played Nov. 6-7.—Edith M. Fordyce, Princess Theatre, Selma, La.—General patronage.

AMERICAN MADNESS: Walter Huston and Kay Johnson—Excellent. Good any day.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

AMERICAN MADNESS: Walter Huston — Very good. Will hold up two days anywhere.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

FORBIDDEN: Barbara Stanwyck—A very good show. Not a big drawing card but think it pleased most every one. Played Nov. 26.—P. A. Stallings, Majestic Theatre, Bowie, Texas.—Small town patronage.

SOUTH OF THE RIO GRANDE: Buck Jones—They said this was a dandy Western. Played Nov. 30.—P. S. Stallings, Majestic Theatre, Bowie, Texas. —Small town patronage.

SPORTING AGE: Jack Holt—Just fair. Running time, 71 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

THAT'S MY BOY: Richard Cromwell—Good program picture for any day. Running time, 71 minutes. —G. W. Yeaton, Ioka Theatre, Exeter, N. H.

THAT'S MY BOY: Richard Cromwell and Dorothy Jordan—Very fine picture. Good any time. Has driving power. — H. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

WAR CORRESPONDENT: Jack Holt and Ralph Graves—A picture with plenty of action. Pleased well. Running time, 80 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

WAR CORRESPONDENT: Jack Holt, Ralph Graves—Great Saturday picture. Very little war. Running time, 76 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

WASHINGTON MERRY-GO-ROUND: Lee Tracy, Constance Cummings—Good show. Average business. —Carl E. Anderson, Liberty Theatre, Kalispell, Mont.

WASHINGTON MERRY-GO-ROUND: Lee Tracy, and Constance Cummings—Excellent picture. Good any time. Has drawing power.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—Good box office draw and should do extra business. Patrons liked it. Played Nov. 6-7.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

CROONER: David Manners—Did not draw average business by 30 per cent and the box office went for a nose dive on the second day's run. Some thought it very good and others thought it worse than bad, I thought it just another picture and I'm glad it's gone. Running time, 70 minutes.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

THE HATCHET MAN: Edward G. Robinson—They liked this one and the ending sent them out to tell their friends.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

THE TENDERFOOT: Joe E. Brown—Here is one of the most pleasing pictures a small town theatre could get. Nice crowds were pleased, and second night came back strong. Played Nov. 14-15.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

THE TENDERFOOT: Joe E. Brown—My patrons like Joe E. Brown and always get a lot of laughs out of his picture. Give us more of him.—Fred Myr, Pershing Theatre, Kansas City, Kans. Neighborhood patronage.

THEY CALL IT SIN: And so do I, to give a classy little picture like this such a name. It is a dandy show with good direction and a good cast and really very little sin in it. My pet peeve is the rotten names they give nice shows. This is a nice show though and pleased my small crowd 100 per cent. You can promise them a pleasant surprise and receive one yourself in this picture.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.

THREE ON A MATCH: Joan Blondell, Warren William, Ann Dvorak and Bette Davis—Very pleasing and well received picture, causing enough comments to create business on second day. Played Nov. 20-21—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

UNION DEPOT: Douglas Fairbanks, Jr.—What a pleasant life it would be if all pictures were like this. It drew well and pleased.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

Fox

CHANDU THE MAGICIAN: Edmund Lowe—Fair business. Kids seemed to want to see this after hearing Chandu on the national radio program. Pleased everybody. Running time, 74 minutes.—Fred Meyr, Pershing Theatre, Kansas City, Kan. Neighborhood patronage.

CONGORILLA: A good jungle picture but it did not draw and I lost money. It is as good as any of the jungle shows.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural community patronage.

DOWN TO EARTH: Will Rogers and Irene Rich —Best Rogers I've seen. Extra drawing power.— R. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

DOWN TO EARTH: Will Rogers—We played this Thanksgiving and it proved to be a good holiday picture. It did not draw as well as it should have, because of cold and rainy weather, but it pleased all who saw it. It is not up to the usual Will Rogers standard but should be worth playing anywhere. Played Nov. 24-25.—Edith M. Fordyce, Princess Theatre, Selma, La.—General patronage.

THE FIRST YEAR: Janet Gaynor and Charles Farrell—Very good. Running time, 80 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

HAT CHECK GIRL: Sally Eilers—Clever comedy drama; a bit spicy in spots. This is not necessary with as charming a star as Sally. Played Oct. 28-29. Running time, 64 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HAT CHECK GIRL: Sally Eilers and Ben Lyon—Not so hot. Seemed to satisfy about 80 per cent.— R. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

PAINTED WOMAN: Spencer Tracy and Peggy Shannon—Pleasing picture. Running time, 71 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

RACKETY RAX: Victor McLaglen—Good novelty type, football farcicial subject. Enjoyed by most everyone. Not very high-brow. Played Nov. 19— Cecil Cupp, Royal Theatre, Arkdelphia, Ark. College town patronage.

RACKETY RAX: Greta Nissen, Marion Nixon and Ben Lyon—Good entertainment. Running time, 70 minutes.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

REBECCA OF SUNNYBROOK FARM: Marion Nixon—The only show in a long time that made any money. A good, clean, sweet story.—H. J. Eagan, American Theatre, Wantoma, Wis. Rural community patronage.

REBECCA OF SUNNYBROOK FARM: Marion Nixon—A swell, clean picture that will please everybody, and swell the box office.—Fred Meyr, Pershing Theatre, Kansas City, Kans. Neighborhood patronage.

REBECCA OF SUNNYBROOK FARM: Charles Farrell and Marion Nixon—The patrons thought this rather silly and weak, and it did not give very good satisfaction to the regular Sunday and Monday crowd. Opened on Sunday to 90 per cent of average Sunday business and dropped on Monday to 50 per cent of average Monday business. Doubt if it would have pleased any better with Janet Gaynor in it, as this girl Marion Nixon gave a swell performance. It's a nice little picture for those who like mushy stuff. Played Nov. 6-7. Running time, 80 minutes.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SIX HOURS TO LIVE: Warner Baxter—Serious type drama. Clean and entertaining, especially so, to older patrons. Played Nov. 20-21. Running time, 80 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

SIX HOURS TO LIVE: Warner Baxter — Below average for Fox. Hardly worth playing. Played Nov. 10-11.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

WILD GIRL: Joan Bennett—An excellent Satuday picture with pretty settings of the giant redwoods and as usual Joan Bennett is great. She's coming along fine. Played Oct. 15.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

WILD GIRL: Joan Bennett, Charles Farrell—Splendid out-of-door drama from Brete Harte novel, "Salomy Jane's Kiss." Played Nov. 11-12. Running time, 74 minutes. — P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

Metro-Goldwyn-Mayer

AS YOU DESIRE ME: Greta Garbo—There is only one way my patrons desire Garbo. That is for her to stay on the other side of the ocean.—Fred Meyr, Pershing Theatre, Kansas City, Kan. Neighborhood patronage.

BLONDIE OF THE FOLLIES: Marion Davies—Full of interest for general patronage. Held the attention of our patrons all the way through; plenty of action. Played Nov. 26.—George Lodge, Green Lantern Theatre, Claymont, Del. Mixed country patronage.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—This picture did not please the majority of my patrons. Many were sadly disappointed because it had practically no plot. It is heavy drama with very little comedy relief. Also the price is so high that the exhibitor has no chance to make any money. Played Nov. 27-28. Running time, 115 minutes.— Edith M. Fordyce, Princess Theatre, Selma, La. General patronage.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—Nothing wrong with the picture. For small towns a little over their heads.—Harry Pace, Crescent Theatre, Auduobon, Iowa.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionell Barrymore, Wallace Beery—Good picture, but did not draw. About the worst licking I ever took on a big picture. Running time, 115 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

LETTY LYNTON: Joan Crawford—Another one of Metro's fine big downtown pictures that I wish they had run exclusive. Without a doubt the worst picture I ever looked at. Played July 6-7.—Fred Meyr, Pershing Theatre, Kansas City, Kan. Neighbor hood patronage.

THE MASK OF FU MANCHU: Boris Karloff—Audience in general did not care for this picture. Played Nov. 28.—L. G. Tewksbury, Opera House, Stonington, Maine. General patronage.

PACK UP YOUR TROUBLES: Laurel and Hardy —A very funny picture up to the Laurel and Hardy standard. Only trouble was many patrons thought it was just a short comedy and hesitated about seeing it. Running time, 64 minutes.—P. A. Stallings, Majestic Theatre, Bowie, Texas.

PROSPERITY: Dressler and Moran—Another great family picture.—Harry Pace, Crescent Theatre, Audubon, Iowa.

RED DUST: Clark Gable, Jean Harlow—Very good and we consider it a clean picture. Jean Harlow a good comedian. Good story. Good draw considering the roads. Running time, 90 minutes.—Harry Pace, Crescent Theatre, Audubon, Iowa.

RED HEADED WOMAN: Jean Harlow—A very interesting picture of its kind but it certainly is not for children or for the family trade. Did not draw near as I expected—about half as much as it should. Played Nov. 20-21.—P. A. Stallings, Majestic Theatre, Bowie, Texas. Small town patronage.

SMILIN' THRU: Norma Shearer, Fredric March —Had more people tell us this was the best picture they had ever seen, than any other movie we have

ever shown. Played Nov. 24.—L. G. Tewksbury, Opera House, Stonington, Maine. General patronage.

SMILIN' THRU: Norma Shearer, Fredric March and Leslie Howard—You have had wonderful reports on this, to which I can add nothing. Played Nov. 16-17-18. Running time, 97 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill. Family patronage.

SMILIN' THRU: Fredric March, Norma Shearer—A masterpiece, one that is perfect. We struck 15 feet of drifting snow for 4 days. Harry Pace, Crescent Theatre, Audubon, Iowa.

SPEAK EASILY: Buster Keaton, Thelma Todd, Jimmy Durante—If you want comedy, this picture has it. Will please young and old. Played Nov. 19-20. Running time, 75 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Fair patronage.

TRAZAN, THE APE MAN: Great as a picture and at the box office. Why not make one Tarzan picture each year; they have always made good. Played May 15.—Fred Meyr, Pershing Theatre, Kansas City, Kan. Neighborhood patronage.

UNASHAMED: Helen Twelvetrees—Not near as bad as some reviews say it is. Was fairly well liked and attended.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont.

WASHINGTON MASQUERADE: Lionel Barrymore—A very fine picture of its kind. We certainly had no draw and we barely took in film rental.—P. A. Stallings, Majestic Theatre, Bowie, Texas.

WASHINGTON MASQUERADE: Lionel Barrymore—This picture is extra good, good story fine acting, a 100 per cent picture. Played Nov. 4-5. Running time, 86 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa. Good patronage.

Paramount

THE BIG BROADCAST: This is a great vaudeville show. Sell it as such and it will please everyone who likes that kind of a show. It is variety entertainment with plenty of laughs and music. Give the cast the big type. People will be disappointed in the radio stars as they have placed them on "superman" standards and the movie brings them down to earth, but it is a good show.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.

THE BIG BROADCAST: Bing Crosby, Stuart Erwin, Leila Hyams, and all the big radio stars—One of the best drawing pictures of the year if not the biggest, and will please them after they are in. Played Nov. 29-30.—P. S. Stallings, Majestic Theatre, Bowie, Texas. Small town patronage.

THE BIG BROADCAST: Stuart Erwin, Leila Hyams and radio artists—Truly a great picture—different and a natural. The wellknown radio artists are known to one and all; consequently it drew well. Played Nov. 13-14-15. Running time, 80 minutes.—H. J. Longaker, Genwood Theatre, Glenwood, Minn. General patronage.

BLONDE VENUS: Marlene Deitrich—First half of picture not so good, but the last half more than makes up for it. Played Nov. 30.—L. G. Tewksbury, Opera House, Stonington, Maine. General patronage.

BLONDE VENUS: Marlene Dietrich—Very good for the better class and fair for any class. Running time, 92 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

BLONDE VENUS: Marlene Dietrich — A great picture and another picture that we say will not offend, unless very narrow minded. Drew fair.—Harry Pace, Crescent Theatre, Audubon, Iowa.

DEVIL AND THE DEEP: Tallulah Bankhead and Gary Cooper—Nice picture but did not do anything extra. Charles Laughton steals the picture. Played Nov. 19. Running time, 70 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill. Family patronage.

EVENINGS FOR SALE: Herbert Marshall and Sari Maritza—An enjoyable piece of etnertainment of the program variety. Herbert Marshall very good. Charlie Ruggles as usual is good and Sari Maritza seems better than in her last picture. Played Nov. 12.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

GUILTY AS HELL: Edmund Low and Victor McLaglen—This picture good for all audiences for small towns. The only picture I ever liked McLaglen in. Title bad for small town. Running time, 80 minutes. D. E. Fitton, Lyric Theatre, Harrison, Ark.

HE LEARNED ABOUT WOMEN: This is dandy show after you get by the name. I can offhand think of a dozen names that would fit the story more appropriately than this title, but then they didn't ask me to name it, merely to pay for it, so I couldn't object. It does entertain if you can get people to come and see it. The stars haven't made box office history nor will they, but the story is entertaining and the crowd makes it a dandy picture.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. Family patronage.

HE LEARNED ABOUT WOMEN: Stuart Erwin and Alison Skipworth—A fair comedy. No box office and not much to think back on after you've seen it. Just another picture. Alison Skipworth not creating much interest. Played Nov. 5.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

HORSE FEATHERS: Four Marx Brothers—This is just as good as their other shows and some thought better. Where they are liked it will go over big. It drew some extra business.—H. J. Eagan, American Theatre, Wantoma, Wis. Rural community patronage.

JOE HEWITT CALLS FOR AMMUNITION

Get busy—send one of the very first contributors to "What the Picture Did for Me" some of your report blanks for the renewal of that "Good" department which you lately announced . . . and thank "Dad" Jenkins for resurrection of this department. — JOE HEWITT, Home Theatres Circuit, Robinson, Ill.

HORSE FEATHERS: Four Marx Brothers—Did the best business of the year. Everybody laughed their heads off. Running time, 68 minutes.—Fred Meyr, Pershing Theatre, Kansas City, Kan. Neighborhood patronage.

HOT SATURDAY: Nancy Carroll—Average. Running time, 73 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

MADAME RACKETEER: Alison Skipworth — A real nice entertaining picture, good comedy, and will please the majority. Played Nov. 26-27. Running time, 72 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa.

MADISON SQUARE GARDEN: Jackie Oakie, Thomas Meighan, Marian Nixon—A satisfying picture—prize fights—rube pugilists in the making and plenty of comedy. Played Oct. 23-24-25. Running time, 74 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn.

MADISON SQUARE GARDEN: Jack Oakie—Very good. Perfect for Saturday.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

MILLION DOLLAR LEGS: Jack Oakie—A good comedy. Played Nov. 20-21-22. Running time, 56 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

MOVIE CRAZY: Harold Lloyd—One of Harold Lloyd's best comedies, but he certainly doesn't get the busines any more. Pleased the few who came.—P. A. Stallings, Majestic Theatre, Bowie, Texas.

MOVIE CRAZY: This is the best show Harold Lloyd has made since "The Freshman," and will please everyone. The kids will come and you must make the adults come as they will enjoy it after they see it, though the last few Lloyds have made people think of him as a "kid show" star.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.

MOVIE CRAZY: Harold Lloyd—Patrons disappointed, very few laughs. Several patrons said they did not care for him anymore. Probably the type of story has been overworked and people are not interested in the workings of studios. They want entertainment. Running time, 95 minutes.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

MOVIE CRAZY: Harold Lloyd—The flop of the year at the box office and did not compare with any of his old silent films for laughs. Patrons about 50-50 on this one; some of them liked it and some did not. It will not make money if bought at high rental. It looks as though Harold Lloyd is an also ran at the theatre box office. Running time, 96 minutes.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

MOVIE CRAZY: Harold Lloyd—A good picture but Harold Lloyd's pictures are too few to get much at the box office. Goodby Harold.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont.

MOVIE CRAZY: Harold Lloyd—Very good but failed to draw and cannot understand why. Running time, 95 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

NIGHT AFTER NIGHT: George Raft, Mae West, Constance Cummings—One of the best pictures we have shown this year. Made a hit with everyone, not a single complaint. Not big but was good. Constance Cummings played a splendid role in this picture.—P. A. Stallings, Majestic Theatre, Bowie, Texas.

NIGHT ARTER NIGHT: George Raft—Our patrons liked this one very much. Played Nov. 26.—L. G. Tewksbury, Opera House, Stonington, Maine. General patronage.

NIGHT OF JUNE 13: This is a good mystery story that my people liked and that did a better business than I anticipated. I think this was handled very well and will rate it as one of the best of mystery pictures.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.

NIGHT OF JUNE 13: Clive Brook and Mary Boland—Good. Will please all classes. Charley Grapewin steals the show. You can boost this and not have to hide when the patrons go out. All players excellent. Running time, 80 minutes.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

THE NIGHT OF JUNE 13: Clive Brook, Francis Dee—Better step on this one. Very clever, heart interest, clean, fast and sparkling. — Harry Pace, Crescent Theatre, Audubon, Iowa.

NIGHT OF JUNE 13: Clive Brook—One of the best small town pictures for a long time. Don't miss booking this one. Running time, 90 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

THE PHANTOM PRESIDENT: George M. Cohan, Claudette Colbert, Jimmy Durante—Splendid comedy drama. Clean fun. Played Thanksgiving to pleased crowd. Played Nov. 24-25. Running time, 78 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THE PHANTOM PRESIDENT: George M. Cohan and Claudette Colbert—This is clever musical comedy entertainment and should please any audience. Well directed, well acted and an interesting little moral behind the slapstick musical comedy story.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.

THE PHANTOM PRESIDENT: George M. Cohan and Jimmy Durante—This picture pleased a very good attendance. Music interwoven beautifully. Support very good and Durante as always a vow. Played Nov. 13-14. Running time, 78 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill. Family patronage.

THE PHANTOM PRESIDENT: George M. Cohan, Jimmy Durante, Claudette Colbert—Just the type of picture to make the patrons forget financial troubles. A musical comedy that will please. Played Nov. 20-21-22. Running time, 78 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn. General patronage.

70,000 WITNESSES: John Mack Brown—An exceptionally fine picture; outdrew any picture we have shown in 3 months. Surely pleased every one of them.—P. A. Stallings, Majestic Theatre, Bowie, Texas.

TROUBLE IN PARADISE: Herbert Marshall, Kay Francis and Miriam Hopkins—A charming and highly pleasing picture with the usual Lubitsch masterful direction. The entire cast gives fine performances. This type picture is always popular in my situation. Played Nov. 17-18.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Herbert Marshall, Kay Francis—A very fine picture for the sophisticated. Very few went in but most of them that did liked it. Recommend it for the class trade only. Running time, 73 minutes.—P. A. Stallings, Majestic Theatre, Bowie, Texas.

RKO Radio

BILL OF DIVORCEMENT: John Barrymore—Very good drama. Very serious but held the interest of young and old. Barrymore ably supported by Billie Burke and Miss Hepburn. Played Nov. 6-7. Running time, 76 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BILL OF DIVORCEMENT: John Barrymore—Best picture I've seen for six months. No driving power.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

BIRD OF PARADISE: Joel McCrea and Dolores Del Rio—This picture drew little better than average business on Sunday and Monday and held up good for the second day, but lot went out saying it was not as good a picture as they expected to see, and I personally thought that it was a rather weak production to turn out from material of this kind, but it will draw well. Running time, 80 minutes.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

BIRD OF PARADISE: Dolores Del Rio, Joel McCrea—Great. Good business too.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont.

BRING 'EM BACK ALIVE: Jungle picture that pleased. Malayan locale. Played Oct. 2-3. Running time, 70 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

BRING 'EM BACK ALIVE: Frank Buck—This one has been badly over-rated by the producers and the critics and it led the public to expect considerable more than they get. We were lucky enough to run it at regular admission prices and had very few kicks on it, and it drew 15 per cent better than average business on the days it ran. It's box office. Played Nov. 20-21.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

BRING 'EM BACK ALIVE: One of the best shows of the year. Great business too.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont.

BRING 'EM BACK ALIVE: Great as a double feature bill and will get the money. If you have not used it, don't miss it. Running time, 60 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

COME ON DANGER: Tom Keene—Good action picture with comedy relief. Our patrons like Keene. Played Nov. 18-19. Running time, 58 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THE CONQUERORS: Richard Dix—Big western. About four reels excellent.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

GIRL CRAZY: Wheeler and Woolsey—For the average small town, this is one of the best pictures I have run for months comedy and slapstick. Played Nov. 19.—George Lodge, Green Lantern Theatre, Claymont, Del. Mixed country patronage.

HELL'S HIGHWAY: Richard Dix—Based on Florida chain gang tragedy. Held interest of all. Richard Dix, as usual, very good in his role. Played Nov. 4-5. Running time, 60 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

HELL'S HIGHWAY: Richard Dix—Good Friday and Saturday picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

HELL'S HIGHWAY: This is a heavy show and not good for the children who are apt to be Richard Dix's best friend. The "big brother" theme is hidden behind too much brutality. It is a real "he man" show and can be sold as a rough brutal picture of prison life. It is well produced and an interesting story and picture, but heavy.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.

HELL'S HIGHWAY: Richard Dix—A fair show but not well attended.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont.

LITTLE ORPHAN ANNIE: Mitzie Green—Good kid picture.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

LOST SQUADRON: Richard Dix—Full of action. Interesting to all classes of patrons. Good acting. Held the attention of our patrons all the way through. —George Lodge, Green Lantern Theatre, Claymont, Del. Mixed country patronage.

THE MOST DANGEROUS GAME: Joel McCrea, Fay Wray, Leslie Banks—Something different. A little gruesome, but clean and entertaining. Played Nov. 13-14. Running time, 78 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

PEACH O RENO: Bert Wheeler and Robert Woolsey—Very clever picture and pleasing to Bert Wheeler and Robert Woolsey fans but it seemed that those fans had scattered since we last played a picture of theirs. Played Nov. 7-8.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

PHANTOM OF CRESTWOOD: This is a good mystery show and the public is waiting for it. Radio publicity has helped the sale of this so that it is able to bring in dollars usually untouched. Just a run of the mill mystery. No better or no worse than half a dozen others you have already shown.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.

ROAR OF THE DRAGON: Richard Dix—Very poor sound, very poor photography and we did a very poor business. Running time, 76 minutes. Fred Meyr, Pershing Theatre, Kansas City, Kan. Neighborhod patronage.

ROAR OF THE DRAGON: Richard Dix—Not so hot. No entertainment value.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont.

SECRET SERVICE: Richard Dix—The picture pleased those who came but it seemed that Richard Dix has lost his power at the box office, at least in this town. Played Oct. 28-29.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

THE SPORT PARADE: Joel McCrea and Marion Marsh—Fair.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

THIRTEEN WOMEN: Irene Dunne and Gregory Ratoff—Gruesome. Play it on Friday and Saturday.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. Neighborhood patronage.

WESTWARD PASSAGE: Ann Harding—We ran this on our lowest admission night and to a patronage that is easy to please for they do not expect very much, but this one failed to give satisfaction or draw the average gross for this night. It's a very weak picture with two good stars doing their very best. Played Nov. 4. Running time, 73 minutes.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

WHAT PRICE HOLLYWOOD: Constance Bennett —Supposed to be a very fine picture but rated only fair here. It seems that most all of these laid-in-Hollywood pictures fail to collect very big for us. It is of course a good picture of its kind.—P. A. Stallings, Majestic Theatre, Bowie, Texas.

Tiffany

DRUMS OF JEOPARDY: Warner Oland—An excellent picture of the "Fu Manchu" type, and if your patrons like that you can promise them plenty of thrills and nerve tingling escapes in this. The few that came out for it here thought it good. Played Oct. 31-Nov. 1.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

United Artists

MAGIC NIGHT: Jack Buchanan—Very very poor from every angle. Played Oct. 29—Cecil Cupp. Royal Theatre, Arkadelphia, Ark. College town patronage.

MR. ROBINSON CRUSOE: Douglas Fairbanks—I liked it, the kids liked it and others stayed away. Played Oct. 27-28.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

RAIN: Joan Crawford—Fairly good first day draw but failed to excite any favorable comments and fell very badly on last day. Played Oct. 30-31.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

Universal

AIR MAIL: Ralph Bellamy—Exceptionally good. Running time, 83 minutes.—G. W. Yeaton, Ioka Theatre, Exter, N. H.

BACK STREET: Irene Dunne, John Boles—Great show and well liked by better than average crowd.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont.

THE ALL AMERICAN: Richard Arlen, Andy Devine and June Clyde—Excellent for this type. Running time, 80 minutes.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

THE ALL AMERICAN: A dandy football picture which drew extra business in this college-football town, Dalrymple having played his early football here. Worth playing and plugging even after the season is officially over. Played Oct. 25-26.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

BACK STREET: Irene Dunne and John Boles—The kind of a picture we need to get before they started them talking. It's a sweet picture, pleases almost 100 per cent and builds business after first showing. It's okay for any theatre on any day of the week. Saw many faces at the box office that had not been there for months. Played Nov. 22-23. Running time, 84 minutes.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

COHENS AND KELLYS IN HOLLYWOOD: George Sidney and Charlie Murray—An awful lot of kicks on this picture here, but my customers have never cared for the Jew-Irish stuff in this town so that may be the reason.—A. T. Keith, Strand Theatre, Branbury, Texas. Small town patronage.

DESTRY RIDES AGAIN: Tom Mix—Tom Mix went over mighty well in his first talking picture. Western lovers liked it and the business was very satisfactory. Played Oct. 21-22.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

DESTRY RIDES AGAIN: Tom Mix—Kids were a little disappointed with Mix. He needs a little shot of pep or ginger. This picture is fair and will please. Played June 6.—Fred Meyr, Pershing Theatre, Kansas City, Kan. Neighborhood patronage.

DOOMED BATTALION: Tala Birell, Louis Trenker (foreign)—Excellent for this type. Did not draw on account of players not known and war background. Running time, 80 minutes.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

EAST OF BORNEO: Rose Hobart and Charles Bickford—Lots of faked shots but pleased the customers so what's the difference. Played Nov. 18-19.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

LASCA OF THE RIO GRANDE: Leo Carrillo, Johnny Mack Brown and Dorothy Burgess—Won't please very many. The ending leaves a bad taste in their mouth. Played Nov. 4-5.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

MY PAL, THE KING: Tom Mix—Great for the kids. Can't see it for adults. Too much serial style. They make them better than Mix today. Running time, 60 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

OKAY AMERICA: Lew Ayres—One swell show that everyone enjoyed. The only show that Lew Ayres has clicked in since "All Quiet on the Western Front." Drew no business but in the good times this would be a good three day picture anywhere. Played Nov. 5.—H. J. Eagan, American Theatre, Wautoma, Wis. Rural community patronage.

TOM BROWN OF CULVER: Tom Brown—A good picture that failed at the box office.—Fred Meyr, Pershing Theatre, Kansas City, Kan. Neighborhood patronage.

TOM BROWN OF CULVER: Tom Brown—No girls. No love. No sex. Just clean wholesome entertainment. Played Nov. 23-24.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

Warner Brothers

BIG CITY BLUES: Joan Blondell—I doubt if there is any place in the smaller towns where this one will go. It's just something that small towns cannot understand and never will. It opened very poor and did lots worse after the first night. Work it off on a weak night. It's a weak picture. Running time, 68 minutes.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

SCARLET DAWN: Douglas Fairbanks, Jr., and Nancy Carroll—Poor box office draw and failed to please those who saw it. Played Nov. 13-14.—Cecil Cupp, Royal Theatre, Arkadelphia, Ark. College town patronage.

SUCCESSFUL CALAMITY: George Arliss—Great for the better class and good enough for anyone. Running time, 80 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

TWO AGAINST THE WORLD: Constance Bennett and Neil Hamilton—This is not up to the standard of Constance Bennett. Played Nov. 20-21. Running time, 71 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill. Family patronage.

TWO AGAINST THE WORLD: Constance Bennett—Not so hot. Running time, 70 minutes.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

World Wide

THE MAN CALLED BACK: Conrad Nagel, Doris Kenyon, J. Halliday—A well made drama that seemed to please the cash customers. Partly in the South Sea islands, partly in England. Good courtroom scenes. Played Nov. 23-24. Running time, 70 minutes.—H. J. Longaker, Glenwood Theatre, Glenwood, Minn.

NECK AND NECK: Glen Tryon—Nothing to offend, yet very little to become excited about. Played Nov. 11-12.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

Short Features

Columbia

MOTHER GOOSE MELODIES: Cartoon—This is one of the best shorts that has ever come our way for some time. It is unusual. Running time, 9 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill.

Educational

HIS ROYAL SHYNESS: Andy Clyde—Very highly entertaining. Running time, 20 minutes.—Edith M. Fordyce, Princess Theatre, Selma, La.

THE LINE'S BUSY: George Stone—This is very good. Running time, 19 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill.

TORCHY'S TWO TOOTS: Ray Cook—This is a fair comedy. Running time, 20 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill.

MGM

COUNTY HOSPITAL: Stan Laurel and Oliver Hardy—Good comedy. The dumbness of Stan Laurel is refreshing. Running time, 20 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill.

OLD BULL: Zasu Pitts and Thelma Todd—This is a very good comedy and the work of Zasu Pitts stands out. Running time, 20 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill.

THE POOCH: Our Gang—a fair gang, enjoyed by the kiddies. Running time, 17 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa.

THE POOCH: Our Gang—Splendid—as are all of the gang comedies. Running time, 20 minutes.—Edith M. Fordyce, Princess Theatre, Selma, La.

SHOW BUSINESS: Zasu Pitts, Thelma Todd—Very good. This comedy team is very popular here and they always please. Running time, 20 minutes. Edith M. Fordyce, Princess Theatre, Selma, La.

TOO MANY WOMEN: Boy Friends—Daniels as the pitcher that is sure to make the big league, only to fall down when he realizes that he is in love, is the outstanding part of this short. Running time, 19 minutes.—Joseph J. Geene, Illinois Theatre, Macomb, Ill.

Paramount

COURTING TROUBLE: Charlie Murray. Good action comedy. Running time, 18 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D.

HOLLYWOOD ON PARADE No. 1: Fredric March, master of ceremonies—This is one of the best shorts that there is on the market. It is what we need and brings back some music to the screen. Running time, 11 minutes.—Joseph J. Greene, Illinois Theatre, Macomb, Ill.

HOLLYWOOD ON PARADE: These are interesting and entertaining. Shots of film celebrities in action; various companies. Running time, 10 minutes. —P. G. Estee, S. T. Theatre, Parker, S. D.

I AIN'T GOT NOBODY: Mills Brothers—A short subject that drew better than the feature and a mighty good short. Running time, 9 minutes.—W. T. Biggs, Adair Theatre, Adair, Iowa.

RUDY VALLEE MELODIES: Quite an idea, coupling Rudy and Betty Boop. Pleasing entertainment for young and old. Running time, 10 minutes.— P. G. Estee, S. T. Theatre, Parker, S. D.

RKO

THAT'S NEWS TO ME: Frank McHugh. Good action comedy. Running time, 18 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D.

Universal

AROUND THE EQUATOR ON ROLLER SKATES: Travelogue—This is a travelogue with comedy run in and is very entertaining. Running time, 20 minutes. —Edith M. Fordyce, Princess Theatre, Selma, La.

Warner Vitaphone

IN THE FAMILY: Thelma White and Fanny Watson—Went over big with the kids. Running time, 18 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Colo. Small town patronage.

TEE FOR TWO: Technicolor and a very good comedy.—G. W. Yeaton, Ioka Theatre, Exeter, N. H.

WHAT AN IDEA: Good musical short. Numbers introduced in a novel way. Running time, 20 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

Serials

Nat Levine

LAST OF THE MOHICANS: OK for kids. Not much for adults. Same for **HURRICANE EXPRESS.** —G. W. Yeaton, Ioka Theatre, Exeter, N. H.

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

DECEMBER

8—Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting of board of directors, at Philadelphia.

13—New York Motion Picture Club: Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

14—Motion Picture Producers and Distributors of America: Quarterly meeting of board of directors, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl E. Milliken.

Allied Theatre Owners of Illinois: Board of directors meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

New York Film Board of Trade: Annual election, 1501 Broadway, New York.

15—Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs Club: Monthly meeting of the council, at 130 West 44th Street, New York. Shepherd, Frank Crumit.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

17—RKO Home Office Employees Club: Dance and reception at 58th Street Theatre Bldg., New York.

19—Associated Assistant Directors: Regular meeting and meeting of executive board, at Room 506, 251 West 42nd St., New York. President, Joseph Nadle; Secretary, Walter Sheridan.

20—Allied Theatre Owners of New Jersey: Weekly meeting, at Hotel Lincoln, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs. Secretary, Paul Gulick.

21—Allied Theatre Owners of Illinois: Board of directors meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

North and South Carolina Theatre Owners Association: Mid-winter convention, at Charlotte Hotel, Charlotte. President, Charles W. Picquet.

22—Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

27—New York Motion Picture Club: Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

28—Allied Theatre Owners of Illinois: Board of directors meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

29—Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

WEST

DECEMBER

12—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

The Masquers Club: Monthly meeting, at 1765 North Sycamore Avenue, Hollywood. President, Sam Hardy; Secretary, Donald Lee.

13—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Allied Theatre Owners of California: Monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers. Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Operators Union. Hollywood Branch: Monthly meeting, at 1489 West Washington Boulevard, Los Angeles. President, C. C. Harden; Secretary, M. J. Sands.

14—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters. Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

15—United Scenic Artists: Monthly meeting, at 2560 North Beachwood Drive. Executive, William B. Cullen.

16—International Alliance of Theatrical Stage Employees. Hollywood Branch: Directors meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

18—Troupers, Inc.: Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

19—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive, Richard L'Estrange.

20—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers. Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

The Wampas Club: Semi-monthly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

21—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

26—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

27—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers. Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard. President, H. D. Martin; Secretary, A. P. Speede.

28—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

28—Brotherhood of Studio Carpenters. Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

30—International Alliance of Theatrical Stage Employees. Hollywood Branch: Directors meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

Picquet Returns South to Start Convention Program

Charles Picquet, head of the North and South Carolina exhibitors' association, returned Saturday to Pinehurst, after attending the eastern mass meeting. He will launch preparations for the forthcoming annual convention of his organization, which will be held in Charlotte, December 21.

The convention will be the first state meeting of an MPTOA affiliate at which action will be taken on the Kent proposals now before the industry. Sidney R. Kent, Fox president, will present his program and the proposals will be further explained by M. A. Lightman, president of MPTOA. The meeting will mark the first state exhibitor meeting attended by Mr. Kent in many years.

Named Atlas Studio Manager

Ben Berk has been appointed general manager of the Atlas Sound Studios in New York, succeeding George S. Gullette.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



ADVERTISING, AND OTHER THINGS!

LONG, LONG AGO we stressed the importance of your newspaper advertising and called to your attention many angles that should have guided you out of the pitfalls to bad copy. This advice was really aimed at the men who had to make up their own newspaper copy in addition to their many other duties. But some of that same advice might come in handy for numerous other showmen who think they know all there is to know about ad layouts. None of us is that smart, but we should all be eligible for a few pointers now and then.

We are not going to play teacher for the simple reason that you know your own conditions better than anybody who happens to be several hundred or a thousand miles away from your town and theatre. But regardless of where you are located, there are a few common-sense angles worthy of more than passing consideration.

First: Your preparation of copy. Remember, no newspaper composing room man can read your mind. Even though you may not have a thorough knowledge of type faces and sizes you can show, by reason of the way you lay out your ad-copy, just what portions are to be emphasized. The best way to do this is to draw a box of the exact size of the ad you are making up. Then pencil in your copy, mat illustrations, etc., in proportion to the size you want them set.

Second: Mats. Can be broken up so that any part of them can be worked into your ad. Have a talk with your composing room man if this is not clear to both of you. Don't drop an effective mat because it won't fit your allotted space. Try to work out some way of using the most important parts of it.

Third: Proofs. Of course, the question of proofs is not so easy to discuss since every paper and theatre work that angle out between them. But on all announcement and opening day ads, you should try to send in your copy far enough in advance to see proof before it is run. Considering the importance of opening day announcements, you can improve your ad if you don't like the way it looks on the proof.

We have been publishing many newspaper ad layouts so that all members and readers can compare their own ads with those of other showmen, and at the same time grab a new idea here and there. We shall continue to publish these layouts because we believe it's a great idea to always see what the other fellow is doing.

WHILE ON THE SUBJECT of advertising, Bob Sisk, in RKO'S NOW, calls upon all managers of that circuit to . . . "look under the table for new angles . . ."; and of course we may be pardoned if we assume that he's referring to the "Round Table." At any rate, RKO managers, as well as other managers, can be sure of finding something new in the way of ideas under or above the Round Table.

▽ ▽ ▽

A GOOD WAY TO PREVENT additional headaches at a time when such aches are all too prevalent is to check up on the following "unimportant" items before they are called into use and found wanting.

For example, the fire doors. Are the panic bolts in good working order? Do they open and shut easily? Then, if you have a regular stage; do you lower the asbestos curtain once a day regardless of whether local fire regulation make it compulsory? And have you climbed up to the gridiron lately to see that everything is shipshape? From lack of use the various lines and stage hardware up there may be going to the dogs. Very inexpensive to keep in good trim, but costly as hell to replace.

What about the roof tanks. Have you made certain that the heat lines are functioning? Are the pumps all ready for use? And the stand-pipe lines? When did you last try one of them out to insure good working order when the emergency arises?

We know most of this sounds trite and unnecessary, but when other worries crowd your busy days you may be overlooking little things that can lead to endless grief and aggravation. Regardless of how good or bad business may be there are certain formalities in the operation of a theatre that must never be neglected. We refer particularly to those items in which the safety of your patrons is concerned. The few mentioned here happened to mind while writing these observations, but there are many others, of more or less importance, depending on what kind of a theatre you are operating.

▽ ▽ ▽

LOOKING BACK OVER what we have written thus far for this page, we observe advertising hints and panic-prevention hints. What a heck of a lot of territory a guy must cover these days to earn his bread and butter. Oh well, March Fourth is not so far off and then will things be better! I'm asking; not telling. "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Believe it or not, this one is on the level. And it's happened before, too, especially in the "sticks". Thanks to Degenharte, Dick was able to take the suggestion and turn it into a "Laff". Now, just glance through that box at the bottom of this page and be guided accordingly.

POAG STILL MAKING LOW-COST DISPLAYS DOWN IN TEXAS CITY

It's been some little time since we've heard from P. J. Poag, manager of the Princess Theatre down in Del Rio, Texas, but information recently received at Club headquarters is ample evidence that this Round Tabler is still very much in the game and building the usual, attractive low costs fronts which we've had several other occasions to comment upon.

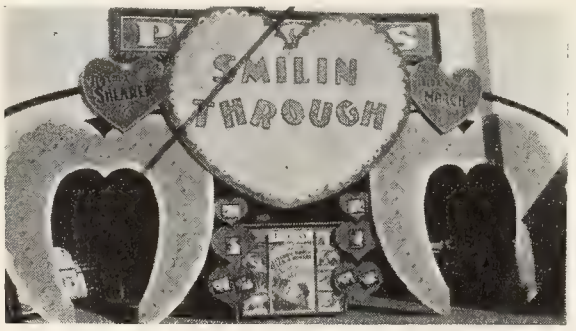
All his displays are, of course, constructed with the object of arresting attention and, as stated above, built of beaver-board and painted with water colors at very low cost. In addition to the accompanying reproductions of his fronts on "First Year," showing stars' faces brought out in trellis windows, and the novel arrangement of the theatre entrance for "Smilin' Through," the following ideas were used on pictures listed below:

For "Broken Wing" an airplane effect, with large cutout head of Velez in centre of board sign bearing star's name and picture title; for "70,000 Witnesses," large



board sign bearing title only; "One Hour With You," both star and title were featured; "Tiger Shark," large, illuminated cutout letters with flasher attachment; "Miracle Man," title featured plus paintings of stars; "Congorilla," a street display on vacant lot; animals in cage; atmospheric lobby and front; "Down to Earth," hand-drawn lobby display and front; "Grand Hotel," large illuminated cutout title letters.

More information is lacking at this writing but we can advise Poag's fellow Round Tablers that he is a genius at turning out



these fronts at an astonishingly low figure. Practically all material and letters are filed away in the work shop, repainted and used again and again on other pictures. If several other snap-shots of his fronts were not so faint as to detail, we'd be glad to reproduce them. The two we picked out were the sharper of the lot. At any rate, we're mighty glad to hear from this Club member again and will look forward to receiving further word of his activities.

HARMAN CASHED IN ON M-G-M AWARDS FOR GOOD CAMPAIGN

Extensive billing, tie-ups and a number of novel exploitation stunts featured the prize-winning (3d) campaign made on "Red Headed Woman" by H. H. Harman, manager of Loew's State Theatre, St. Louis, Mo., and, consequently swelled his wallet with one of the awards made by M-G-M for best work on the picture.

Sixty-eight 32x52 inch snipes were posted on Catalina Swim Suit boards two weeks prior to opening, which only cost the theatre the snipes and posting expense. The space on the 24's was promoted through the Catalina district manager. Twenty-five hundred book matches, carrying picture copy over red silhouette of Harlow, were distributed through the 29 local Walgreen drug stores the week prior and during run of picture.

Further effort included a Harlow-M-G-M "dimple" story with 3-col. art in a local newspaper the day before opening; distribution by Postal Telegraph boys of 10,000 miniature telegrams; posting of 350 streamers in all "Eugene" beauty shops one week before opening; use of 1,000 menu inserts in 29 drug stores; distribution of 10,000 inserts in out-going packages from same drug concern; Harlow hat featured by ladies' shop; the promotion of "lost word" contest in "Shopper's News"; promoting 1,000 red carnations for distribution to ladies, and a tie-up with a beauty shop that resulted in a 100-line co-op. ad.

Cutouts of Harlow, taken from the 24-sheet lithos, were mounted on each end of the marquee during showing, with baby spots illuminating them at night time; special one-sheet displays of Harlow stills were placed in beauty shops; newspapers all carried Harlow art, stressing the player had "gone red head" especially for new picture; use of 14 special readers on Harlow in as many weeklies, and many other special stories, art, etc., in all leading daily publications.

It's a little late to record Harman's campaign, but the matter was held pending announcement of the winner only a few weeks ago. To all appearances he put over a most comprehensive piece of work and deserved to share in the M-G-M awards for outstanding exploitation. We will look for further evidence of what he's doing to put over shows at the State.

Ad Rate Cut in Memphis

Following several conferences with theatre managers in Memphis, Tenn., business managers of leading local newspapers have agreed upon a cut in theatre ad rates which will run into thousands of dollars annual savings for various circuits represented in that city.

KIRSCHBAUM'S LOBBY LAFFS!

Dick's cartoons are one of the most welcome features of the Club section, and have been for the past three years. Having been a showman, and a darned good one, too, for many years, he can quickly grasp the humorous side of any situation and illustrate it with a large measure of success and a hearty laugh besides.

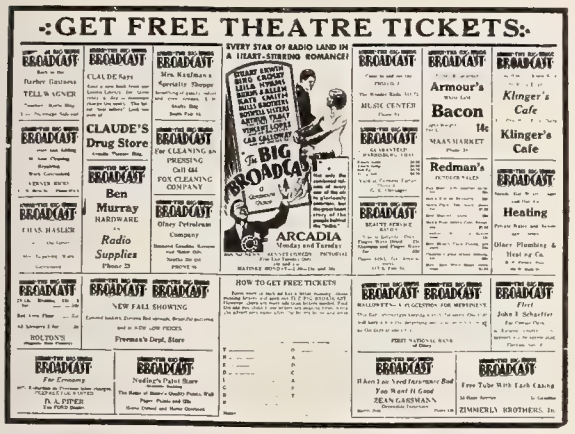
Dick has never asked us to pay him for his contributions. All he wants are suggestions direct from the field. You drop him a line care of the Club, set forth as briefly as possible the incident which you think rates a cartoon, and Dick will do the rest. Due credit is always given by Dick to whoever submits the idea.

So come on, fellows; scribble down that funny thing which happened in your house and send it along to Dick. We want his Lobby Laffs to continue for a long time to come and we want them to come right from the boys on the firing line.

HICKS HAS A STUNT TO CHECK ATTENTION GIVEN TO 'PAPER ADS

With the idea in mind that his newspaper ads, although attractive as the general run of such matter, were not getting the proper attention, Vernon Hicks, manager of the Arcadia, a Phil H. Heyde house in Olney, Ill., used a gag that not only produced desired results in that direction but materially increased box office receipts.

With the local telephone directory before him Hicks picks out fifteen names each day, inserts these in his ads with an invitation for those so designated to attend the theatre as guests for the current show. Nine out of ten bring friends along, thus making



the gag a sort of a two for one, but with the added incentive of making people search each day's ad for their name. Proof of the latter is brought out by the number of people who constantly ask when their names are to be printed.

Hicks tells us he used this same gag several years ago with the same amount of success and we've had occasion to publish accounts of somewhat similar moves made by theatre men tying up with the old classified page gag of inserting names of local people in a number of small adds.

He also puts over cooperative ads out his way, as you can see from the accompanying reproduction of one he promoted for "Big Broadcast." Note that every small ad carried the picture title in large, bold face type. The missing letter gag was used as an interest-getter.

Thanks, Vernon, for your contributions and let's hear more about what you're doing. Fellow Club members will appreciate your help.

CHERRY OBTAINED SPECIAL DISPLAY IN LEADING SHOP

Special window displays in an exclusive shop featured the campaign made on "Red Dust" by James H. Cherry, manager of the Palace Theatre, Dallas, Texas. Cards, on which there were several poses of Jean Harlow, carried the following copy: "Wendel's can duplicate this lovely dress worn by Jean Harlow, who co-stars with Clark Gable" (title, theatre and playdates).

Additional effort included a tie-up with Remington Rand for Gable typewriter stills; a Hamilton watch display with Gable still the center of attraction, and another Gable still tie-up with a window of turtleneck sweaters. While the picture was playing twenty-five word announcements were sent out daily over two local radio stations. Cherry also arranged to have a hotel carry announcements on menus.

"The Showman's Calendar"

DECEMBER

21st	Shortest Day of the Year Pilgrims Landed at Plymouth Rock—1620
24th	Ruth Chatterton's Birthday Chanukah (Jewish Holiday) M. E. Church Organized in U. S.—1784
25th	Christmas Washington Crossed Delaware —1776
26th	Washington Defeated British at Battle of Trenton, N. J.—1776 Admiral Dewey Born—1837
27th	Marlene Dietrich's Birthday Louis Pasteur Born—1822
28th	Woodrow Wilson Born—1856 Proclamation Day Lew Ayres' Birthday
29th	Iowa Admitted to Union—1848 Texas Admitted to Union—1845
30th	Rizal Day, Philippines
31st	New Year's Eve

JANUARY

1st	New Year's Day Paul Revere Born—1735 Emancipation of Proclamation —1863 Marion Davies' Birthday William Haines' Birthday
2nd	Anna May Wong's Birthday Eddie Gribbon's Birthday
4th	Utah Admitted to Union—1896 New Mexico Admitted to Union—1912 First Radio Chain Broadcasting—1923
6th	George Washington Married Martha Custis—1758 Theodore Roosevelt's Death—1919 Tom Mix's Birthday Phyllis Haver's Birthday Loretta Young's Birthday

JOE KINSKY PULLED SMART ELECTION GAG OUT IN SIOUX CITY

Among the many election stunts brought to our attention this season was one from Joseph Kinsky, manager of the Capitol Theatre, Sioux City, Iowa, which, to our way of thinking, rates considerable praise for the ingenious way it was put over.

The accompanying photo really tells the story, but for your further information the one sheet cards you see in one of the city's 27 precinct stations were hung there on election day by special permission of the Mayor and election commissioners in return for a trailer on the screen urging every one to turn out and vote their respective tickets. About 200 of these cards, which gave the current show a heavy plug, were placed in each of the stations.

The cost of the cards was negligible as printing was paid for through a tie-up Kinsky made with a local newspaper. In addition, the paper gave him 95 inches of free publicity on the show, including two



3-column by 10 inch display ads plugging both stunt and current attraction. Despite the fact that a pre-season swept the city all day and night business was well above average. Other special attractions in the city were cut short on election night because of poor attendance.

Well, all we can state right now is that Joe Kinsky sure must know his way 'round Sioux City to get away with the stunt described above, for it certainly took some sort of a stand-in with city officials to obtain permission to hang one-sheet cards in election booths. Okay, Joe, you win by several lengths! Let's have some more of your stunts.

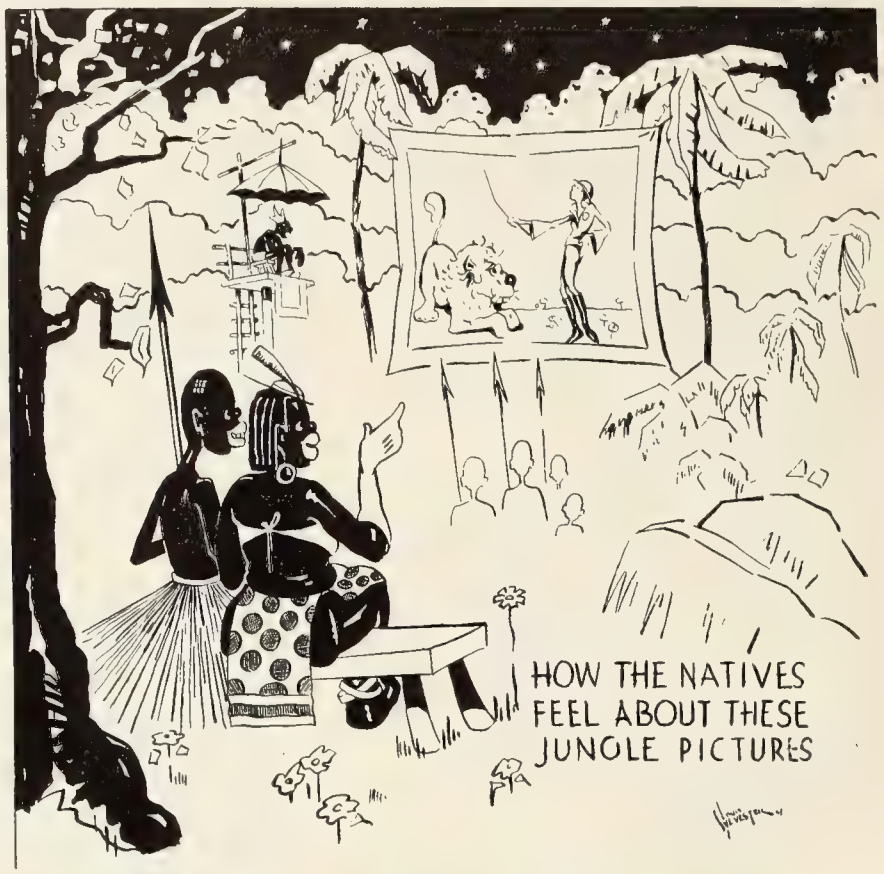
STEVE BRODIE DOING GOOD JOB ON HOUSE ORGAN FOR HUFFMAN

The latest issue of the "Denver Mirror" to come to our attention discloses that Editor Steve Brodie is still carrying on his up-to-date little publication in the interests of the Harry Huffman theatres.

Papers such as Brodie is getting out serve a variety of purpose and often develop into the unusual. We have in mind a tab-sized newspaper that Dave Sablosky, manager of the Erlen Theatre, Philadelphia, started as a house organ several years ago. Now Dave has his bear by the tail and can't let go; moreover, he doesn't want to let go, for his sheet has the largest circulation and carries more advertising than any other in North Philly. We mention this for the reason that local advertising is becoming evident in Steve's tab. At any rate, good luck to him and his associates.

WE OFTEN WONDER!

By LOU SYLVESTER



Having heard a doctor once express himself on the subject of movie operating technique, we are of the same questioning mind as Sylvester. We'd certainly like to know what the natives, themselves, think of those African, Bali and South Sea pictures.

SENSATIONAL FRONT MADE BY PAUL SHORT ON CHAIN GANG FILM

Despite alleged sensitiveness below the Mason-Dixon line on the subject of the chain-gang system, Paul Short, manager of the Melba Theatre, Dallas, Texas, took his Texas bull by the horns and played up the "sensational truth" angle of "I Am A Fugitive" when it opened there by means of the strikingly elaborate front pictured in the accompanying photo.

One of the outstanding features of the display was a large cut-out of Paul Muni, in chain-gang costume, working over a pile of rocks. A near-by sign post read: "Ten Years Ago We'd Be Jailed For Showing This Picture. . . Now Nobody Fears The Unvarnished Truth!"

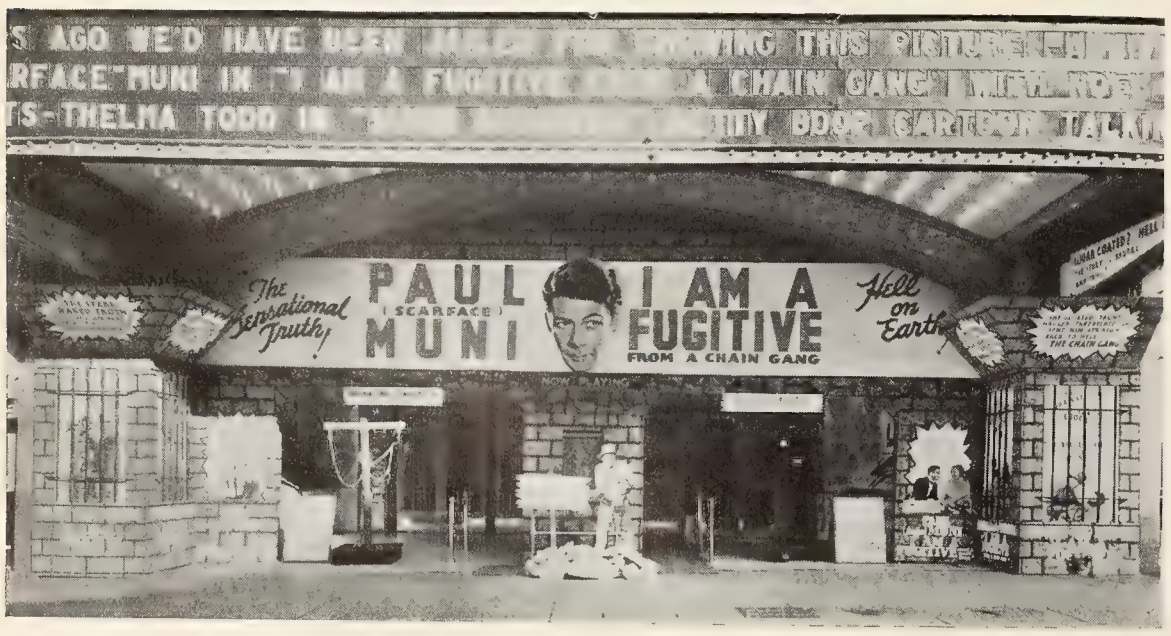
Another interesting feature was the exhibition of torture instruments, such as a whipping post, sweat box, perforated lash and regulation ball and chain. Across the top of the front Short placed a large horizontal sign with a head of Muni in the centre, surrounded by picture title and catchlines. Scenes from the picture were blown-up and placed in various spots on the front, which was decorated to resemble a prison wall.

Copy used throughout carried plenty of wallop. Such lines were used as: "Sugar Coated? Hell No! The Story is Brutal And True!" "She Taunted, Gloated, Threatened, Nagged, And Sent Him Back To Hell—The Chain Gang." "He Won't Go Back Alive—Where Pores Sweat Blood!", etc., etc.

Coming on the heels of the recent nation-wide publicity given the death of a chain-gang victim of a sweat box, Short's display attracted an unusual amount of attention. Certainly it was an elaborate piece of work and typical of this showman's brand of exploitation.

More Mouse Clubs!

Premiers of twenty-five additional Mickey Mouse Clubs were held in Los Angeles Dec. 3, thus rapidly bringing the membership near the 1,000,000 mark.



LOU HART LOCATED UP AT CROTONA AND AUDUBON IN BRONX

We'd almost given up hope of locating Lou Hart, former publicity director for the Academy of Music, New York City, when a member of the Club detective squad reported his whereabouts in the Bronx, where he is taking care of publicity for two sister houses of the Academy, the Audubon and Crotona, and doing a bang-up job.

When exploiting "Horsefeathers" at the Crotona, two catchlines used at the downtown Rialto caught his eye and inspired him with the idea of making a tie-up with some nut growers' association. These were "Sure, We're Nuts to You" and "Nuttier Than Ever." Through one of the agents of the California Nut Growers he contacted an executive of the company and arranged for the give-away of 100 bags of nuts.

As you can see from the accompanying photo, nuts were very much in evidence in all parts of the lobby and patrons were made "nut-minded" for over a week in advance. Nuts were strung from lobby fixtures by means of adhesive tape and cord. It was not foreseen that the tape would dry up after a day or so and let go a nut on some patron's head, but this additional atmosphere helped the gag along. Patrons were also invited to estimate how many nuts were in a container and deposited over 10,000 answers while this gag was in force. In addition to having its advertising agency run a photo of the Crotona's lobby in local Jewish newspapers, the nut company paid cost of printing and distribution of 100,000



heralds, made of stock heavy enough to hold a walnut in a perforation arranged for this purpose.

Hart has been using another gag which was found very useful putting over revivals. Hanging in the Crotona's lobby is a large blackboard to carry a list of 10 available pictures. Patrons are advised through a screen trailer and on programs that they may vote for any picture on the list. Names and addresses are taken and 15 of the voters who selected the picture receiving the most votes were sent guest tickets to the picture. A young fellow dressed as a college professor stood in the lobby and called attention to the list by means of a long stick, such as is used in schools. The trailer sells the idea and the Saturday Midnight Hour, during which the revivals are shown, has grown tremendously.

We're mighty glad to get a line on Lou Hart's work again and now that we've located him will be on the lookout for a lot more interesting dope on what he's doing to keep the Audubon and Crotona in the black. That was a nice deal he put over with the nut concern and congratulations are in order.

DAVIS INSTITUTED "BACK-TO-THEATRE" MOVE THAT CLICKED

Some time ago this department reproduced a number of advertisements of a "Back-To-The-Theatre" movement instituted by Hearst interests at Chicago and we are informed by F. W. Davis, operator of the Alva Theatre, Morganton, N. C., that he picked up and successfully used the same idea.

We are reproducing one of a series of four ads he ran in Oct.-Nov. issues of his local newspaper and we believe many of



his fellow Club members will recall the copy on "Let's Go to the Movies."

Another ad was headed "Entertainment" and called attention to that and Recreation as two vital necessities of life. A cut of the theatre and coming programs, with plenty of white space, completed the full page. Two other full pages were devoted to current and coming attractions, with a variety of attractive mats and appropriate copy.

Other members of this organization have found the above method an excellent tonic to revive drooping box offices when their advertising budgets allowed the extra splurge. We gather that Davis did not have to sell others than himself and, of course, that made the matter a lot easier. He recommends the stunt and so we're passing it along as a reminder to others.

CHAPLIN CONTEST CLOSES SOON!

Be sure and get your Chaplin material together and send it in to Club headquarters before the deadline is reached. It must be submitted on or before December 17th, midnight, to be eligible for one of the prizes offered.

Remember, there are three first prizes of $50 each and three second prizes of $20 each for the best material in each classification, as follows: Best example of newspaper advertising; best exploitation, ballyhoo or publicity stunt; and, best lobby display and/or front.

Regardless of what you did to stimulate interest in the Chaplin reissues from RKO, be sure to submit it to the contest judges. You may be one of the lucky winners of one or more of the prizes.

Don't delay. DO IT NOW!

Pritchard Buys Out Gregg

William L. Pritchard, active in showbusiness in Weston, Va., for the past twenty-eight years, recently purchased full control of the Camden Theatre there from his former partner, Guy F. Gregg. Pritchard's brother, Robert H., is also interested in the venture. The Camden was completely remodeled about three years ago and equipped with the finest sound and other modern theatre apparatus obtainable and should prove a real attraction for Pritchard's community.

MYERS IS QUALIFIED TO JOIN CLUB'S ONE MAN MANAGER CLIQUE

Albert R. Myers, manager of the Rialto Theatre, Hood River, Ore., and one of our recently elected Round Tablers, is hereby nominated for membership in the one-man-theatre-manager division of this Club. Aside from management, Albert has charge of the projection room, advertising and exploitation and all sign and poster work. He tells us he's not so hot as an artist but that Mrs. Myers, a talented artist, gives him a helping hand in that end.

Fellow members interested in putting on charity affairs will be glad to know that Myers made a real success of his by tying in with a football eleven, the C. of C. and all local merchants. One-sheet cards especially prepared for the occasion were donated by the local newspaper. These were headed: "For Charity." Title of the current attraction, a football theme picture, was set up in vertical form on the left-hand margin. The balance of the card was devoted to the program and stressed the 25% donation of gross receipts to local relief work.

We're mighty glad to include Myers among Round Table membership and to hear that this department has helped him over some rough spots. We'll expect to hear a lot more about what this versatile showman is doing to put his Rialto over the top.

ARTIST MADE FINE 24-SHEET ON LOT!



In order to catch the very spirit of "Kid from Spain" while it was in the making, a well known Hollywood artist was called in and told to do her darndest toward putting down on paper what she saw, which, to all appearances, was a rather capricious lady astride the head of a bull. Lynn Farnol was the gent behind the move, and we are indebted to George Gerhard, of U. A., for sending along the photo. It's certainly an attractive piece of work.

MURPHY AND LEACH EXCITED CURIOSITY WITH AN AQUARIUM

A large amount of publicity on "Tiger Shark" was obtained by Manager Murphy and his assistant, Walter Leach, of the Branford Theatre, Newark, N. J., through promotion of an extensive collection of tropical fish. The aquarium was furnished by a local concern and is valued at $1,200. To further carry out atmosphere three marine paintings were promoted from an artist in a nearby town. The aquarium studio also furnished 5,000 circulars, describing the fish and calling attention to the coming picture.

KEEPING UP WITH THE TIMES!

By GUY JONES

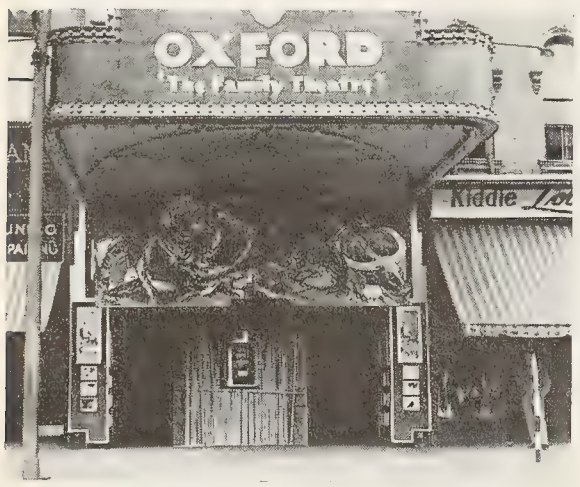


In Which the Opposition Manager Bridges a Gap!!!

PHOTOGRAPHIC PROOF THAT ED HART IS ON DUTY IN PLAINFIELD

Four photographs—no more, no less—without any descriptive matter attached, is the only evidence we have at hand at present to inform the many friends of Ed Hart, formerly of Utica and Troy, N. Y., that this well known showman and Round Tabler is still engaged in his vocation and back with Paramount at the Oxford Theatre, Plainfield, N. J.

Two of the shots deal with "Bring 'Em Back" and two with the opening of "Chandu." For the former he built a bamboo hut around the box office, which was flanked at either end with scene stills from the picture. One of the striking animal posters issued by the company for the picture was placed across the top portion of the lobby entrance. Another photo shows that Ed made a tie-up with a pet store to get his message before the many people who daily stop in front of the windows of this type of store.



In the photos on "Chandu" we can certainly see that there was considerable excitement over in Plainfield the day Hart put on his free street show to ballyhoo the opening of this picture. We can see that a platform was built over the stake body of a large truck and that a performer was engaged with his act of charming the spectators with an exhibition of magic. What is more important, however, is that this stunt gave the theatre capacity on opening day.



Even though we can't tell you any more at this time concerning Ed Hart's activities, it's gratifying to get a line on his work again and we'll be on his trail for further information.

OCCASIONAL STUNT HELPS SMALL HOUSE, BELIEVES REHFIELD

Located in a town of 2,000 population, with a tri-weekly change of program, it does not behoove H. E. Rehfield, manager of the Iowa Theatre, Bloomfield, Iowa, to wage extensive exploitation campaigns, even though he does indulge every now and then in some unusual publicity which generally proves its worth as a garnerer of public attention.

For instance, when he played "Congorilla" he used a street bally of a man dressed in a gorilla costume sent from Des Moines. It was a pretty "ornery" looking gorilla, advises H. E., but even though the shaggy disguise was more representative of the Ghetto than an African jungle, after being properly placarded front and rear with copy pertaining to picture, theatre and playdates, it materially helped box office returns.

He also secured excellent results from employing "Electro," the mechanical man, for solicitation of gifts from merchants for give-away at night performances. The self-styled robot appeared at the merchants' stores during the day and invited customers to estimate his age, etc., on cards especially prepared for the occasion. Of course it was necessary for the customer to be on hand at the theatre to participate in the give-aways. This stunt also aided the box office.

Getting away from exploitation for the nonce and turning to the subject of advertising, let us broadcast an appeal from Rehfield to his fellow Round Tablers for more examples of weekly or bi-weekly newspaper ads. He changes Sunday, Wednesday and Friday, generally, and the paper comes out in his town on Tuesdays and Thursdays; hence he has to advertise week-end and Sunday pictures in one paper. He uses two local newspapers, two or three out-of-town papers and about 1,000 weekly programs. Four small ads on the back covers of the latter take care of program expense. He considers window cards for every picture too expensive, so uses program cards, with two or three changes on each card, unless a picture comes along like "Grand Hotel," when 22x28's are brought into play.

Now that Rehfield has had a few words on exploitation and advertising in the small towns, let's hear from some of his fellow Club members similarly situated. Send in newspaper tear sheets, showing attractions at one time, and dope on anything else which will prove of interest to managers in the smaller communities. Do that—and we'll see that the rest is taken care of from this end of the Table.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Francis M. Andary
Ralph Aversa
T. Stanley Bloch
E. J. Brisbard
William Brown
A. H. Buehrig, Jr.
Ray M. Butterfield
Oran Cohen
J. Fred Crosson
Robert R. Deitch
Joseph G. Ehrlich
Davis F. Gantz
Ben Greber
Theodore Z. Halmi
Fred E. Hamlin
Paul W. Hiltner
Burton Hoffman
Benjamin Javellana
James G. Jones
J. D. Kennedy
Joseph A. McNulty
Clarence Moss
Arthur Glen Miller
Harry H. Olsen
J. A. Pike
John F. Pival
Ben Reisner
Hal Salzman
Maurice Sidman
Maurice Smith
Fred Spinelli
William H. Stanley
L. G. Tewksbury
Anna Bell Ward
Charles E. Wheland
Dick Williams

NO GRASS GROWING UNDER FEET OF DICK LASHLEY, GREENVILLE

Advertising tie-ups, a fashion show, space grabbing stunts and discovery of a talented musician on his staff of ushers, were among the recent activities of H. T. Lashley, city manager for Palmetto Amusement Co., Greenville, S. C., with headquarters at the Carolina Theatre.

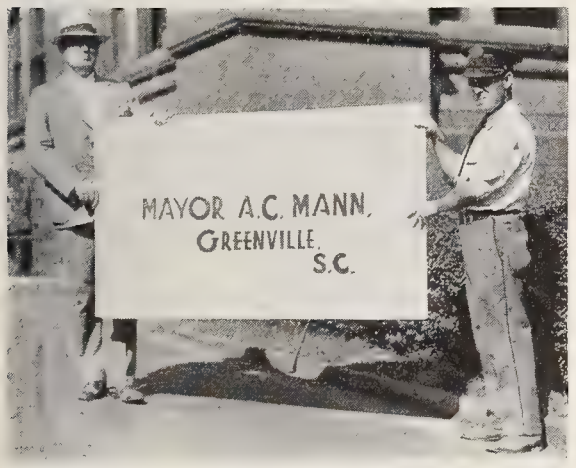
One of the accompanying photos shows how he tied-in with the local street railway company for Greater New Movie Season, securing a street car bally and three free



30-inch ads in the newspaper. The slogan was: "The Street Car Carries You Direct to Your Favorite Theatre" and "Don't Miss Greater New Movie Season." Note the banner on the car advertising "Love Me Tonight" and the tie-in copy, "Ride the Street Cars to See This Picture."

Practically an entire page in a Greenville newspaper was given over to stories and ads from local merchants on a Fashion Show held at the Carolina. The page carried a five-column streamer head, "Fashion Show at Carolina This Evening," each of the several large ads tied-in with the theatre and excellent publicity breaks for the theatre were obtained in the accompanying text.

When campaigning for Greater New Movie Season Lashley received another nice newspaper publicity break by using the huge invitation post card stunt on the city's



Mayor. It cost him exactly $4.52 to hire Uncle Sam to transport the big card to the Mayor's office, but the stunt rated a deep two-column photo and story in next morning's paper, with a break for Dick, his theatre and the current attraction.

Robert Bruns, the Carolina organist who some day may be crowding Jesse Crawford for honors in his profession, as far as we know may be the only usher-organist in the field. At any rate, Lashley smoked him out one day, let him try out the big Wurlitzer and now he's being featured daily on the instrument. "Talent is all around us," says Dick, "and it's often a life-saver." A local reporter was wised-up and as the result of this a signed story appeared in his paper.

That's all for this time about Dick Lasley's work, but it's quite enough to let his fellow Round Tablers know that he hasn't been letting any grass grow under his feet down in Greenville. More news next time, just as soon as our Carolina representative makes another report.

Whitbeck Resigns

Frank Whitbeck, one of the best known advertising and exploitation men in the motion picture field, recently resigned his post with Paramount on the coast, where for some time he has been in close touch with production-exploitation activities. His future business plans are unannounced at this writing.

IT DOES PAY!!!

That old adage, "It Pays to Advertise," was most forcibly brought home to Julius Lamm, manager of the ace Uptown Theatre, Cleveland, a short time ago, following publication in this department of an article to effect that he had successfully put over a tie-up with the manufacturers of a new type of bicycle for the kiddies.

He always believed in advertising, advises Julius, until the above mentioned article caused him to be deluged with requests for more information on this particular give-away, details of exploitation, etc. It took him one whole day to take care of correspondence.

And we know good old Julius faithfully answered every one of the letters, despite the fact that we could have helped him out on this end if we had been given any inkling that he was in such a peck of trouble. However, we know from past experience that he is always ready to help his fellow Round Tablers, and in their behalf and ours we thank him.

ABOUT PRINTER'S INK

In Which a Practical Showman Expresses Some Worthwhile Views on an Important Subject!

by DAN KRENDEL

Manager, Capitol Theatre, Windsor, Canada

IN our endeavors to sell entertainment to our fellowmen, how few of us pause to analyze the psychological significance attached to each individual sales talk as reflected by the daily quota of newspaper advertising? Far too many engaged in this and allied industries regard advertising and copywriting as a necessary evil, to be rid of as quickly as possible. Others do not give it a thought. Advertising is the backbone of the motion picture industry, ranking second in importance only to the actual production of the individual picture. A production may be a jewel from point of view of text, direction and sterling performance, yet may not be worth the cost of the negative where it is not properly handled by those entrusted with the task of imparting to the waiting public the information it is eagerly anticipating. One hundred per cent of the success of a production depends on the capabilities of the publicity man, and his ability to exercise them to maximum advantage. Good advertising may elevate a production to new heights of popular appeal. A poorly developed campaign, on the other hand, may be the means of losing for the picture, whatever prestige it originally commanded.

It Takes Experience!

The knack of properly publicizing a picture cannot be acquired overnight, or by virtue of association with the industry for one, or over a period of years. The one vital pre-requisite is an inborn desire to create, and an alert mind to supervise such creative powers, and mold them along approved channels consistent with the ever-changing trend of public opinion.

We are paying heavily for the privilege of using the press as a medium for imparting to the buying public such information as will guide them in their selection of entertainment to suit individual tastes. It is a pity to cram our allotted daily space with idiotic excuses for such desired information. Yet far too many "ink-pot" addicts are allowed full sway, splashing the newspapers of the country with incoherent masses of alphabetical atrocities. With proper application PRINTER'S INK is an invaluable ally—yet may be converted into a harmful negative influence with very little encouragement. White space, plenty of it, properly distributed, is the only antidote to such an overdose of this same ink menace, and should be conscientiously applied where the copy itself is not such as to merit special citation.

The Safety Valve!

White space is the safety valve governing the attention-arresting qualities of any ad. A small ad artistically laid out, carefully spaced with special attention paid to typographical exactness does considerably more good than one consuming twice or three times the lineage, minus those qualities which go to make it a dominant factor in the saleability of the production it supposedly covers.

Regardless of average newspaper space consumption, and in spite of sliced budgets, newspaper ads may very easily be reduced to a new low level, without losing one iota of their sales value. It may be of no particular significance where only one house is concerned, but when considering the saving which may be affected over an entire circuit of theatres, the idea may be well worth some consideration.

EDITOR'S NOTE: *Other members are invited to express their views on the ever-important subject of advertising. Or perhaps you would like to give some individual opinion regarding Mr. Krendel's article.*

AVOIDING LIABILITY IN INJURY

by M. MARVIN BERGER

Member New York Bar

(Reprinted from "Better Theatres," Issue of November 19th)

A 300-pounder enters your theatre and seats himself. The seat gives way and the 300-pounder brings suit for personal injuries. A woman catches her coat on a projecting nail in a seat, causing it to rip and sues for property damage. In both instances, one of the most important issues on the trial will be: Was the seat that caused the personal injury or property damage, regularly and thoroughly inspected?

"The owner," says the Supreme Court of Connecticut, "assumes the duty * * * of exercising reasonable care to see that the seats are in reasonably safe condition for its guests. It performs this duty by having its servant examine the seats each day and report their condition, and thereafter repairing the defective ones." By the Supreme Court of Alabama we are told that "such inspection must be sufficiently frequent and thorough to determine the condition and to insure a reasonably safe condition." The rule in these two cases is the same in all the states.

Inability to prove upon the trial of an action for personal injuries, or for property damage, that seats were frequently inspected, is likely to result in a verdict for plaintiff.

Now while the courts insist upon "frequent and thorough" inspection, they never go into details as to how frequently or how thoroughly a seat should be inspected. Nor can they be expected to do so. Having outlined a general duty, they must wait for a specific case to be presented to them, and then determine upon the evidence whether or not a theatre owner has met this duty. However, I believe that the careful observance of the following inspection standards should satisfy any court that all possible precautions have been taken to prevent seat accidents.

How thoroughly should seats be inspected and what to look for in inspecting them? The best rule to follow is to anticipate the happening of seat accidents. Think of the different ways in which a seat may become faulty and of the different ways in which that defective seat may cause injury—then look for these defects in your seats. Look for *looseness, rips in the upholstery, splinters.* If a seat looks doubtful, have it immediately replaced or repaired, or if this cannot be done at once, *have the seat roped off until it can be done.*

I recommend the practice in use throughout several circuits, of assigning each usher to the inspection of a certain number of seats. After the last performance, *each usher walks through the rows assigned to him and turns up every seat,* listening for the squeak which would indicate a possible defect, and looking for any signs of looseness. He turns his flashlight on the upturned seat to detect splinters and projecting nails. If a seat appears to be out of order the usher reports it by row and seat number to the cleaner.

To avoid the shifting of responsibility for repairs, and to provide yourself with a record of inspections, the cleaner should be required to fill out and sign a report giving the location of any defective seats and the steps taken to prevent injury: i.e., replacement, repair or roping off.

"Find the defects in your equipment yourself. Don't let your patrons find them for you!"

KRENDEL REOPENED WITH GALA SHOW; A DISPLAY FROM ZELIG

Information concerning the work of Dan Krendel, manager of the Capitol Theatre, Windsor, Canada, is always interesting and this time, among other data, we are privileged to reproduce a photo of the attractive lobby display turned out by poster artist Harry Zelig to exploit new season product. It's neat, don't you think?

Krendel recently pulled a regular New Year's Eve midnight show when his house



reopened with "Horsefeathers" with the slogan "A Happy New Year of a Hundred Happy Hits." All advance and current copy carried "New Year" captions, until the public really began to wonder if it hadn't done a Rip Van Winkle and that the New Year was actually at hand. Balloons, noisemakers and what-not were used for atmosphere in night of the preview and results more than justified this unusual angle of exploitation.

He has effected a corking good deal with a local broadcasting station whereby the theatre receives liberal mention over the air in return for a couple of passes per show. As Dan states, this gag doesn't do a bit of harm and saves quite a slice of coin for use in other advertising mediums.

It's always good news when Krendel reopens for the new season and now that this event is past we'll be looking for the usual crop of interesting show-selling slants from his neck of the Dominion. His views are always welcomed by the other members of this Club.

HARRY STONE LOCATED!

Just when the Club Missing Persons Bureau had given up hope of locating Harry N. Stone, former manager of the American Theatre, Butte, Mont., we received word from Tom McDonald, present manager of the American, that Showman Harry never even left Butte and is carrying on in his same old aggressive form as skipper of the Rialto Theatre there.

That's good news and thanks to Tom for helping us out. Harry is one of our old time members, and we certainly don't want to lose track of him. We'll hope to tell you more about his activities in a future issue.

TWO VIEWS OF NEW HOUSE MANAGED BY ROUND TABLER LAMM

This is the first opportunity we've had to show the fellow Club members of Julius Lamm, manager of the Uptown Theatre, Cleveland, what a fine house he now has charge of for Warner Bros.

The view of the interior of the Uptown's spacious lobby will convey a fair idea of what Lamm has to play with in that part of his house and what it takes in the way



of advertising material to make the proper impression. At the time this photograph was taken the large frames were plugging a pre-Xmas drive, Hallowe'en Night Carnival, Election returns and advance features. Note the attractive art work and the big reproduction of the book, "I Am a Fugitive From a Chain Gang."

As the other photo so clearly shows, the big lobby was just the place to stage a successful masked party for the kiddies on the Saturday prior to Hallowe'en. Prizes were awarded to children appearing in the most novel costumes and the usual stage



games, consisting of pie-eating, balloon-blowing and other gags, entertained over 1,000 youngsters. The stunt proved to be a corking good will getter for the theatre, as well as boosting current box office receipts.

We're mighty glad to hear that Julius is getting along so nicely with his new assignment at the big Uptown and will hope to hear a whole lot more about what he's doing to put this Warner ace over the top. What it takes to keep a house in the black we sincerely believe Julius has and his methods are always of particular interest to his fellow Club members.

Incidentally, have you other members noticed how frequent the name Lamm appears in the Club section? And how useful their activities are to other showmen in need of new ideas—or old ideas with new twists? That's what we like about those two boys, and probably their immediate superiors feel the same way about it.

DEARTH AND EARLE CONSTRUCT A FINE FRONT IN MEMPHIS

A number of Club members down below the Mason-Dixon line have been turning out some corking displays and ballyhoos on "Cabin in the Cotton," of which the work done by Gene Dearth and Earle Davenport, members of Howard Waugh's staff at the Warner Theatre. Memphis, doesn't have to play second fiddle to any.

Let's begin on the outside where tickets are usually purchased and see what was done to the cashier's booth. Here we have a complete cabin built around the booth with copy on roof reading "You-all Must Come See Cabin in the Cotton." Underneath each side of the big marquee of the Warner were attractive compoboard sections that carried a large head of Barthelmess in a field of cotton. The front ends of this structure carried the star's name, title of picture and a sketched replica of a cabin. Bales of cotton were also sketched on the entrance doors.

There isn't any descriptive matter with another photo we have at hand, but to us it looks as though either Waugh, Dearth or Davenport put over a fine window display. A plot of earth, walled in with the netted burlap used to bale cotton, was used for the base of a miniature "one-mule" farm. In the center was a replica of a typical country



cabin, designed by a local authority on such things. A small fence surrounded the cabin and a tree and other "fixins" lent to the general scheme. A banjo was propped up off to one side and real stalks of cotton rounded out the display. Nothing else in the window except a sign reading "Come in and



hear Cabin in the Cotton—Tuneful Song Success As Played in the Warner Picture Now Showing at the Warner Theatres," so we judge that the tie-up was made with some local music dealer.

Very attractive work, all of it, and we're mighty glad to get a line on what Howard Waugh, alias Old Doc' Memphis, alias the Old Colonel from Dixie, alias his latest nom de plume, The Old Astrologer, has been doing since he returned to his old stand in what he calls "Tennememphisee." Apparently he has two able co-workers with him in the persons of Dearth and Davenport and we'll certainly be on the watch for other examples of their handiwork. So long for this time, Old Walrus, and be sure to keep in closer touch with headquarters.

MIKE NEWMAN'S ATTRACTIVE FRONT!



The front on "Smilin' Through" pictured above was used to excellent results by Mike Newman, manager of the State Theatre, Johnstown, Pa., and the local newspaper thought it so attractive that mention was made that "it was the most beautiful front seen in the town for years." The background was lattice-work, painted light blue and covered with flowers. The cutout of Shearer over the box office was made from the 24-sheet and cutout letters.

MANY GOOD STUNTS USED BY GATES TO SELL ANNIVERSARY

Tie-ups, cooperative ads, birthday cake, a cider gag, classified page stunt and other effective exploitation and advertising activities featured the 5th Anniversary campaign made for the Granada Theatre, Cleveland, Ohio, by Manager Arnold Gates. "Grand Hotel" was the attraction and all advance work carried copy on the picture.

One week in advance a 50 gallon barrel of cider was mounted in the outer lobby and the beverage was dispensed to theatre patrons and passers-by. A small bar was erected for this stunt.

The numeral "5", symbolic of the Granada's anniversary, was tied up in a number of ways in the campaign. One deal was made with a newspaper, whereby children might earn guest tickets to the theatre by making extensive collections of 5's from any available magazines, papers and other periodicals. It was necessary to cut them out and paste them neatly on sheets of paper. A number of neighborhood stores were also banded together to run ads with the numeral "5" in stated prices. For instance, a gift shop advertised special dollar value hosiery for 55 cents.

A huge birthday cake was promoted from a local baker, who distributed 2,000 tie-up circulars in each package sent out from his shop during the week. When the cake was placed in the theatre lobby patrons were invited to test their keenness of mind by correctly estimating the weight of the cake. This gag was handled in the usual manner. A local florist also contributed large baskets of cut flowers for the occasion.

Five large star heads of Garbo, the Barrymores, Crawford and Beery were placed around the proscenium and front sidewalls one week in advance. A large valance along the mezzanine level featured the picture title and "Greatest Cast in Screen History." The valance was spotted from star to star and then the spot would move to another identical valance on the other side.

The stunt of having a registration book in the lobby several days in advance, so that patrons could register their names and participate in a guest ticket gag also proved very popular. Later on, permission was obtained from the police department to move the book to the "Busy Corner."

Additional effort included a parade of Boy Scouts the day following opening, headed by motorcyle escort; a tie-up with a restaurant for an attractive window display; use of half-sheet proclamations in three large west side stores so that patrons might sign and participate in another guest ticket gag; promotion of a full page co-op ad among "Big 5 Merchants" on west side; special newspaper stories, an editorial and a variety of art; use of pennants and streamers; use of large floodlights borrowed from W. E. to light front of theatre; teaser trailer two weeks in advance; anniversary week trailer thanking patrons for past patronage, etc.; distribution of 10,000 trailers with anniversary copy; posting of a 24-sheet and three 3-sheets at special location, and distribution of 2,000 mimeographed copies of the Schenck wire congratulating the Granada on the occasion of its 5th Anniversary.

Certainly a complete campaign and typical of the way Gates always works when putting over an effort of this sort. There can be no doubt but that Cleveland's west side was well aware that the Granada was five years old. We'll be on the watch for other Gates campaigns.

AVOIDING DRAUGHTS

This is the time of the year when a manager hears many complaints about draughts. Patron after patron demands that the manager be brought to his seat and forced to sit in it. "Then he'll see what it's like to sit in a draught," is the wail.

Due to the construction of some theatres it is practically impossible to eliminate all draughts. But it is possible to check them somewhat. In some of the what we might term Class B Houses, glass partitions have been placed on top of the marble rails at the back row of the orchestra. In other houses, dark colored curtains have been hung, and, in the event of standing room, so draped that they can be moved to the side. These mediums have helped no end in checking draughts. Another method of keeping out unwelcome breezes is to weatherstrip the doors and windows of the house. This may be done at small cost and with very little trouble.

Another reason for draughts is the starting or running of the exhaust fans when the house gets too crowded. It is extremely poor policy and bad management to permit your house to get too hot or stuffy and then turn on fans full blast. The more sensible way is to watch the house temperature closely, especially when the business gets brisk, and start the exhaust or blower going slow enough to keep fresh, clean air in circulation without actually causing a draught or breeze.

Like all other details of your theatre's operation, proper heat and ventilation, plus close attention to avoid draughts, is important during the winter months.

SELETTE DOING WELL AT HELM OF STRAND, NEW BEDFORD, MASS.

Apparently the same selling methods used by Eddie Selette in other New England posts is proving successful in putting over the Strand Theatre, New Bedford, Mass., where he was assigned a short time ago.

We refer to a variety of promotional activities, such as tie-ups with local merchants for give-aways of useful articles for old and young people; special heralds; samples of "lifesavers" in envelopes; use of the manilla book covers with theatre ad for distribution in schools; radio audition contests; "Warning" heralds, which we have described before; popularity contests, in which holder of most votes secures bicycle, and other gags of like nature.

He recently arranged two other tie-ups with a large meat market and a cleaning and dyeing company, in which the former was tied up with the book-cover ad and the latter with the distribution of programs in pockets of cleaned garments. He also has a deal on with a store whereby animals are always available for display in the theatre lobby.

We're glad to get a line on Selette's activities again and to hear that he's doing so nicely with his recent assignment. Eddie has a flock of tried-and-proven recipes, as you may glean from the above, and his gags always seem to work.

Big-Hearted Exchangemen!

Local exchangemen in Denver have opened up their heart strings to the extent of offering a cup to managers in the Rocky Mountain Division of Fox-West Coast for the best campaign on any picture. The cup will be awarded for original and best campaign efforts, not merely as outlined by the home office. All the boys are thrilled.

GOLDBERG WORKING OUT GOOD PLAN TO DISTRIBUTE ORGAN

We'll have to take off our hat to Lee Goldberg, manager for Warner theatres in the Louisvile, Ky., zone, for the working out of what appears to be a corking plan for circularization of an eight page house organ among the various cities in his territory.

In every city on his circuit he has chosen twenty-five young women, ranging in age from eighteen to twenty-five or thirty years, to act as correspondents, or local editors of the "Warner Bros. Movie News." In order to reach a certain class of patronage the young women were picked from representative families, with the understanding that they are to distribute 25 copies of the "News" to their friends each week. Thirty copies are mailed each week to each local editor, which means a total circulation of 750 copies per week in each town. It costs approximately nine cents postage to send the copies in bulk to each correspondent, who distributes them direct to a selected list of people, receiving in return for her efforts two passes each week to current Warner shows.

An idea of the calibre of the local editors may be gained from knowledge that one in a certain city is secretary to a university, meaning that the weekly reaches the faculty. Some are high school girls, teachers, secretaries to well known business executives, etc.

We will advise more fully about Lee Goldberg's plan as it is developed. At the present it is reported a most effective method for obtaining high grade circulation at low cost and a strong testimonial to his ability as a showman of the highest calibre. The stunt bears all the ear marks of being an original—what do you say?

ART, TO ENHANCE THE BOX OFFICE APPEAL!

GOOD art work will oftimes prove to be the final tug that pulls some of the customers to the box office. This is especially true of theatres located on busy, transient thoroughfares, and many time just as important for the average small city theatre regardless of location but playing to a large percentage of the population.

Through the courtesy of Frank (Francois) Bonait, poster artist for Shea's Theatre in Erie, Pa., we are privileged to present a group of unusually fine posters which are a regular occurrence at the Shea Theatre. Other artists, in particular, and managers as well, will agree that the likenesses achieved by Frank are swell. Here is an artist who, apparently, can inject real appeal into his star's portraits. Just cast your eye along the photos below and see how true this statement is.

One must have experience with this type of material to really appreciate what these posters look like when finished. If you are in that class then you can picture, mentally, the finished work and the various colors used to make them even more life like that the photos show them here.

Vance Minton, manager of the Shea house in Erie is also deserving of no small amount of credit because of the suggestions and encouragement he gives his poster man. This is most essential if one hundred percent results are to be obtained.

We know that Frank will overlook the delay in getting his first contributions into print but, as we have explained before, we have been devoting so much of our limited space to important manual and feature stories that it was almost impossible to keep pace with the art material being submitted by so many of our friends and members. Send us some more material Bonait.



personalities

C. H. SPECKMAN
recently succeeded N. D. Strong as manager of the Colfax Theatre, Colfax, Wis.

▽

A. E. FOX
has been appointed manager of the Metro Theatre, Minneapolis, Minn.

▽

CHARLES FERGUSON
recently succeeded Ward Johnson as manager of the Prospect Theatre, Loew house at Flushing, L. I., N. Y.

▽

A. B. MORRISON
assistant manager of the Warner Theatre, Memphis, and one of the best known theatre men in the city, recently celebrated his 25th wedding anniversary. Morrison has managed nearly every theatre in Memphis during the past thirty years.

▽

LOU GOLDEN
former manager of the Warfield, San Francisco, and the Criterion, Los Angeles, has been appointed manager of the Orpheum Theatre, Omaha. Alvin J. Ashern will act as assistant manager.

▽

HORACE HOUGHLAND
manager of the Publix-Tudor Theatre, New Orleans, was recently outpointed by the flu for two days but is back on the job again.

▽

LOU HELLBORN
well known Denver theatre man, is reported doing nicely with the Denham Theatre there, recently reopened with a twenty-five cent top.

▽

HARLAN S. COULTER
recently sold the Princess Theatre, Meeker, Colo., to R. W. Thomas.

▽

ROBERT BARAL
has replaced Harold Rhodenbaugh as publicity manager for the RKO Theatre, Salt Lake City. The former was formerly associated with RKO on the Coast.

▽

ROBERT SENFT
assistant manager at Loew's Century Theatre, Baltimore, for some time, is now filling the post of associate-manager at the Penn Theatre, Pittsburgh. Fred Greenway succeeds Senft at the Century.

▽

HAROLD WARREN MANN
well known manager of United Artists Theatre, Portland, Ore., recently became the husband of Miss Lyyl-Marija Jarvenpaa, whom, our correspondent informs us, does not hail from the Hollywood colony.

▽

HARRY S. McLEOD
manager of the recently reopened St. Charles Theatre, New Orleans, is reported doing a thriving business under a first run policy.

▽

R. B. TERHUNE
formerly in charge of the Strand Theatre, Plainfield, N. J., has replaced A. S. Goldsmith as manager of the Majestic, Perth Amboy. John Tucker is retained as assistant manager.

▽

WAYNE SWEENEY
is the new manager of the Dawn Theatre, Allied Amusements, Inc., Hartford City, Ind. He was formerly in charge of the Playhouse, Whitehall, Mich.

BEN COHEN
recently transferred by Publix from Hazleton, Pa., to Springfield, Mass., is now doing publicity work for the Paramount, New Haven, for Manager Walter Lloyd. Publix let go of the Springfield house a short time back.

▽

EARL BRENNAN
has taken over operation of the Clayville Opera House, Clayville, N. Y., and will reopen with pictures.

▽

SPITZER COHEN
formerly with Harry Kalmine when the latter had charge of the Warner-Jersey district, recently joined his old boss, now Pittsburgh D. M., as manager of the Davis Theatre there, succeeding J. A. McDonald. The last named goes to the Palace, another local house.

▽

HARRY FEINSTEIN
another former lieutenant of Harry Kalmine's, was recently transferred from the New Jersey division to take charge of the Ritz Theatre, Pittsburgh.

▽

EARL E. BELCIA
has succeeded John J. Patterson as manager of the RKO Royal Theatre, New York City.

▽

JOHNNIE SHERIDAN
formerly in charge of the RKO Greenpoint Theatre, Brooklyn, N. Y., is now at the helm of the RKO Central, Cedarhurst, L. I., N. Y.

▽

THOMAS MEEHAN
was recently appointed city manager of the RKO Albee and Victory Theatres, Providence, R. I.

▽

GEORGE TYSON
former Warner advertising executive in the Pittsburgh district under the John Harris regime, has joined Fox-Midwesco in Milwaukee, as has Chris Wilbert, exploiteer, and William Zeilor, one of Harris' former managers. Ken Hohl, Tyson's former assistant, has been appointed manager of the Smoot Theatre, Parkersburg, West Va.

▽

JOHN PATTERSON
has taken Johnnie Sheridan's place as manager of the RKO Greenpoint Theatre, Brooklyn, N. Y.

CLUB PIN

Managers' Round Table Club, Motion Picture Herald, 1790 Broadway, New York. • Send postpaid the number of pins noted below, for which payment is enclosed at $1.00 each (Actual pin is 3/8 of an inch in diameter.)

MEMBER _____

THEATRE _____

ADDRESS _____

CITY _____

STATE _____ HOW MANY? _____

CLAUDE FREDERICK
manager of the Capitol Theatre, Pittsfield, Mass., for the past nine years, has been transferred by Publix to Athol, where he will have charge of the Capitol and York theatres. John Hesse takes the Pittsfield post.

▽

GEORGE HUNT
owner and operator of two theatres in Roseburg, Ore., recently acquired the Rose Theatre there.

▽

DICK LUCAS
is in charge of the Avenue Theatre, Chicago house operated by Jake Gross.

▽

MAURICE CORKERY
manager of the Publix-Capitol Theatre, Allston, Mass., was recently elected president of the Allston-Brighton Kiwanis Club of Boston.

▽

EDWARD H. RICE
manager of the Central Theatre, Biddeford, Me., was not content to sit idly by while a lone robber sought to open the safe a short time ago, so did a Houdini by freeing himself from thongs tied by the bandit and leaping into action. The robber fired one wild shot and fled.

▽

MARVIN PARK
who recently went to Omaha to install F. & M. road shows at the Orpheum Theatre, is now in charge of the Hennepin Theatre, Minneapolis.

▽

EDWARD HARRISON
formerly manager of the Palace Theatre, Pittsfield, Mass., was recently transferred to the Paramount, North Adams, replacing Harold Kayes, who goes to the Palace.

▽

MARTIN ANDERSON
former manager of the Century Theatre, Rochester, N. Y., is the new manager of the Quirk Theatre, Fulton, N. Y., replacing I. Solomon, who goes to the Century.

▽

ROBERT H. COULTER
one of the Coulters of the Coulter Circuit, Richmond, recently recovered from an illness which confined him to a local hospital for quite some time.

▽

CHARLES J. FREEMAN
former assistant manager at the RKO Palace Theatre, Rochester, N. Y., takes the helm of the State, Schenectady, as a result of the recent RKO-Farash hook-up.

▽

WILLIS GRIST
city manager for Publix in Lynchburg, Va., for the past two years, has been transferred to Spartanburg, S. C., owing to the changes brought about by the recent deal with Kincey. Hugh Smart succeeds Grist.

▽

HAROLD FRIARY
formerly manager of the Oriental Theatre, Mattapan, Mass., has been made manager of the Regent Theatre, Wollaston, Mass.

▽

HORTON KAHN
is the new manager of the RKO Palace Theatre, Columbus, Ohio. Kahn, who hails from the west coast, is a former assistant of Nat Holt's.

▽

ALEX GOTTLIEB
publicity man for the Paramount Theatre, New York City, recently married Miss Thomasina Tow.

ACT NOW—FILL IN THAT BLANK!

PHIL GODEL

is a new member of the Club's Canadian contingent and we're glad to announce that his application has been duly received and recorded. Phil manages the Westmont Theatre in Montreal, Quebec, and we hear he's making a good job of it. His fellow Club members will be interested to find out what methods he's using to boost box office receipts and if he'll just take off enough time to jot down brief accounts of his advertising and exploitation work we'll see that word is passed along the line. What say, Phil?

▽

AL WOLF

is the chief of the Palace and Marion Theatres out in Marion, Ohio, and a cordial welcome is also extended this new Round Tabler. He frankly confesses he should have enrolled in the Club long, long ago, but he's been stepping around so much in the past two years that this is the first chance he's had to settle down for a while. He's been from Australia to Honolulu in the interests of theatre management and is now city manager for the Young Amusement Company in Marion. We know for a fact that he has some excellent dope up his sleeve for taking a house out of the red and hope he'll pass along full details. We'll be checking up on this, Al, so please keep it in mind.

▽

THOMAS McINERNY

is the assistant manager of the Empire Theatre, Brooklyn, N. Y., and his application for membership in our Club is sponsored by Irving Feinman, who is at present doing special exploitation work at the Empire for Harry Brandt, of Brandt Brothers. According to Irving, Tom is a capable showman and destined to go on up the ladder of success in his field. We'll be keeping an eye on his climb and, in the meantime, will look for news of what's going on at the Empire from both these boys.

▽

JIM NEVILLE

has the job of assisting Arthur D. Rabe with the management of the Mosholu Theatre, Bronx, New York City. He's still another assistant to file his application for membership in the Round Table Club and his boss advises us that Neville is an A1 man on exploitation, displays, etc. He is 21 years of age, has been at the Mosholu for the past two years and was promoted from doorman to his present post. We'll be keeping an eye peeled on Neville.

▽

ROBERT PATTERSON

not only owns but manages the Shastona Theatre out in Mt. Shasta City, Calif., so he's another owner-manager in line for introduction to his fellow Round Tablers. We're also glad of the opportunity to acknowledge his application and hope he'll contribute his full share of material which goes to make up this department each week. Shoot along some dope, Patterson, on what you are doing to boost the box office and we'll pass it along the line.

▽

R. J. ASHMUN

is the proprietor and manager of the Strand Theatre in Caro, Michigan, and a note from him, though brief, says a whole lot. "Please enroll me as a member of the Managers' Round Table Club. Business is exceedingly good." That is good news, Richard J., and we are pleased to both enroll you as a newly elected Club member and observe that your box office is in a healthy condition. Keep up the good work and when you get time let us know about your show-selling methods. All your fellow members will be interested.

MISS OLGA G. SWERTLOW

is the capable lady-manager of Lee Och's Tuxedo Theatre, located in the Bronx section of New York City, and we're mighty glad to have the opportunity to acknowledge her application for membership in the Round Table Club. Soon, we have a hunch, she'll be sending in some stories about what's going on in showbusiness in her neck of the Bronx. In case anyone doubts that this lady eats, breathes and even lives theatre atmosphere, we'll let you all in on a secret: sssh! her real name is Mrs. Ronald W. Failes and her husband is the skipper of the Kingsbridge Theatre, another Lee Ochs house in the Bronx. We'll introduce hubby later on.

▽

A. M. YASNA

is another assistant manager to join the ranks of the many assistant managers already listed for membership in this Club. He has the job of helping Manny Schulman, skipper of the Crescent Theatre, Astoria, L. I., N. Y., and became associated with him about two months ago. Yasna is an experienced showman, having been with Warner houses for the past six years as manager, etc., but like many others these days is wearing the title of assistant. He's helped this department out before with contributions and we sincerely hope that both he and Manny will again put their shoulder to the wheel. We'll be looking for news about Crescent shows.

▽

RONALD W. FAILES

manages the Kingsbridge Theatre, a Lee Ochs house up in the Bronx, New York City, and we're also listing him as one of the Club's recently elected members. His name was proposed by no less a personage than Mrs. Failes, who, under the name of Miss Olga Swetlow, manages the Tuxedo Theatre, another Ochs house in the same section of the city. This is the way we like to get 'em, Ronald, husband-wife at the same time. We hope both of you will become active members of this organization.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

A. M. DUNLOP

is located 'way out in Astoria, Oregon, where he manages the Liberty Theatre for Fox-West Coast. We are also in receipt of his application for Club membership and this is the time to introduce him to the many other showmen in this big army of managers. He's been a reader of the HERALD for a number of years, so we feel sure that this department has claimed his attention in the past. Now that he's one of the gang, we'll count upon him to do his share of the work toward keeping these pages alive with interesting slants on showbusiness.

▽

MURRAY BRADSHAW

manages the Tivoli Theatre, Downers Grove, Chicago, a house operated by Floyd M. Brockwell and styled "The Wonder Theatre of Suburban Chicago." Bradshaw has been connected with theatres for the past fifteen years as pianist, organist and manager of both picture and vaudeville houses. In answer to his inquiry as to whether it's too late to become a member of the Round Table Club, we're tellin' him it's not—not while the Round Table is still 'round. Murray likes the Club section of the HERALD, crediting it with giving him ideas for about 60 per cent of his publicity stunts. His fellow Club members thank him for those kind words and, now that he's one of the gang, will be on the lookout for his share of show-selling information.

▽

ROLAND H. VINER

asks us if his seventeen years' existence in this world is too short a one for eligibility as a member of this Club. Nay, Roland, not with the send-off your boss, C. G. Larson tacked onto your application! It's a surprise to us that you don't wear the title of manager instead of assistant manager, with all the nice things he has to say regarding your ability. At any rate, the speed you are going—taking care of booking, advertising, house supervision, etc., it probably won't be long before we'll be mailing you one of the "Framed Certificates." By all means we're glad to have you with us, so let us know from time to time what you are doing to fill seats at the Mazon Theatre, Mazon, Ill.

▽

SHERMAN KEELY

joins the Round Table Club through the good offices of Murray Bradshaw, manager of the Tivoli Theatre, Chicago suburban house in Downers Grove. Elsewhere on this page we introduced Murray and now we'll have Keely step up and shake hands all around as the Tivoli's assistant manager. Conditions are not so hot in the spot where these two showmen are doing business, but they get out and hustle and manage to get along pretty well. We'll be interested to hear about their methods of boosting trade.

▽

KENNETH TAYLOR

is the hustling assistant employed by H. W. Little to look after affairs at the Strand and Ritz Theatres, Uvalde, Texas, and it's also our pleasure to include his name among the many showmen enrolled in this Club. According to several snapshots of fronts, ballyhoos and displays we have at hand and an account of recent activities, we've every reason to believe that Ken is destined to become a very useful member of this organization. We'll tell you more about his work in a later issue. As in many other sections of this country, business conditions are far from perfection down in Uvalde and only the Strand is being operated at present, which, nevertheless, keeps Taylor on his toes. We'll be on watch for future communications from this new Round Tabler.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"That's Africa"	Story by Norman Krasna. Director: Eddie Cline.	Bert Wheeler, Robert Woolsey.	Shooting
"Ranger Man"	Story by Wallace Colt MacDonald. Director: George Melford.	Tim McCoy, Caryl Lincoln.	Shooting
"Child of Manhattan"	Play by Preston Sturges and Maurine Watkins. Director: Eddie Buzzell.	Nancy Carroll, Neil Hamilton, John Boles.	Shooting
FOX			
"Broadway Bad"	Story by William R. Lipman. Director: Sidney Lanfield.	Joan Blondell, Ralph Morgan, Ginger Rogers.	Shooting
"Handle with Care"	Story by Frank Craven and Sam Mintz. Director: David Butler.	James Dunn, Boots Mallory, El Brendel.	Shooting
"The Infernal Machine"	From the play by Carl Sloboda. Director: Marcel Varnel.	Genevieve Tobin, Chester Morris, Alexander Kirkland.	Shooting
"State Fair"	Story by Phil Strong. Scenario by Sonya Levien. Director: Henry King.	Janet Gaynor, Will Rogers, Lew Ayres, Sally Eilers, Spencer Tracy, Louise Dresser, Frank Craven, Norman Foster.	Shooting
"The Face in the Sky"	Story by Myles Connolly and Humphrey Pierson. Director: Harry Lachman.	Marion Nixon, Spencer Tracy, Stuart Erwin.	Shooting
"Canyon Walls"	Story by Zane Grey. Director: David Howard.	George O'Brien, Nell O'Day.	Shooting
"Hot Pepper"	Story by Dudley Nichols. Director: John Blystone.	Edmund Lowe, Victor McLaglen, Lupe Velez, El Brendel.	Shooting
METRO-GOLDWYN-MAYER			
"The Lady"	Play by Martin Brown. Director: Charles Brabin.	Irene Dunne, Phillips Holmes, Una Merkel, Lionel Atwill, Eileen Percy.	Shooting
"Pig Boats"	Story by Commander Edward Ellsberg. Director: Jack Conway.	Robert Montgomery, Jimmy Durante, Robert Young, Walter Huston.	Shooting
PARAMOUNT			
"King of the Jungle"	Story by Charles Thurley Stoneham. Director: H. Bruce Humberstone.	Frances Dee, Buster Crabbe, Robert Adair.	Shooting
"Madame Butterfly"	Story by John Luther Long and David Belasco. Directors: Marion Gering and Arthur Jacobson.	Sylvia Sidney, Cary Grant, Charles Ruggles, Irving Pichel.	Shooting
"No Man of Her Own"	Original story by Val Lewton. Director: Wesley Ruggles.	Carole Lombard, Clarke Gable.	Shooting
"The Billion Dollar Scandal"	Story by Gene Towne and Graham Baker. Director: Harry Joe Brown.	Robert Armstrong, Frank Morgan, James Gleason, Constance Cummings, Irving Pichel, Olga Baclanova.	Shooting
"Hello Everybody"	Story by Fannie Hurst. Director: William Seiter.	Kate Smith, Randolph Scott, Charles Grapewin.	Shooting
"Luxury Liner"	Story by Gina Kaus. Director: Lothar Mendes.	George Brent, Zita Johann, Vivienne Osborne, Alice White, Verree Teasdale, C. Aubrey Smith.	Shooting
"She Done Him Wrong"	Story by Mae West. Director: Lowell Sherman.	Mae West, Noah Beery, Owen Moore, Marian Marsh, Cary Grant.	Shooting
"The Queen Was in the Parlor"	Story by Noel Coward. Director: Stuart Walker.	Fredric March, Claudette Colbert, Arthur Byron, Alison Skipworth.	Shooting
RKO-RADIO			
"Heroes for Hire"	Story by Ben Markson, Casey Robinson, Arthur Rothafel, Agnes Christine Johnson. Director Ralph Ince.	Bill Boyd, Bruce Cabot, William Gargan, Roscoe Ates, Dorothy Wilson, Creighton Chaney, Rochelle Hudson, William Bakewell.	Shooting
"The Past of Mary Holmes"	Story by Rex Beach. Directors: Harlan Thompson, Slavko Vorkapich.	Helen MacKellar, Eric Linden, Clay Clement.	Shooting
UNITED ARTISTS			
"The Masquerader"	Story by Guy Bates Post. Director: Richard Wallace.	Elissa Landi, Ronald Colman, Juliette Compton.	Shooting
UNIVERSAL			
"Private Jones"	Story by Richard Schayer. Director: Russell Mack.	Lee Tracy, Gloria Stuart.	Shooting
"The Rebel"	Story by Luis Trenker. Director: Edwin H. Knopf.	Vilma Banky, Luis Trenker, Victor Varconi.	Shooting
"Destination Unknown"	Scenario by Tom Buckingham. Director: Tay Garnett.	Ralph Bellamy, Pat O'Brien.	Shooting
"S.O.S. Iceberg"	Story by Lieut. Com. Frank Wead and Dr. Arnold Fanck. Director: Dr. Arnold Fanck.	Gibson Gowland, Leni Riefenstahl, Sepp Rist, Ernst Udet.	Shooting
"Terror Trail"	Story by Grant Taylor. Director: Armand Schaefer.	Tom Mix, Naomi Judge, Raymond Hatton.	Shooting
WARNER BROS.			
"The King's Vacation"	Scenario by Ernest Pascal and Maude T. Howell. Director: John Adolfi.	George Arliss, Florence Arliss, Dick Powell, Patricia Ellis, O. P. Heggie.	Shooting
"The Sucker"	Play by Bertram Milhauser and Beulah Marie Dix. Director: Archie Mayo.	Douglas Fairbanks, Jr., Loretta Young, Fifi Dorsay, Aline MacMahon, Guy Kibbee, Lyle Talbot.	Shooting
WARNER-FIRST NATIONAL			
"Blondie Johnson"	Scenario by Earl Baldwin. Director: Ray Enright.	Joan Blondell, Chester Morris, Claire Dodd, Earl Foxe.	Shooting
"Grand Central Airport"	Story by Jack Moffitt. Director: William A. Wellman.	Richard Barthelmess, Sally Eilers, Tom Brown, Dorothy Peterson.	Shooting
"The Mind Reader"	Scenario by Wilson Mizner and Robert Lord. Director: Roy Del Ruth.	Warren William, Constance Cummings.	Shooting

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

James Kirkwood
New Orleans State

After George Raft's personal appearance, James Kirkwood is a pleasant relief. He realizes that he has to offer something more than a name and he does it. Opening with pretty Suzanne Jane, he leaves the stage to her and she does a song and dance to a nice hand. Kirkwood then comes on for his "Extra Man" bit. Though handicapped by a severe cold, Kirkwood forced his voice to carry emotion and made his face and body do the rest.

Duval
San Francisco Warfield

As the headliner in the "Mystery" Idea, Duval easily walks away with the honors. He is truly a master of the art of sleight of hand and has an act that pleases the eye as well as puzzles the mind. His most interesting performance is the production of silk fabrics, apparently out of nothing at all; hundreds of yards of silks of many colors pile up in billowy waves.

Masters and Gauthrie
Baltimore Hippodrome

While one man played a bashful dumb comic (Harry Langdon type), the other did the straight part, and some soft shoe dancing and singing that was good.

Hilton Sisters
New Orleans Orpheum

A Siamese twin act which imitates the Duncan sisters, plays saxophones, stages a silly newspaper interview, and dances with two male stooges, showing a versatility which helps put it across. The entire routine could be improved if the mistress of ceremonies were omitted.

Harry Kahne
San Francisco Golden Gate

Mental gymnastics is the forte of this entertainer and the manner in which he can get information about his audience and their possessions is interesting. He works incredibly fast and gets a fine reception.

Johnny Perkins (3)
New York State

A show-stopping turn if there ever was one. Perkins, Ruth Petty and the little colored lad, Richard Montgomery, do their own specialties and stop the show with them. Their turn is exactly the same as has been seen by this reviewer many times in many houses and we have yet to view them when they haven't overshadowed everything else on the bill. This week, as has been usual lately, Perkins and his two entertainers have the closing spot, following headliners, and doing better than they do.

Perkins, himself, is the last word in master of ceremonies, filling his duties of introducing each act in an intimate and pleasing style that gives him an added advantage when he comes on for his own specialty. These entertainers should never be out of work.—E. D.

Brooklyn Fox to Stage Own Shows

Mr. H. H. Wallenbrink who recently gained the directoral managership of the Brooklyn Fox, changes the policy on December 16.

The Fanchon and Marco units which have been featured here for the past year and a half will be replaced by stage-shows produced by the Fox capable staff, with Charles Niggemeyer at its head. The present house staff, Sam Jack Kaufman, director of music, and Bob West and Rosa Rio, organists, remain featured in their own spots. Big bill names and personal appearances, enhanced by a 12-line-girl troupe, will be the new order.

Irving Mills in Europe on Ellington Tour Plan

The interest in Duke Ellington and his orchestra evinced all over Europe made it imperative that Irving Mills, president of Mills-Rockwell and personal manager of Ellington, should arrange a trip to the other side.

Mr. Mills, accompanied by Mrs. Mills, sailed on the Rex last Saturday. Their itinerary will include Amsterdam, Vienna, Berlin, Paris and London. Mr. Mills intends to arrange an European tour for Ellington, with a possibility of including the Mills Brothers. He also intends to look at songs for Mills Music, special material for Lawrence Music and to sign up outstanding European acts.

Mr. Mills hoped to do all this in time to be back before the holidays.

EARL CARROLL VANITIES'
SENSATION
KEITH CLARK

2nd WEEK — ROXY, N. Y.
Representative—J. Jacobs & Oz

DANCERS

Catherine Littlefield
New York Roxy

The premiere danseuse of the "Cathedral" is given two spots in which to show the audience her capabilities, and in both she lives up to everything said about her. She is beauteous and graceful in her work.

Tommy & Betty Wonder
Brooklyn Fox

Opening with a song, "Walking on Air," this pair of charming kids suddenly spurts into a hot specialty dance. After Tommy ties up the show with his "St. Louis Blues Strut," Betty's clowning rendition of "Minnie the Moocher" maintains the pace. Tommy then offers a smart novelty dance with a dummy which makes the audience clamor for more. He encores with a graceful waltz, again using the dummy. An entertaining turn.—H. P.

Cooper & Lathrop Bros. (4)
New York Capitol

This is one of the better dance acts, which includes acrobatic, tap and novelty routines. The Lathrops' shadow dance is well done but Miss Cooper's stair dance tops the program. Audience reaction, distinctly favorable.—H. P.

COMEDY

Cass, Mack and Owen
New York Capitol

This act is unusual in that a trio of rough and tumble dancers includes a girl who slapbangs her way to plenty of laughs. The trio offers some clever comedy acrobatics and tap dancing including a slow-motion bit, which is a sure-fire laugh. This act should please anywhere.—H. P.

Bob Hope (4)
New York Capitol

Acting as master of ceremonies for the stage show, Bob Hope and his stooges keep things moving. Hope possesses a pleasing personality, and has a way of getting his gags over nicely. A bit in which Bob drives his "mother" from the stage as he sings "My Mom," is a howl. This audience was well satisfied.—H. P.

SINGERS

Bing Crosby (2)
New York Capitol

Bing gets a nice hand and sings "Love Me Tonight," after which he introduces Eddie Lang, well known steel guitarist, who accompanies Crosby for the remainder of the act, the songs being "Dinah" and "How Deep Is the Ocean." In an encore Crosby offers "Please," which he introduced in "The Big Broadcast."—H. P.

Radio Rubes (4)
New York Capitol

This is a hill-billy quartet using two guitars, a violin and a harmonica to good advantage. The act is a musical novelty that is entertaining. —H. P.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

ORGAN SOLOS

DICK LIEBERT (Brooklyn Paramount) presented one of the most outstanding organ novelties since his inaugural program. The first part of it consisted of three songs, straight community numbers: "Say It Isn't So," "Put Out the Lights," and "Couldn't Say Good by." These the audience sang loudly. Then in the spirit of "Thanksgiving," Liebert presented a production number that was the finest and most entertaining he has done. Opening with a beautiful rendition of "Pilgrim's Chorus," as Larry Riley impressively reads a resume of the Pilgrim's trip, a storm scene on film is cleverly worked in, and a peaceful scene of the pilgrim ship ends the number. For a grand finale, the "Doxology" is played by Liebert as a scrim curtain discloses Lester Cole and his chorus of twelve, as pilgrims, who beautifully sing this sacred composition.

BETTY LEE TAYLOR (Niagara Falls Strand) is doing things in the way of novelty solos that are giving the patrons from both sides of the border something to talk about. Recently she put over an extremely interesting solo which she built around the popular song, "Shantytown." Miss Taylor introduced the novelty by singing the first five slides and the audience joined in the next ten.

This week being "Thanksgiving" week for the Canadians, Miss Taylor composed a special number for their benefit, and not only they but the entire audience joined in singing it. She followed this with "Mighty Lak a Rose," and then offered "Eli Eli," played as a straight solo number, which was enhanced by a purple spot on the organ. Miss Taylor acknowledged the tremendous hand and went into a chorus of "Shantytown," to which a young lady on the stage sang. A final chorus of this number was sung by the audience, after a cleverly worded talk by the popular and attractive Miss Betty Lee.

EGON DOUGHERTY (New York Triboro) offered a "Miniature Review" for his closing organ solo at this house, where for the past two years he has been its most popular feature attraction.

The solo was composed of bits from novelties which Dougherty had presented in the past six months, namely: "Road to Mandalay," a "grammar lesson" with words starting in the letter "S"; a clever parody to "Shanty-town," and a closing chorus of "Chloe." Each number was sung with enthusiasm and the popular organist drew heavy applause.

ROSA RIO (Brooklyn Fox) capably entertained the audience with a specially prepared solo which she called "Talking Turkey." Special lyrics to "Constantinople" introduced the novelty and as she played "Shanty-town," "Say It Isn't So," "Love Me Tonight," and "Lullaby of Leaves," ushers passed up and down the aisles giving out candy turkeys to the ones singing loudest.

Either all wanted turkeys or they enjoyed the songs; in any case they shouted out the numbers, and obviously enjoyed the solo, though their applause at finish was weak.

Denver Organist Dead

Mrs. Ermina De La Vergne, 38 years old, organist at the Ogden theatre, Denver, for the past five years and a featured organist over NBC, died last week after two emergency operations. She is survived by her husband and a daughter.

UP AND DOWN THE ALLEY

Roxy, director of **Radio City Theatres,** announced the other day his staffs for the Radio City Music Hall, opening December 27th and the RKO-Roxy, opening December 29. . . . The production department includes: **Leon Leonidoff** . . . **Russell Markert** . . . **Florence Rogge** . . . and **Lasar Galpern** The music department is headed by **Erno Rapee** as general director, assisted by **Charles Previn** . . . **Joseph Littau** . . . and **Macklin Marros,** staff conductors; . . . **Ferde Grofe** . . . **Maurice Baron** . . . **Dezso d'Antalffy** . . . **Earle Moss** . . . **Otto Cesana** . . . staff composers and arrangers; . . . **Leon Rossotto** . . . director of radio programs; . . . **Dick Liebert** and **Lew White** . . . staff organists; **Richard Zimmerman,** music librarian; **Jules Cocozza,** orchestral manager; **Leon Rosebrook** and **Max Herzberg,** chorus directors.

▽

Johnny (Ton of Fun) **Perkins,** who blocked traffic in front of the Palace last week and got himself pinched, is to be a **father** in February. . . . You've seen that funny fat boy smile many times but you should see him beam now. . . . When he tells about it . . . his face lights up like those million watt lights out on an air-mail field. . . . Let's all give three cheers for **Perk** and for **"Mack,"** that charming wife of his. . . .

▽

Say . . . have you heard or played that new **Feist** "Hey Nonnie, Nonnie and a Hot Cha Cha" song, called "Fit as a Fiddle"? . . . It's a sweetheart and all orchestras and organists who have used it say the audience loves it. . . . **Bob West,** the "cheerleading" organist, is back at the Fox, Brooklyn . . . and is he making them sing . . . boy, oh boy. . . . When I caught him last Saturday, they liked to tore the roof off the house. . . . **Arlo Hults,** formerly with the RKO circuit, is now at the Paramount, Glen Falls, N. Y. . . . **Art Thompson** is at the State, Uhrechsville, Ohio, **Jimmy Barber** is at the Liberty, Malden, Mo. . . . and **Ken Barton** is at the Leader, Brooklyn. . . .

▽

There is a young fellow by the name of **Hy Derison,** over at **Irving Berlin's** who is taking care of organists in these parts in a big way. . . . I have received many letters from fellows outside of New York, asking for more attention to them on slides . . . but all the pedal-pushers around here rave about the good service given them by Hy. . .

▽

Jay Mills, who for 14 weeks was master of ceremonies at the Ambassador, St. Louis, is now working for RKO in a new act with his new wife, **Mildred Tolle.**

▽

. . . **Roxanne,** the platinum blond who conducts a male orchestra for the Herbert's Blue Diamond program over **WOR,** has become so popular with radio fans that her time has been increased again. . . . **Bill Dalton,** organist at Neth's Grand, Columbus, has organized a Saturday morning singing class, which is doing so well that Bill expects to glut the market with crooners and male sopranos. . . . There might be a shortage of them in Columbus, Bill, but don't send any of them here. . . . We've plenty of that kind now. . . .

ED. DAWSON

OVERTURES

DAVID ROSS (New York Roxy), as usual, capably directs this huge orchestra in Rossini's "William Tell Overture." The overture opens with the cello introduction, and with the approach of the storm, the shepherd's flute is heard over the thundering notes. As the storm subsides, they go into the "Shepherd's Song." The silvery notes of a trumpet herald the stirring finale. The entire overture was beautifully done and earned the tremendous applause as the members took their bows.

CHARLIE DAVIS (Milwaukee Wisconsin) and his Wisconsin Gloom-Chasers, augmented by the three Lovely Co-eds, offer some flashy entertainment for their overture. "How Deep is the Ocean" is played by the orchestra with a cornet solo by Davis, followed by the three young women singing "Nobody's Sweetheart Now," accompanied by the orchestra. Jimmy, violinist for the orchestra, played "Say It Isn't So." A peppy piece with the girls singing one chorus and the orchestra another was followed by "Shine on Harvest Moon," with Davis at the piano.

SAM JACK KAUFMAN (Brooklyn Fox) and his Joy Band entertained with an overture built up of oriental numbers. Comedy was injected by Sam and the boys in their use of what was supposed to be the oriental tongue. This drew good laughs. Kaufman in his own pleasing style introduced and led his orchestra in a special arrangement of "Chinatown," with a comedy vocal chorus sung by all. A beautifully rendered trumpet solo, with a softly played organ accompaniment, won good applause. A vocal rendition of "Poor Butterfly," by Charles Bennett, a new member of the band, who has a soft quality in his voice that is extremely appealing, earned a good reception. The Overture closed with a snappy offering of "China Boy," to one of the best receptions this reviewer has heard this organization get.

FABIEN SEVITZKY (Boston Metropolitan), some weeks ago hit upon the plan of serving classical music in classy style, thereby beating the socalled maestros of jazz at their own game. The result has been increasing interest in his programs, climaxed this week when he scores premiere honors with the presentation of his own version of "Aida," in which he is aided and abetted by a hundred maidens in classical—or shall we say classy—costumes amid settings done to order by Manager Harry Taylor.

JACK SPRIGG (Cincinnati Albee) selected a medley of oldtime "drinking" songs for his overture. "How Dry I Am" was played with hammers on a scale of bottles. During a blackout, the brass section gave a perfect imitation of a German band. As a finale, the entire orchestra rose, each raising a glass in accompaniment. Billie Leonard sang "Please" from the stage as her contribution to the overture, finally breaking out in well-directed dance steps.

JAY BROWER (San Francisco Warfield) and the Warfield Pep Band present a musical offering which includes both classical and popular selections. Thorstein Jensen, first violinist, offers the Intermezzo from "Cavalleria Rusticana" and there is a splendid rendition of the Miserere from "Il Trovatore," with a trombone and trumpet duet, one of the artists being stationed in the boxes. The popular offering takes the form of a musical melange, with the musicians declaring a strike, but in the end they get back to serious work.

WABASH AVENUE

CHICAGO

In the face of slipping grosses at Loop houses generally, the little Castle on State street is exuding prosperity to the edge of the sidewalk. With "Goona Goona" as the attraction, combined with the showmanship that Dick Beck can produce when the occasion warrants, the Castle has just about broken all its attendance records. "Goona Goona" has been playing to S. R. O. inside and outside at the Castle for four (4) weeks. And that tells a story these days.

▽

George West of Exhibitors' Screen Service is properly proud of a letter from Aaron Saperstein commending him and his organization for the fine reception extended visitors at the Allied-MPTOA meeting and banquet.

▽

Closing of the State-Lake and United Artists theatres, which is definitely set, is announced as only a temporary shutdown during the pre-Christmas shopping days, both houses being scheduled to reopen in a few weeks.

▽

A. B. McCollum, who operates theatres in Hoopeston and other downstate cities, was a visitor along the Row this week.

▽

A new projector fire guard was demonstrated at the Allied-MPTOA meeting by its inventor, Fred Oser.

▽

Johnny Mednikow took third prize in the Walthall-McPherson sales drive staged by National Screen Service. The winner was Charles Gregory of St. Louis, who was in town Sunday to attend a dinner given by Mr. McPherson. Those attending included Mednikow, Beverly Miller, Herbert Washburn and Henry Kohn.

▽

Two Warner houses, the Oakland Square in Chicago and the Indiana in Indiana Harbor, were closed this week.

▽

C. E. Seidner, who heads the new office of De Luxe Trailers here, is in New York for conferences with home office officials.

HOLQUIST

ON BROADWAY

Week of December 3

CAPITOL
Desert Regatta..... MGM

MAYFAIR
Down in Dixie..... RKO Radio
The Rink..... RKO Radio

PARAMOUNT
Bring 'Em Back Sober..... Paramount

RIVOLI
Screen Souvenirs—No. 6... Paramount
The Klondike Kid..... United Artists

ROXY
Battle of the Centuries.... Educational

STRAND
Hey, Pop!..... Vitaphone
King Salmon..... Vitaphone

WINTER GARDEN
Ride Him, Bosko..... Vitaphone
The Run Around..... Vitaphone
Then Came the Yawn..... Vitaphone

Nominate Film Board Officers

Voting for officers of the New York Film Board of Trade will be held on December 14. Nominations include Earle Sweigert, Robert F. Wollff, for president; Leo Abrams, Henry Randell, Jack Bellman, for first vice-president; David Levy, Harry Hummell for second vice-president; Harry Decker, David Levy for recording secretary; Jack Bowen for treasurer; Edward Schnitzer for sergeant-at-arms.

Von Sternberg Contract Ends

The contract of Josef von Sternberg, Paramount directer, has expired. Marlene Dietrich, who has starred in five productions under Mr. von Sternberg's direction, remains under Paramount contract, with plans under way for her next vehicle.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 21—Christmas seals get high support—New York holds walking race—Mary Garden arrives in New York—Congress promises quick beer action—King George rides in ancient pomp—Notre Dame routs Army.

FOX MOVIETONE NEWS—No. 22—Al Smith sings at benefit in New York—Pictures of healthiest boy and girl—Mrs. Roosevelt visits French Nursery's children in New York—Football season ends—Brewers keep in practice—Emperor reviews Japan's army.

HEARST METROTONE NEWS—No. 220—Graf Zeppelin again spans Atlantic—Pictures of U. S. healthiest girl and boy—Movie studio train begins world tour—Broadway helps cheer sick—Airmen perform over Roosevelt Field in New York—Al Smith sings for charity in New York.

HEARST METROTONE NEWS—No. 221—Dry law repeal beaten in House—Wild ducks find paradise at Chincoteague, Va.—Newark girl is smiling champ—New plane tested at Milan, Italy—Army team sinks Navy—Pershing enlists in white plague war—Expert gives hints to winter golfers at Miami.

PARAMOUNT NEWS—No. 35—Skiing season opened at St. Moritz—Al Smith sings and canvasses in New York's relief drive—Trotsky visits Italy—State troopers at Sidney, N. Y., drill mounts—Berlin capitol in uproar; honor war dead—World's hoboes meet in Chicago.

PARAMOUNT NEWS—No. 36—Buffaloes corralled at Yellowstone Park for relief food—Joe Kirkwood gives points to Florida golfers—Christmas seal drive starts—Newark girl wins smiling contest—France honors memory of Clemenceau—Repeal fails in House—Army whips Navy team.

PATHE NEWS—No. 36—Snow falls at Lake Placid—Trotsky tours Italy—Senators and man on street discuss war debts—Annual toy parade held in New York—New York sees annual six-day bike race—Hoover smiles in defeat—General Pershing arrives in New York.

PATHE NEWS—No. 37—Denny Shute wins golf tournament at Coral Gables, Fla.—Public gives opinion for or against beer—Captain Bartlett describes trip to Greenland—French Nursery children serenade Mrs. Roosevelt in New York—Radicals stage "hunger march" in New York.

UNIVERSAL NEWSPAPER NEWSREEL—No. 98—Typhoon and flames sweeps cities in Japan—Congress assembles for December session—Alliance, Ohio, has traveling blacksmith—Trotsky sees Europe—Trucks take Reds to Washington—British opens Parliament—Jersey City has motherhood school—Six-day bike race opens in New York.

UNIVERSAL NEWSPAPER NEWSREEL—No. 99—Capital police meet Red rioters—Milwaukee scientists cage animal foes—Rush work on Christmas seals at Shelton, Wash.—Cloudburst floods homes in Tokyo—Pigmy train hauls dozen passengers at Waltham, Mass.—Los Angeles holds auto race—Homing pigeons released from Jackson Heights, L. I., in annual game "chuck-up"—Army conquers Navy on gridiron.

RCA Building Transferred To General Electric in Deal

The fifty-story RCA Building, at 570 Lexington avenue, New York, has been transferred by the Bartholomew Building Corporation to the General Electric Realty Corporation, and the name is to be changed to General Electric Building. The seventy-story central building in Rockefeller Center will be called the RCA Building.

The transfer is part of an agreement whereby $17,938,733 of RCA's indebtedness to General Electric is to be satisfied in full with the present book value of the building, $4,745,000, and by the issuance of $4,255,000 in 10-year debentures of Radio Corporation to the two electric companies.

Demand Canada Seat Fee

Independent exhibitors of Canada have been formelly requested to pay a fee of 10 cents per seat to the Canadian Performing Rights Society. The demand was issued from the Society headquarters in Toronto.

On Radio Technical Board

L. E. Clarke, head of the sound department at the RKO Pathe studio, has been appointed an ex-officio member of the RKO Radio technical committee.

AIR EXPRESS RATES REDUCED

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Seattle	2.84	4.84
San Francisco	1.44	2.04
Minneapolis and St. Paul	5.44	10.04
Salt Lake City	2.04	3.24

	5 lbs.	10 lbs.
Between New York and—		
Chicago	$2.14	$ 3.44
Dallas	4.14	7.44
St. Paul and Minneapolis	2.84	4.84
Omaha	3.04	5.24
Seattle	5.64	10.44

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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 146

Question No. 146 *was: "(A) Is direct current really that in every sense of the term? (B) How many alternations occur per second in* 60*-cycle current? In* 120*-cycle current? (C) Just what trouble would you expect to encounter if obliged to use* 25*-cycle current at the arc? (D) Why is low-cycle* (25*-cycle) current used? Is it served to theatres anywhere in this country or Canada?*

It would be impossilble to print the names of all those answering this question correctly. There are more than 800 of them. I will therefore confine myself to saying all those whose names were printed last week answered correctly. It seems a shame, but really there is not space to print 832 names; also, it would be a bit unfair to fail to note that those many who have made good from week to week for months (and in some cases for so long I've forgotten when they started) made good. Such men as Evans and Rau, Lester Borst, Van Vaulkenburg, G. E. Doe, J. Wentworth and many others, would not like to have even a one-week break in their splendid record.

I have selected the answer of G. E. Doe as covering Section A briefly and well. He says:

"That would depend upon just what is meant by direct current. What we term direct current is direct, so far as concerns its direction of movement. It is direct in every sense of the term if the current be taken from a battery. If from a dynamo, it is not for the reason that there are slight pulsations caused by voltage variations incident to commutation, and those variations, of course, cause a slight differential in current flow. However, if we view the term 'direct' as having to do only with direction of movement, then either battery or generator (dynamo) direct current is indeed direct."

(B) Lester Borst says:

"Sixty-cycle current has 120 alternations per second, during each one of which the voltage rises from zero to maximum, or sinks from maximum to zero. Current of 120 cycles will have 240 alternations per second, during each of which the same process takes place as with 60-cycle current, except that they occur in one-half the time. Alternation equals the cycle of the current multiplied by two."

(C) We will listen to Dale Danielson on this one. He says:

"The cycle changes would be so slow that there would be a visible flicker in the light. The time from zero to zero voltage would be one twenty-fifth of a second. Moreover, using a two-blade rotating shutter, the light beam is cut 48 times per second when projection speed is 90 feet of film per minute, and this is fairly close to the rapidity of alternations. A small variation in projection speed would effect synchronization, with periodic fading of the light. Will some one explain just why flicker is visible with 50 alternations per second, and practically invisible when the light beam is cut 48 times per second?"

I will, Brother Danielson. You have overlooked the fact that a low period comes only at each end of a cycle. The interruptions by blades of a two-wing shutter are therefore almost twice as rapid as the low points. With 25-cycle current there are 1,500 low points per minute, while there are 2,880 shutter blade interruptions at 90 feet per minute projection speed.

(D) G. E. Doe says:

"Low frequency current is, for various electrical engineering reasons, superior for power purposes, particularly when large motors are used. I am not myself sufficiently familiar with the subject to set forth all the various reasons, but I know it is so. I believe 25-cycle current is served in and around Buffalo, N. Y., and Hamilton, Ontario, but theatres transform it to d-c. by means of motor-generator sets."

Film Waxing The Aperture

John C. Rundell, manager of the Kaufman theatre in Montpelier, Ohio, writes: "Dear Mr. Richardson: Can you tell me how to keep a print from waxing up the film trap? Our projectionist has trouble every time we get a new print. He is obliged to stop the show several times to scrape the wax off the film trap. I would greatly appreciate any remedy you may be able to advise me of which will stop this trouble."

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Presumably Friend Rundell is using first-run films, in which event it may be impossible to stop the trouble entirely. However, inasmuch as the films have been waxed, perhaps it is. The indication is that your projectors have entirely too much tension at the motion picture aperture (film trap), which of course sets up increased tendency for the tension shoes to pick up the soft emulsion. It also is very possible that your projectionist has been scraping the deposit off with something which has roughened the polished surfaces of the shoes, thus setting up added tendency to accumulate deposit.

If you have a Bluebook of Projection, or if your projectionist has one (and if he has none you are justly entitled to inquire why he has not), turn to General Instruction No. 9, Page 636, Volume 2, and there learn just how to test and set the tension to correct value. Also very carefully examine the face of the tension shoes to ascertain whether they have been roughened, remembering that by "roughening" I do not mean that there will be deep marks on them. They should present a perfectly smooth, polished surface. General Instruction No. 10 will advise concerning the removal of deposit, which should be done with a wet cloth—never by scraping with a steel or other hard instrument.

The instruction for tension setting is, briefly, as follows: Thread into the projector a film, the sprocket holes of which are in good condition. Run the projector at a speed about 10 revolutions in advance of the highest projection speed you use (now 90 feet per minute), and adjust the tension so that the film will just begin to overshoot (picture move up on the screen) at that speed. The tension is then as low as is safe. Just how you may adjust the tension depends upon the kind of projectors you have, but you must get the tension as nearly the same on both sides as possible.

New "Cold Light" Seen As Widely Valuable Source

A new radio tube, claimed to be an unlimited source of "cold light" with which television screens can be flooded, was demonstrated recently in New York by the Myers Electrical Research Laboratory. Elman B. Myers is the inventor. Engineers estimate the efficiency of the new lamp as 20 times that of the best incandescent lamp and from six to seven times as brilliant as the carbon arc lamp. The lamp is known as "cold light" because most of electrical energy goes to produce light and not heat, as is the case particularly with the incandescent lamp.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 26		
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1		
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

A Shriek in the Night
Anna Karenina
Beyond the Law
Boots of Destiny — Hoot Gibson
Davy Jones' Locker
Eleventh Commandment
Midnight Alarm
Nestors, The — Monte Blue
Pullman Car
Red Kisses
Slightly Used
Three Castles
Valley of Adventure, The — Monte Blue
Without Children

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Rider, The	Harry Carey	June	72	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Across the Line — Harry Carey
Double Sixes — Harry Carey
Horsehoofs — Harry Carey
Hurricane Rider, The — Harry Carey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25	69	Aug. 20
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 20	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No Greater Love	Alexander Carr-Dickey Moore	June 4	60	May 21
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh	Oct. 6	71	Dec. 3
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lita Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Acquitted — Alan Dinehart-Neil Hamilton-Mae Clarke
Air Hostess — Evalyn Knapp-James Murray-Thelma Todd
Bitter Tea of General Yen — B. Stanwyck-Nils Asther — 80 — Nov. 26
Brief Moment — Barbara Stanwyck
California Trail, The — Buck Jones-Helen Mack
Child of Manhattan — John Boles-Neil Hamilton-Nancy Carroll
Cornered — Tim McCoy
Destroyer, The
East of Fifth Avenue — Leo Carrillo-Lois Wilson-Dickie Moore
End of the Trail, The — Tim McCoy-Luana Walters
Fighting for Justice — Tim McCoy-Joyce Compton
Forgotten Man, The — Jack Holt
Hurricane Deck
Mike
Parole Girl
Pearls and Emeralds
Ranger Man — Tim McCoy-Caryl Lincoln
Rules for Wives
Sundown Rider, The — Buck Jones-Barbara Weeks
That's Africa — Bert Wheeler-Robt. Woolsey-Raquel Torres
Treason — Buck Jones-Shirley Grey
Wild Horse Stampede — Wm. Janney-Dorothy Appleby

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	68	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Life Begins	Loretta Young, Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Dougas Fairbanks, Jr.	June 25	72	June 18
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28	74	May 14
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29		Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris			
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Feb. 11,'33		
Frisco Jenny	Ruth Chatterton	Jan. 14,'33		
Grand Central Airport	Richard Barthelmess			
Match King, The	Warren William-Lili Damita	Dec. 31		
Mind Reader, The	Warren William-C. Cummings			
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Jan. 14,'33		Nov. 5

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkand	July 17	51	
Bachelor's Affairs	Adolphe Menjou-Minna Gombell			
Call Her Savage	Joan Marsh-I. Purcell	June 26	76	June 18
Chandu, The Magician	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 18
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
First Year, The	Gaynor-Farrell	July 31	80	July 23
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 11		
Mystery Ranch	Geo. O'Brien-C. Parker	June 12	55	June 25
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29	74	June 18
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Week Ends Only	Joan Bennett-Ben Lyon	June 19	70	June 11
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15	69	May 28
While Paris Sleeps	McLagen-Helen Mack	May 8	67	
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Broadway Bad — Joan Blondell-Ginger Rogers
Canyon Walls — George O'Brien-Nell O'Day
Cavalcade — Clive Brook-Diana Wynyard
Dangerously Yours — Miriam Jordan-Warner Baxter
Face in the Sky, The (Tent.) — Spencer Tracy-Marian Nixon-Stuart Erwin
Handle With Care — Jas. Dunn-Boots Mallory — Dec. 25
Hot Pepper — Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel
Infernal Machine, The — Genveieve Tobin-Chester Morris-Alexander Kirkland
Paddy, The Next Best Thing — Janet Gaynor
Robbers' Roost — George O'Brien-Maureen O'Sullivan
Second Hand Wife — Sally Eilers-Ralph Bellamy
State Fair — Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven
Walking Down Broadway — James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell — Dec. 4
Zoo in Budapest — Gene Raymond

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28		
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21		
Kiss of Araby				
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 19		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler			

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct.	1	72 Oct. 8
Gold	Jack Hoxie-Alice Day	Sept.	15	53
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1	70 Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov.	30	
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct.	1	61
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15	70 Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov.	15	

Coming Feature Attractions

Comeback, The	Benny Rubin		
Sing, You Sinner		Jan.	1,'33
Vampire Bat, The	Lionel Atwill-Fay Wray	Dec.	15
Via Pony Express	Jack Hoxie-Marceline Day	Dec.	15
Woman in the Chair, The		Jan.	15,'33

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June	11	66 Aug. 27
Heart Punch	Marion Shilling-L. Hughes	Oct.	15	64 Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1	67 Oct. 29
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15	64 Aug. 4
Malay Nights	John Mack Brown-D. Burgess-Ralph Ince	Nov.	1	
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1	61 Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov.	15	
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15	65 Sept. 17
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15	
Widow in Scarlet	D. Revier-Kenneth Harlan	July	1	58 July 23

Coming Feature Attractions

Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28	71 June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20	90 Sept. 10
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27	78 Aug. 20
Downstairs	John Gilbert	Aug.	6	72 Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct.	15	74 Oct. 15
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec.	9	
Grand Hotel	Garbo-John Barrymore	Sept.	11	115 Apr. 16
Huddle	Ramon Navarro-M. Evans	May	14	104 June 25
Kongo	Walter Huston-Lupe Velez	Oct.	1	86 Nov. 26
Letty Lynton	Joan Crowford-R. Montgomery	May	7	86 May 7
Mask of Fu Manchu, The	Boris Karloff	Nov.	5	
New Morals for Old	Robert Young-M. Perry	June	4	76 July 2
Night Court	W. Huston-P. Holmes-A. Page	June	4	95 June 4
Pack Up Your Troubles	Laurel & Hardy	Sept.	17	64 July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	8	76 Sept. 24
Prosperity	Dressler-Moran	Nov.	18	76 Nov. 12
Red Dust	Clark Gable-Jean Harlow	Oct.	22	73 Oct. 22
Red Headed Woman	Jean Harlow-Chester Morris	June	25	75 June 25
Skyscraper Souls	W. William-M. O'Sullivan	July	16	80 July 16
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	24	100 Oct. 22
Speak Easily	Buster Keaton	Aug.	13	82 Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec.	30	112 Sept. 3
Unashamed	Helen Twelvetrees	July	2	77 July 23
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9	74 July 2

Coming Feature Attractions

Buddies	Buster Keaton-Jimmy Durante		
China Seas	Clark Gable		
Clear All Wires			
Fast Life	William Haines-Madge Evans	Dec.	16
Happily Unmarried			
La Tendresse	Norma Shearer		
Lady, The	Irene Dunne-Phillips Holmes		
Lost	Joan Crawford		
Man of the Nile	Ramon Novarro		
Peg O' My Heart	Marion Davies		
Pig Boats	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans		
Rasputin and the Empress	Ethel, John and Lionel Barrymore		
Reunion in Vienna	John and Lionel Barrymore		
Son Daughter	Helen Hayes-Ramon Novarro	Dec.	23
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan		
Tugboat Annie	Marie Dressler-Wallace Beery		
Turn To the Right			
Whistling in the Dark	Ernest Truex-M. O'Sullivan		
White Sister, The	Helen Hayes		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flames	Johnny Mack Brown	May	30	70 June 18
From Broadway to Cheyenne	Rex Bell	Sept.	10	
Girl from Calgary	Fifi D'Orsay	Sept.	24	
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov.	15	7 reels
Hidden Valley	Bob Steele	Oct.	10	6 reels
Honor of the Mounted	Tom Tyler	June	20	60
Klondike	Thelma Todd-Frank Hawks	Aug.	30	68 Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec.	1	
Man from Arizona, The	Rex Bell	Oct.	21	6 reels
Strange Adventure	Regis Toomey-June Clyde	Nov.	20	7 reels
Thirteenth Guest	Ginger Rogers	Sept.	3	68 Aug. 13
Western Limited, The	Estelle Taylor	Aug.	5	
Young Blood	Bob Steele	Nov.	5	

Coming Features

Black Beauty		Dec.	20
Blind Justice	Lois Wilson-T. Von Eltz	Dec.	15
Diamond Trail, The	Rex Bell		
Fighting Champ, The	Bob Steele		
Oliver Twist			
Rangers Ride Again	Rex Bell	Dec.	15
Self-Defense	Pauline Frederick		
West of Singapore		Dec.	31

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Lelia Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	28 80	Oct. 8
Blonde Venus	Marlene Dietrich	Sept.	16 85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12	70 Aug. 6
Devil Is Driving, The	Edmund Lowe-Wynne Gibson	Dec.	9	
Evenings for Sale	Herb Marshall-Sari Maritza	Nov.	11	65 Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Dec.	25	
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5	80 July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov.	4	
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30	59
Horse Feathers	Four Marx Bros.	Aug.	19	68 Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28	73 Oct. 22
If I Had a Million	Fredric March-Sylvia Sidney-Gary Cooper-Wynne Gibson-Geo. Raft	Nov.		95 Nov. 12
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15	80 July 9
Lily Christine	Corinne Griffith-Colin Clive	July		50
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26	104 Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July	22	72 July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7	74 Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July	1	68 June 18
Man from Yesterday	C. Colbert-C. Brook	June	25	70 June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June	10	78 June 18
Million Dollar Legs	Jack Oakie	July	8	64 July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23	96 Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct.	14	70 Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23	72 Sept. 17
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct.	7	78 Sept. 24
Reserved for Ladies	Leslie Howard-Benita Hume	May	20	71 May 28
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2	72 Aug. 20
Sinners In the Sun	Carole Lombard-C. Morris	May	13	70 May 21
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17	69 June 25
Trouble In Paradise	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21	73 Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec.	2	
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29	70 July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov.	25	

Coming Features

Billion Dollar Scandal	Carole Lombard-Rbt. Armstrong	Jan.	6,'33
Crime of the Century, The	Stuart Erwin-Wynne Gibson		
Curse of Sunken Gold			
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft		
Eleven Lives	Frances Dee-Randolph Scott		
Good Company	Alison Skipworth-Roland Young		
Hello, Everybody	Kate Smith		
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	
King of the Jungle	Frances Dee-Buster Crabbe		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen		
Luxury Liner	George Brent-Sari Maritza-Zita Johann-Irving Pichel		
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec.	30
Murder at the Zoo	Charles Ruggles		
Mysterious Rider, The		Jan.	27,'33
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	74 Oct. 8
Pick Up	Sylvia Sidney-George Raft		
Queen Was in the Parlor, The	C. Colbert-Fredric March-Roland Young	Jan.	13,'33
She Done Him Wrong	Mae West-Owen Moore-Cary Grant	Jan.	20,'33
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert		
Way to Love, The	Maurice Chevalier		

POWERS PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	15 70	Jan. 16
Gables Mystery, The	Lester Matthews-Anne Grey	June	15 71	May 7
Her Strange Desire	Laurence Olivier	July	1 60	Aug. 13
Limping Man, The	Franklin Dyall	Aug.	1 55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept.	1 69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept.	15 70	
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1 70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug.	15 68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	5 80	July 30
Bill of Divorcement	John Barrymore-Billie Burke	Sept.	30 76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12 80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19 70	June 4
Come on Danger	Tom Keene	Sept.	23	
Conquerors, The	Ann Harding-Richard Dix	Nov.	18 80	Nov. 19
Hell's Highway	Richard Dix	Sept.	23 80	Aug. 20
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept.	2 74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17 66	June 11
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov.	4 70	Oct. 29
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov.	18	
Men of America	Bill Boyd	Nov.	25 75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov.	15 52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept.	9 78	July 30
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct.	14 77	Oct. 22
Renegades of the West	Tom Keene	Nov.	25 75	Nov. 26
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6 73	May 7
Roar of the Dragon	Richard Dix-Gwili Andre	July	8 76	July 9
Rockabye	Constance Bennett-Joel McCrea	Nov.	25 75	Nov. 26
Secrets of the French Police	Gwili Andre-Frank Morgan	Nov.	11	
Sport Parade, The	Joel McCrea-Marian Marsh	Nov.	11	
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29 79	May 14
Strange Justice	Marian Marsh-R. Denny	Oct.	7 74	Aug. 27
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept.	16 73	Sept. 3

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ace, The	Richard Dix			
Animal Kingdom	Leslie Howard-Ann Harding	Dec.	23 78	
End of the World				
Goldie Gets Along	Lily Damita-Chas. Morton			
Goose Woman, The				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Half-Naked Truth, The	Lee Tracy-Lupe Velez			
Hell Bent for Election	Edna May Oliver			
Heroes For Hire	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson-R. Hudson			
Just a Woman	Irene Dunne-Chas. Bickford			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Past of Mary Holmes, The	Helen MacKellar-Eric Linden			
Penguin Pool Murder	Edna May Oliver	Dec. 9	75	Nov. 12
Public Be Damned, The	John Barrymore-Gwili Andre			
Scarlet River	Tom Keene			
Sun Also Rises, The				
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)		92	Apr. 9
Three Came Unarmed	Joel McCrea-K. Hepburn			
Topaze	John Barrymore			
White Moth, The	Ann Harding			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France ..... Harold Auten			93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time.	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume		Oct. 15	74	Nov. 5
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky.	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau.	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart.	Gitta Alpar			91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame.	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The.	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders.	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Maedchen In Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Schubert's Dream of Spring.	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Two Hearts That Beat As One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Water Gypsies	Sari Maritza	Stanley		79	May 21
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares (Reviewed under title "The Impassive Footman"—Assoc. Radio British)			69	Aug. 13

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15	70	June 11
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Cynara	Ronald Colman-Kay Francis		80	Nov. 5
I Cover the Waterfront				
Jade	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi			
Optimist, The	Al Jolson			
Perfect Understanding	Gloria Swanson			
Yes, John	Mary Pickford			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox (Reviewed under title "Merry Go Round")	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 29	74	July 16
Once In a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Radio Patrol	Reb't Armstrong-June Clyde-Lila Lee	June 2	68	July 23
Rider of Death Valley	Tom Mix-Lois Wilson	May 26	78	
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Feature Attractions

Big Cage, The				
Counsellor-at-Law				
Destination Unknown	Pat O'Brien-Ralph Bellamy	Jan. 26,'33		
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22		
Laughing Boy	Zita Johann			
Laughter In Hell	Pat O'Brien-Gloria Stuart	Dec. 15		
Left Bank, The				
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 12,'33		
Prison Doctor, The				
Private Jones,	Lee Tracy-Gloria Stuart			
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
S. O. S. Iceberg				
Terror Trail, The	Tom Mix			
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	58	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Adopted Father, The	George Arliss			
Baby Face	Barbara Stanwyck			
Blue Moon Murder Case, The	Ben Lyon-Glenda Farrell-Mary Brian-Peggy Shannon-Lyle Talbot-Guy Kibbe			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent			
Grand Slam	Paul Lukas-Loretta Young			
Hard to Handle	James Cagney	Jan. 28,'33		
Haunted Gold	John Wayne	Dec. 17		
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent			
King's Vacation, The	George Arliss			
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33		
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33		
Radio Girl	Bebe Daniels			
Somewhere in Sonora	John Wayne			
Sucker	D. Fairbanks, Jr.-Loretta Young			
Telegraph Trail, The	John Wayne			
Wax Museum	Lionell Atwill-Fay Wray	Jan. 28,'33		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	89	July 2
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	64	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 8	78	
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	74	Nov. 19

Coming Feature Attractions

Death Kiss, The	David Manners-Adrienne Ames-John Wray	Dec. 25		
Drum Taps	Ken Maynard	Jan. 29,'33		
Hypnotized	Moran and Mack	Dec. 25		
Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			
Tombstone Canyon	Ken Maynard	Dec. 25		

OTHER PRODUCT

Features

Title	Star	Dist'r.	Rel. Date	Runing Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l.		72	Oct. 15
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaument-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l.		71	Sept. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side.	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Assoc. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion			
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 28	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Wolf in Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Broadway Malady			
Crystal Gazabo	Nov. 7		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Medicine Show, The			
Minstrel Show, The			
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars			
Snowtime			
Wedding Bells			
Wooden Shoes			
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30		
Tonight's the Night			
MEDBURY SERIES			
Laughing with Medbury In Wildwest		1 reel	
Laughing with Medbury In Mandalay	May 31	1 reel	
Laughing with Medbury In India		1 reel	
Laughing with Medbury In Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18	7	May 21
Mickey in Arabia	July 20		
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The			
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
False Alarm			
Famous Bird Case, The			
Fencing Around			
Flop House			
Pet Shop, The	Apr. 28		
Stepping Stones	May 17		
Wolf at the Door, The			
SILLY SYMPHONIES			
China Plate		7	
SUNRISE COMEDIES			
His Vacation	Sept. 8		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27		
Boy, Oh Boy!	Dec. 25		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
Boudoir Butler, The	May 29	22	
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kid' in' Hollywood			
Kid's Last Fight, The		9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons			
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	
Our Noble Ancestors	Dec. 4		
BROADWAY GOSSIP			
No. 1		1 reel	
No. 2		1 reel	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 28	7	
Man Eating Sharks	Apr. 10	8½	June 11
Sea Going Birds	July 3	7	
COLUMNIST NEWSREEL			
Broadway Gossip		11	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	
Old New York	Sept. 11	10	
When Dad Was a Boy			
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11		
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	

Title	Rel. Date	Running Time Minutes	Reviewed
HODGE-PODGE			
Bubble Blowers	Sept. 11	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20		
IDEAL COMEDIES (Brooks-Flynn)			
Hollywood Lights	May 8	20	Apr. 30
MACK SENNETT COMEDIES			
Alaska Love	July 17	20	
Andy Clyde			
Candid Camera, The	June 19	19	Aug. 13
Granger-Pangborn			
Dentist, The		20	Dec. 3
W. C. Fields-Babe Kane			
Divorce A La Mode	May 22	22	May 21
Raymond Hatton			
Listening In	Apr. 24	19	
Arthur Stone-D. Granger			
Neighbor Trouble	Aug. 14	19	
Stone-Granger			
Young Onions	Sept. 18	19	Sept. 10
Harvey-Granger			
MACK SENNETT FEATURETTES			
Hatta Marri	July 10	20	July 2
Harry Gribbon			
Spot on the Rug, The	May 15	19	May 21
Billy Bevan			
MERMAID COMEDIES			
Big Flash, The	Nov. 6	22	Oct. 15
Harry Langdon			
Hitch Hiker, The			
Harry Langdon			
Pest, The			
Harry Langdon			
Tired Feet			
Harry Langdon			
Vest with a Tale, The	Dec. 4		
Tom Howard			
OPERALOGUES			
Brahmin's Daughter, The			
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18		
Michigan	Dec. 4		
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hollywood Diet	Dec. 11		
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25		
Mad King, The	June 26	6	July 23
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27	6	
Woodland	May 1	6	
TOM HOWARD COMEDIES			
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES (Ray Cooke)			
Torchy's Busy Day	Oct. 2	20	
Torchy's Kitty Coup			
Torchy Rolls His Own	Nov. 20	21	
Torchy's Two Tests	June 5	20	May 14
VANITY COMEDIES			
He's a Honey	Apr. 17	21	Apr. 9
Harry Barris			
Hollywood Runaround	Dec. 18		
Monty Collins			
Honeymoon Beach	Oct. 23	21	
Billy Bevan-Glenn Tryon			
Keyhole Katie			
Now's the Time	June 12	20	June 4
Harry Barris			
Ship A-Hooey	Aug. 7	22	
Glenn Tryon			

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	9	
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Rickshaw Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When In Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33		
60 Rhapsody of the Rails			
61 Mississippi Showboats			
62 Berlin Medley		9	Nov. 26

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
You're Telling Me	Apr. 16	19	
Wild Babies	June 18	17	
CHARLEY CHASE			
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Young Ironsides	Sept. 3		
FISHERMAN'S PARADISE			
Color Scales	Apr. 23	9	May 14
Trout Fishing	Apr. 2	9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Office Boy, The	July 16		
Puppy Love	Apr. 30	7	
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10	21	Oct. 15
ODDITIES			
Chili and Chilla	Sept. 10		
Sea Spiders	Aug. 13	9	Oct. 29
OUR GANG			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	
SPORT CHAMPIONS			
Blocks and Tackles			
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Football and Footwork			
Old Spanish Custom	Oct. 15	10	
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	
Timber Toppers	May 7	9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18		
No. 5	Dec. 16		
No. 6	Jan. 13,'33		
ONE REEL ACTS			
Beyond the Blue Horizon	Apr. 1		
Vincent Lopez			
Breaking Even	Sept. 30		
Tom Howard			
Bridge It Is	May 13		
The Musketeers			
Bun Voyage	June 3		
Lester Allen			
Coffee and Aspirin	Apr. 8		
Solly Ward			
Hollywood Beauty Hints	July 15		
Ireno	July 1		
Ethel Merman			
Knowmore College	Apr. 15		
Rudy Vallee			
Meet the Winner	May 6		
Tom Howard			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor (Rudy Vallee)	Oct.	28	Oct. 1
Patents Pending (Burns and Allen)	Aug.	5	
Pro and Con (Tom Howard-Alan Brooks)	July	8	
Rhapsody in Black & Blue. (Louis Armstrong)	Sept.	2	
Rookie, The (Tom Howard)	Dec.	23	1 reel
Seat on the Curb, A (Hugh Cameron, Arthur Aylesworth)	June	24	7 Aug. 13
Singapore Sue (Anna Chang)	June	10	10 Aug. 13
Switzerland (Lester Allen)	Apr.	29	
Ten Dollars or Ten Days (Eddie Younger and His Mountaineers)	July	22	
Those Blues (Vincent Lopez)	May	27	
Your Hat (Burns & Allen)	Nov.	25	

PARAMOUNT PICTORIAL—

NEW SERIES

No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug.	12	1 reel
No. 2—Just Mentioning the Unmentionables — New England Sunsets—Famous Radio Personalities	Sept.	9	1 reel
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7	1 reel
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4	1 reel
No. 5	Dec.	4	1 reel

SCREEN SONGS

Ain't She Sweet (Lillian Roth)			
Dinah (Mills Bros.)	Jan.	13,'33	1 reel
Down Among the Sugar Cane (Lillian Roth)	Aug.	26	
I Ain't Got Nobody (Mills Bros.)	June	17	
Just a Gigolo (Irene Bordoni)	Sept.	9	
Just One More Chance	Apr.	1	
Let Me Call You Sweetheart (Ethel Merman)	May	20	1 reel
Oh, How I Hate to Get Up in the Morning	Apr.	22	7 May 7
Romantic Melodies (The Street Singer)	Oct.	21	1 reel
Rudy Vallee Melodies (Rudy Vallee)	Aug.	5	1 reel
School Days (Gus Edwards)	Sept.	30	
Shine On Harvest Moon (Alice Joy)	May	6	1 reel
Sing a Song (James Melton)	Dec.	2	
Time On My Hands (Ethel Merman)	Dec.	23	
When It's Sleepy Time Down South (Boswell Sisters)	Nov.	11	1 reel
You Try Somebody Else (Ethel Merman)	July	29	10 June 25

SCREEN SOUVENIRS

No. 10—Old Time Novelty	Apr.	22	1 reel
No. 11—Old Time Novelty	May	20	1 reel
No. 12—Old Time Novelty	June	17	1 reel

SCREEN SOUVENIRS—NEW SERIES

No. 1	Aug.	5	1 reel
No. 2	Sept.	2	1 reel
No. 3	Sept.	30	10 Oct. 15
No. 4	Oct.	28	1 reel
No. 5	Nov.	25	1 reel
No. 6	Dec.	23	
No. 7	Jan.	20,'33	

PARAMOUNT SOUND NEWS
Two Editions Weekly

SPORTS EYE VIEW

Building Winners	Aug.	19	1 reel
Catch 'Em Young	Dec.	9	
Fighting Fins	Sept.	16	10 Oct. 15
Over the Jumps			1 reel
Stuff on the Ball	Oct.	11	
Water Jamboree	Nov.	14	1 reel

TALKARTOONS

Admission Free	June	10	
A Hunting We Did Go	Apr.	29	1 reel
Betty Boop's Bamboo Isle	Sept.	23	
Betty Boop's Bizzy Bee	Aug.	19	1 reel
Betty Boop for President	Nov.	14	7 Oct. 1
Betty Boop's Ker-Choo			1 reel
Betty Boop Limited	July	1	
Betty Boop, M.D.	Sept.	2	
Betty Boop's Museum	Dec.	16	1 reel
Betty Boop's Ups & Downs	Oct.	14	1 reel
Bum Bandit, The	Apr.	4	1 reel
Chess Nuts	May	13	
Dancing Fool	Apr.	8	1 reel
Hide and Seek	May	27	7 Apr. 16
Kidnapping (Tent.)	July	1	1 reel
Minding the Baby	Sept.	26	1 reel
Stopping the Show	Aug.	12	

Title	Rel. Date	Running Time Minutes	Reviewed
TWO REEL COMEDIES			
Blue of the Night (Bing Crosby)			Sept. 10
Bridge It is (The Musketeers)	May	13	
Bring 'Em Back Sober (Sennett Star)	Nov.	18	2 reels
Courting Trouble (Sennett Star)	Oct.	28	2 reels
Dentist, The (Sennett Star)	Dec.	9	2 reels
Deer Knocker, The	May	27	
Dunker, The (Billy House)	Apr.	1	19 May 7
Harem Scarem (Al St. John)	June	10	
Hawkins and Watkins, Inc.	July	8	22 Sept. 3
His Week End (Johnny Burke)	May	13	
Hollywood Double, A (Sennett Star)	Nov.	25	2 reels
Jimmy's New Yacht	June	3	
Light House Love	May	6	
Ma's Pride and Joy (Donald Novis)	Oct.	14	18 Aug. 27
Meet the Senator	May	20	
Prosperity Pays (Tent.) (Tom Howard)	Nov.	4	
Singing Plumber (Donald Novis)	Sept.	23	
Summer Daze (Dane & Arthur)	Apr.	15	20 May 14
Twenty Horses (Ford Sterling)	Apr.	29	
Up Popped The Ghost	July	22	
What Price Air (Tom Howard)	June	24	20 June 18

POWERS PICTURES

Dream Flowers	Sept.	15	9
Dual Control (Capt. James A. Mellison-Amy Johnson)	Sept.	1	12
It All Depends on You	Nov.	1	8
Land of My Fathers			9
Land of the Shamrocks			10 Apr. 9
Light of Love	Oct.	15	9
Me and the Boy Friend	Oct.	1	8
Mystery of Marriage, The			18 Apr. 9
Special Messengers			9 Mar. 26

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug.	19	20
Easy Street	Sept.	30	19½
The Rink	Nov.	11	
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug.	12	20 Aug. 13
Millionaire Cat, The	Oct.	21	21
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28	18
Just a Pain in a Parlor	Aug.	26	20
HEADLINER SERIES			
Jitters, the Butler (Clark and McCullough)			22 Aug. 20
Shampoo, the Magician (Rosco Ates-Hugh Herbert)	Nov.	25	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov.	28	
Iron Minnie	July	4	
Rule 'Em and Weep	May	2	19 May 21
Two Lips and Juleps	Sept.	9	20
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21	
Mickey's Busy Day	Sept.	2	18 Aug. 6
Mickey's Golden Rule	June	4	19
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June	28	20 May 21
Golf Chump, The	Aug.	5	20 Aug. 13
Mother-In-Law's Day	Apr.	25	20
Parlor, Bedroom and Wrath	Oct.	14	20½
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16	6
Joint Wipers	Apr.	23	
Jolly Fish	Aug.	19	6
Pencil Mania			
Piano Tuners	Nov.	11	
Plane Dumb	June	25	7
Pets and Pans	May	14	8
Redskin Blues	July	23	7
Spanish Twist, A	Oct.	14	6
Tuba Tooter, The	June	4	7 May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
The Mozelle		9	Oct. 15
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2
PRINCIPAL			
Cock-Eyed Animal World		35	July 23
Get That Lion		29	Aug. 27
Killing the Killer		11	July 30
Mexico		43	June 11
Isle of Peril		32	July 16
STANLEY			
An Old City Speaks		15	
I Love a Parade			
Pep, Vim and Vigor		7	
Sponge Divers of Tarpon	Nov.	2	
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. **Mickey's Nightmare**	Aug.	5	7½ Oct. 8
2. **Trader Mickey**	Aug.	26	7
3. **The Whoopee Party**	Sept.	16	7 Nov. 12
4. **Touchdown Mickey**	Oct.	7	6½
5. **The Wayward Canary**	Oct.	28	7¼
6. **The Klondike Kid**	Nov.	18	
SILLY SYMPHONIES			
1. **Bears and Bees**	July	15	6½
2. **Just Dogs**	Aug.	12	7
3. **Flowers and Trees**	Sept.	9	8 Oct. 15
4. **Bugs in Love**	Sept.	21	7
5. **King Neptune**	Oct.	7	7 Oct. 29
6. **Babes in the Wood**		7	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept.	12	1 reel
Carnival Capers	Oct.	10	1 reel
Catnipped	May	23	7 June 25
Day Nurse	Aug.	1	1 reel
Foiled	Apr.	25	
Jungle Jumble, A	July	4	1 reel
Let's Eat	Apr.	25	7 Apr. 30
Making Good	Apr.	11	7 July 23
Teacher's Pest	Dec.	19	
To The Rescue	May	23	
Wet Knight, A	June	20	1 reel
Wild and Wooly	Nov.	21	1 reel
Winged Horse	May	9	1 reel
POOCH CARTOONS			
Athlete, The	Aug.	29	8 Sept. 10
Butcher Boy, The	Sept.	26	7 Sept. 17
Cat and Dogs	Dec.	5	1 reel
Crowd Snores, The	Oct.	24	1 reel
Merry Dog, The	Jan.	2,'33	1 reel
Underdog, The	Nov.	7	1 reel
SPORT REELS			
Running with Paddock (Chas. Paddock)	Apr.	11	10 Apr. 23
Victory Plays (Tilden Tennis Reel)	May	2	9 May 7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
STRANGE AS IT SEEMS SERIES			
No. 18—Novelty	Apr.	18	May 14
No. 19—Novelty	May	18	
No. 20—Novelty	July	18	
No. 21—Novelty	Aug.	22	
No. 22—Novelty	Sept.	19	
No. 23—Novelty	Oct.	17	
No. 24—Novelty	Nov.	14	
No. 25—Novelty	Dec.	12	
No. 26—Novelty	Jan.	9,'33	
UNIVERSAL BREVITIES			
Boo!	Dec.	26	
Dr. Jeykil's Hide	Sept.	26	Oct. 1
Good Old Days, The	Nov.	21	
Greeks Had No Words for Them, The	Oct.	24	
Runt Page, The	Apr.	11	
Unshod Maiden, The	Apr.	18	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July	28	
Around the World in 18 Minutes	June	15	18
Dancing Daddies		17	May 21
E. Lambert			
Doctor's Orders	June	29	
Hollywood Kids	July	13	
Foiled Again	June	1	
Hollywood Handicap, A	Aug.	10	
In the Bag	Apr.	5	21 Mar. 26
Marriage Wow, The	Apr.	20	16 Mar. 26
Bert Roach			
Meet the Princess	May	4	17 Apr. 16
Slim Summerville			
(1932-33 SEASON)			
Boys Will Be Boys	Nov.	30	2 reels
Frank Albertson			
Family Troubles	Jan.	11,'33	2 reels
Henry Armetta			
Finishing Touch	Oct.	19	2 reels
Skeets Gallagher-June Clyde			
Hesitating Love	Nov.	16	
L. Fazenda-M. Prevost			
Kid Glove Kisses	Sept.	21	
Slim Summerville			
Lights Out	Dec.	14	
James Gleason			
My Operation	Dec.	28	
Vince Barnett-June Clyde			
Officer, Save My Child	Nov.	2	2 reels
Slim Summerville			
Union Wages	Aug.	31	20 Sept. 17
Louise Fazenda			
Who, Me	Sept.	7	2 reels
Frank Albertson			
Yoo Hoo!	Oct.	5	21 Sept. 8
James Gleason			

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg		17	
Thelma White and Fanny Watson			
No. 7—The Perfect Suitor		2 reels	
Benny Rubin			
No. 8—Maybe I'm Wrong		18	May 28
Richy Craig, Jr.			
No. 9—The Toreador		17	May 7
Joe Penner			
No. 10—On Edge		19	May 7
Wm. and Joe Mandel			
No. 11—Poor but Dishonest		2 reels	
Thelma White and Fanny Watson			
No. 12—In the Family		2 reels	
Thelma White and Fanny Watson			
BIG V COMEDIES			
No. 1—Sherlock's Home			
Jack Haley			
No. 2—Here, Prince			
Joe Penner			
No. 3—You Call It Madness			
Richy Craig, Jr.			
No. 4—Hey, Pop			
Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn			
Jack Haley			
No. 6—The Run Around			
William Demarest			
No. 7—Trouble Indemnity			
Codee and Orth			
No. 8—The Build-Up			
Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen		1 reel	
Billy Hayes-Dave Gorcey			
BROADWAY BREVITIES			
No. 7—Sea Legs		19	Apr. 23
No. 8—Absentminded Abner		2 reels	
Jack Haley			
No. 9—A Regular Trouper		19	July 23
Ruth Etting			
No. 10—A Mail Bride		18	June 4
Ruth Etting			
No. 11—Artistic Temper			
Ruth Etting			
No. 12—What an Idea		18	June 25
Harriet Hilliard			

Title	Rel. Date	Running Time Minutes	Reviewed
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Moonbeams			
No. 6—Poor Little Rich Boy			
No. 7—A Young Man's Fancy			
HOW TO PLAY GOLF— BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9
No. 11—Bosco at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in the Ditch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears			
Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage			
Small's Paradise Band			
No. 4—The Lease Breakers		9	Dec. 3
Aunt Jemima			
No. 5—The Yacht Party			
Roger Wolfe Kahn's Band			
No. 6—Hot Competition			
The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?"			
Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit			
Noble Sissle and Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless With Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 9
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was In the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They Are, The		2 reels	
Primo Canera			
Gypsy Caravan		1 reel	
Martinelli			
Handy Guy, The		2 reels	
Earl Sande			
Rhythms of a Big City		1 reel	
Season's Greetings, The		5	
Christmas Special			
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital		18	
Clarence Whitehill			
ONE-REEL COMEDIES			
Baby Face			
Victor More			
Military Post, The			
Roberto Guzman			
No-Account, The			
Hardie-Hutchison			
No Questions Asked			
Little Billy			
Strong Arm, The			
Harrington-O'Neill			
ORGAN SONG-NATAS			
For You		1 reel	
Organ-Vocal			
Say a Little Prayer for Me		1 reel	
Organ-Vocal			
When Your Lover Has Gone		1 reel	
Organ-Vocal			
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 11—Napoleon's Bust		10	June 25
Dan Coleman-Ted Husing			
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23

Title	Rel. Date	Running Time Minutes	Reviewed
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Old Time News Reel			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
SPORTSLANT SERIES— TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING		1 reel	
No. 1			
No. 2			
No. 3			
No. 4 Old Time Sport Thrills			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two		16	Nov. 12
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The			
Frank McGlynn, Jr.-Mary Murray			
Freshman Love			
Ruth Etting			
Old Lace			
Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes (each)	Reviewed
Air Mail Mystery	Mar. 28	18	Apr. 16
Jas. Flavin-Lucille Browne			
Detective Lloyd	Jan. 4		Jan. 16
Jack Lloyd			
Heroes of the West	June 20	18	June 18
Noah Berry, Jr.			
Jungle Mystery	Sept. 12		
Tom Tyler			
Lost Special	Dec. 5		
Frank Albertson			
Men of the Mounted	Feb. 27,'33		
Tom Tyler-Jacqueline Wells			

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EASTMAN **SUPER-SENSITIVE**

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ANOTHER SURPRISE HIT FROM THE PRODUCER OF "70,000 WITNESSES"

THE DEVIL IS DRIVING

with **EDMUND LOWE**

WYNNE GIBSON

JAMES GLEASON LOIS WILSON DICKIE MOORE

and **ALLAN DINEHART**

A Paramount Picture

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It's going to be a pleasant box office surprise.



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A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

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SPECIAL PRODUCT FOR CHRISTMAS

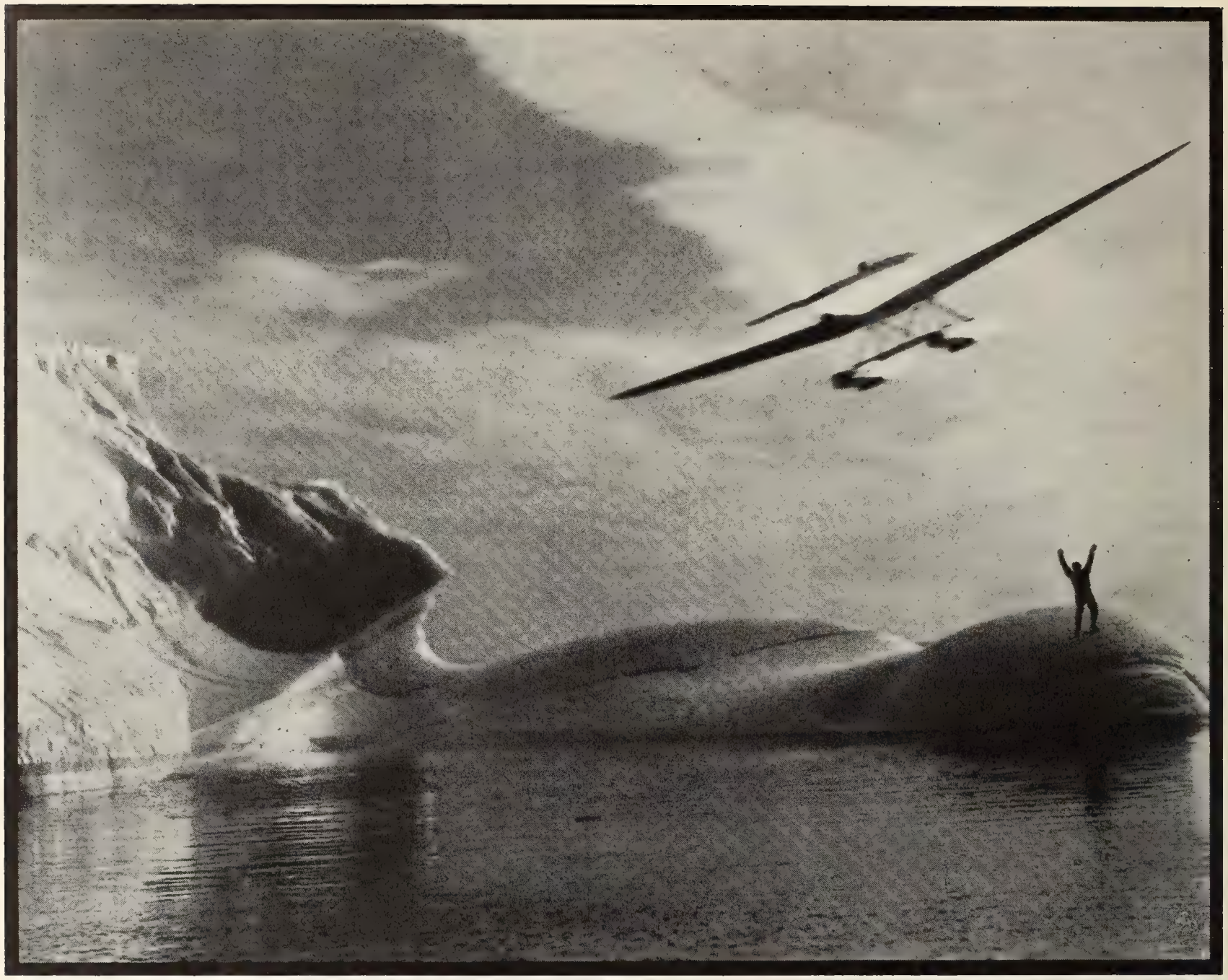
What the distributors have to offer the exhibitor in encouraging his community to observe the Yuletide holiday season in the theatre.

REBUILDING FOREIGN MARKET IN AMERICA

Title and facts concerning 60 pictures from other shores that have been released in the United States in the last 10 months.

In Two Sections—Section One

Vol. 109, No. 12 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* December 17, 1932



Ship Ahoy . . . an episode in the Universal picture, "S. O. S. Iceberg," produced in Greenland under the direction of Dr. Arnold Fanck and with the celebrated German aviator, Ernst Udet, in the cast. The production is from a story by Lieut. Commander Frank Wead, while the screen play is by Doctor Fanck. Expedition under the protectorate of Knud Rasmussen. Cinematographers: Hans Schneeberger and Richard Angst. Cast: Sepp Rist, Leni Riefenstahl, Gibson Gowland, Walter Riml, in addition to Ernst Udet.

Still photography by
FERDINAND VOGEL

THE • STILL • OF • THE • MONTH

MERGER OF PHYSICAL DISTRIBUTION CONSIDERED BY LARGE COMPANIES

Des Moines, Portland (Ore.) and New Haven Understood to Be Tentatively Discussed as Centers for Experiment

Large distributors are understood to be seriously considering the feasibility of a plan to merge physical distribution under a system of centralization in the key cities. Individualized sales effort would in no way be involved.

The plan in its present uncompleted form is intended basically as an experiment to be conducted in about three exchange centers to determine to what extent savings in overhead might be effected without impairing individual sales practices and film rentals.

Representatives of the large companies are understood to have met secretly in New York on Monday to discuss possibilities of reaching an accord on such an experiment, according to MOTION PICTURE DAILY, which in a copyrighted article said on Thursday that preliminary discussions veered toward an extension of the idea to most of the exchange centers in the nation, if the proposed test proves satisfactory.

Three Centers Considered

Des Moines in the Midwest, Portland, Ore., on the West Coast, and New Haven in the East are being tentatively considered as locations for the experiment. Distributors have frequently held that there was no need to maintain individual and complete forces in those limited territories for the physical handling of prints and that central shipping depots would serve the purpose. Numerous other exchange centers are rated on distribution charts in about the same category. These include Albany, Charlotte, Denver, Indianapolis, Kansas City, Memphis, Milwaukee, Minneapolis, New Orleans, Oklahoma City, Omaha, Salt Lake City, Seattle and Canadian points.

In practically all of these cities most of the distributors have individual setups for physical distribution and handling of prints. Indicating how substantial operating reduction might be effected is the fact that Columbia, Educational, Fox, Metro-Goldwyn-Mayer, Paramount, RKO and Warners each operate individually in Des Moines. These companies and, in addition, United Artists and Universal have exchanges at New Haven. Virtually the same situation is to be found in Portland, Ore., and elsewhere. However, it is not considered likely that the plan would be practicable in New York, Chicago, Los Angeles and a few other of the larger territories.

The distributors have not discussed machinery for working the proposed plan. At the moment they are solely concerned with its feasibility.

A merger of localized physical distribution into central units has been the subject of considerable discussion in the industry at various times over a long period. The economic situation has now focused distributor attention on the advisability of practical application of some such plan for reduction of overhead. A plan similar in some respects was broached about ten years ago when the national express agency of that time, now the Railway Express, authorized R. E. Cowie, its president, to contact leaders of the motion picture industry with a program for erecting exchange buildings as central headquarters for all companies in each key city. The Railway Express, however, does not figure in the present plan.

No New Admission Tax, Report Shows

No further admission tax legislation is contemplated by the administration, it is indicated by a study of the report submitted to Congress by Secretary of the Treasury Ogden L. Mills.

The only tax recommendation in the report are for the substitution of a general manufacturers' excise tax as a substitute for the special taxes carried in the revenue law of 1932, and retention for another year of the tax on gasoline, which would otherwise expire next June. Adoption of a general manufacturers' sales tax would have no effect upon the status of the admission tax that is in effect at the present time.

This Week

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Junior reviewing group is organized to pass on motion pictures for entertainment value Page 11
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Distributors To Accept Appeals Board for Year

The proposals of Sidney R. Kent, president of Fox, for correcting certain conditions in distribution are expected to become a factor of motion picture trade practice before the week-end. M. A. Lightman, of MPTOA, concluded negotiations with the distributors in New York last Friday and then returned to his headquarters at Memphis. The final draft of the agreement was left with sales executives for their signatures. These will be forthcoming, it is understood, on Thursday or Friday. The plan is supposed to become operative after January 1.

An optional form of uniform contract and local voluntary arbitration of disputes had previously been agreed to by Fox, Universal, Paramount, MGM, Educational-World Wide, RKO, for a period of three years. It is now up to distributors to accept a national appeals board.

Film Measures Unlikely in Congress

The appeals board will be accepted for one year for purposes of experimentation. Structural changes and revisions of its method of operation will then be made. The board will seek to adjust only important disagreements which cannot be settled by local arbitration.

Regardless of Allied's activities in connection with its program for introducing federal legislation, there is little likelihood of any film measures being introduced during the present short-term session of Congress.

Senator Reynolds (N. C.) blocked efforts last Friday to bring up the Brookhart bill.

Meanwhile, Allied and MPTOA are currently engaged in a verbal tilt. Each claims credit for bringing about adoption of the Kent proposals. Leaders of both associations blame the executives of the other for walking out on the so-called "mental merger." Long printed statements have been sent forth from headquarters of the two units to state affiliates extolling their respective activities on behalf of the plan.

Up to the time of his departure last Friday, Mr. Lightman had not altered his plans for resigning the MPTOA presidency shortly after January 1. If and when he does resign he will be succeeded by M. E. Comerford, first vice-president of the organization and a circuit operator for many years. Mr. Comerford would take over the MPTOA reins at least until the next annual convention.

Allied Theatres of New Jersey met in special session Tuesday to further legislative plans and to discuss activities of the Department of Justice which is investigating protection of circuits over buying position in the New Jersey territory.

REBUILDING FOREIGN FILM MARKET IN U. S.; 60 RELEASED IN 10 MONTHS

Product from Overseas Returning to Activity Halted by Sound; 20 Subjects British, 19 German and 8 French

New feature pictures of foreign origin are being exhibited in the United States at the rate of six monthly, principally British, German and French, with a scattering of Italian, Russian, Spanish and Yiddish. The market this year will reach its widest expansion point since pre-sound days.

In "boom" years before sound, the number of foreign features exhibited in the United States reached 130 annually, but with the coming of talking pictures the number dropped to a few dozens. Now, following the necessary period of adjustment, during which progress was made in settling sound patent difficulties abroad, and a definite standard for foreign language talkers was established here, foreign pictures again are being exhibited in this country. While this development is largely in the cities with their larger foreign audience, there is also a new interest on the part of foreign language students.

Principal audience sources for foreign language films, with very few exceptions, have not been developed beyond the "art" or "little" theatre movement and occasional showings in neighborhoods beyond the "art" or "little" theatre movement and occasional showings in neighborhood houses located in foreign districts of large municipalities, principally New York, Chicago and San Francisco. Repeatedly attempts have been made within the past two years to break open the market, but few have succeeded to any appreciable extent.

Of 60 foreign features released in the United States between January and October, 20 were British, and are not generally considered as foreign talkers; 19 were German; 8 were French; 6 Italian; 4 Russian; 2 Spanish and 1 Yiddish. In a few instances, English sub-captions are dubbed in. The group noted was selected by the review committee of the National Board of Review.

The symbols preceding the titles of the 60 current foreign releases in the compilation which follows indicate: *f*—suitable for family audience, 12 years up; *m*—suitable for mature audience, 18 years up; *j*—suitable for children under 12; (*) especially interesting, or well done. The order of arrangement is: title, stars, company, length; recommendations by the National Board.

BRITISH PRODUCTIONS (20)

m Aren't We All—Gertrude Lawrence and Owen Nares. Afgar—8 reels. English comedy of a young couple whose mild flirtations create some temporary difficulties.

m Avenging Seas—Benita Hume and George Barraud. Monogram—6 reels. At the crisis of their domestic troubles a man and woman are parted during a shipwreck.

f *Battle of Gallipoli—Carl Harbord and Fay Compton. Powers—9 reels. England's star war picture. It gives historical expression to the English fight in the tragic failure of Gallipoli.

m Blame the Woman—Adolph Menjou and Benita Hume. Principal—8 reels. Story of a gentleman thief who blames his partner's fondness for the ladies for their failures until he falls for one.

m *Carmen—Margaret Namara and Thomas Burke. Powers—8 reels. The opera with spoken dialogue to carry along the story but using most of the music.

m Condemned to Death—Arthur Wontner. First Division—8 reels. Story of an executed criminal's post-mortem revenge on the judge.

j Dassan, The Isle of Penguins—First Division—5 reels. An Englishman comments on the amusing and interesting things he found.

f Flying Fool—Henry Kendall and Benita Hume. Powers—7 reels. Murder mystery with a gay detective.

m French Leave—Madeline Carroll. Principal—6 reels. Farce-comedy of an officer's wife visiting her husband in his billet in France.

m Her Strange Desire—Nora Swinburne and Laurence Olivier. Powers—6 reels. Comedy of a lonely ladyship who tries to play a love game with her chauffeur.

m Hound of the Baskervilles—First Division—7 reels. A picturization of Doyle's thriller.

f Latin Love—William Freshman and Sari Maritza. Mayfair—6 reels. Story of the Italian section of London.

m *Michael and Mary—Herbert Marshall and Edna Best. Universal—8 reels. Concerning a girl who has been deserted by her husband, and the man she loves.

f Missing Rembrandt, The—Arthur Wontner and Jane Welsh. First Division—8 reels. Sherlock Holmes finds a Rembrandt stolen from the Louvre and incidentally saves a girl

f Ringer, The—Patrick Curwen and Franklin Dyall. First Anglo—7 reels. Mystery drama of a criminal who returns to England to avenge his sister's death.

f Sign of Four, The—Arthur Wontner. World Wide—7 reels. One of Doyle's earliest detective stories, containing Dr. Watson's romance.

f *Skin Game, The—A. V. Grace and Helen Haye. Powers—8 reels. Conflict in an old English town between the old aristocracy and the new industrially rich.

f Sunshine Susie—Renate Muller. RKO-Radio—8 reels. British production of the German musical comedy film, "Die Privatsekretarin," which tells of a modern Cinderella who comes to the big city, and finds love.

m *Trapped in a Submarine—John Battan and James Enstone. Powers—5 reels. Made with the assistance of the British Admiralty.

m Woman Decides—Adrianne Allen and Owen Nares. Powers—7 reels. Drama of English political life.

GERMAN (19)

m *Andere, Der—Fritz Kortner. Tobis—7 reels. Dramatic story of a dual personality, Jekyll and Hyde-like in theme but treated from the viewpoint of modern psychology.

f Brand In Der Oper (or Barcarolle)—Gustav Froelich and Alexa Engstroem. Capital—9 reels. The rivalry of two men for a young opera singer.

m *Brothers Karamazov—Fritz Kortner. Tobis—7 reels. Adaptation of Dostoyevsky's novel, centering about the elder brother, Dimitra.

f Drei Von Der Tankstelle, Die—Willy Fritsch and Lilian Harvey. Protex—10 reels. Operetta about three young men in love with the same girl.

f Eine Freundin So Goldig Wie Du—Anny Ondra and Felix Bressart. Tobis—8 reels. Musical farce.

m *Elisabeth Von Osterreich—Lil Dagover. Tobis—7 reels. The life of the beautiful princess who became the Empress of Franz Josef of Austria.

f Flotenkonzert Von Sans Souci, Das—Otto Gebuhr. Protex—9 reels. Historical picture of which Frederick the Great is the central figure.

f *Grosse Sehnsucht, Die—Camilla Horn. Tobis—9 reels. For anyone interested in the inner workings of motion picture studios.

f Kaiserliebchen—Liane Haid and Walter Janssen. Tobis—7 reels. Costume romance about a postmaster's daughter and an emperor.

m *Kongress Tanzt, Der—Lilian Harvey, Willy Fritsch and Conrad Veidt. United Artists—7 reels. Musical story of the Vienna Congress of 1814.

f Liebeskommando—Dolly Haas and Gustav Froelich. Tobis—8 reels. Viennese operetta.

f Lied Ist Aus, Das—Liane Haid and Willy Forst. Associated Cinemas—10 reels. Musical film telling the story of a temperamental prima donna and her indispensable private secretary.

f Luise Königen Von Preussen—Henny Porten and Gustav Gründgens. Associated Cinemas—8 reels. German historical picture, dealing with Prussia when, with its weak king, it was a buffer between Napoleon and the Russian czar.

m *Mädchen in Uniform—Hertha Thiele and Dorothea Wieck. Playchoice—9 reels. Presents a passionate and moving protest against the military discipline of a boarding school for young girls.

f Monte Carlo Madness—Sari Maritza and Hans Albers. First Anglo—7 reels. Story of a handsome sea captain who falls in love with his Queen at Monte Carlo. (English dialogue).

Audiences Confined Chiefly to Foreign Sections of Large Cities and to So-Called "Art" Theatres and Students

f Raub Der Mona Lisa, Der—Willy Forst and Trude von Molo. RKO-Radio—9 reels. Farcical comedy of a young man who steals the Mona Lisa to impress his sweetheart.

f Sein Liebeslied—Willy Forst and Fee Malten. Associated Cinemas—9 reels. Musical romance with English subtitles.

f *Walzer Vom Strauss, Ein—Gustav Froelich and Hans Junkermann. Capital—9 reels. Based on the life of the young Viennese "waltz king" and his rivalry with his famous father.

m *Zwei Menschen—Gustav Froelich and Charlotte Susa. Capital—8 reels. Story of the Tyrol and how two young people became the victims of the well-meaning tyranny of their elders.

FRENCH (8)

m Chance, La—Marie Bell and Marcel Andre. Paramount—8 reels. Story of a lady who gambles unluckily.

m Coiffeur Pour Dames—Fernand Gravey and Mona Goya. Paramount—8 reels. French farce with all the usual ingredients.

m Couturiere De Luneville, La—Madeleine Renaud and Pierre Blancher. Paramount—9 reels. Romantic comedy about a girl who plays two parts in a man's life—that of a humble dressmaker and of a glamorous movie star.

m Il Est Charmant—Henry Garat and Meg Lemonnier. Paramount—9 reels. Comedy with a great deal of music, about a young law student.

f Miche—Suzy Vernon and Robert Burnier. Paramount—8 reels. Light French story of a young girl in love with an artist who has painted her portrait.

m Mistigri—Madeleine Renaud and Noel-Noel. Paramount—8 reels. Story of a girl who married a second-rate opera singer and became a better singer than he.

f *A Nous La Liberte—Raymond Cordy and Henry Marchand. Harold Auten—9 reels. Satiric farce about two jailbirds, one of whom becomes an industrial magnate.

f *Soir De Rafle, Un—Albert Prejean and Annabella. Protex—10 reels. Concerning the rise and fall of a boxer.

ITALIAN (6)

m Corte D'Assise—Marcella Albani and Renzo Ricci. Transcontinental—8 reels. Showing how trials are conducted fn Italy.

f Fra Diavolo—Tino Pattiera and Madeline Breville. Transcontinental—8 reels. An old operetta.

f Italia E Mamma—Guido Celano and Leda Gloria. Claudia—9 reels. A story of jealousy and repentance.

f Santa Lucia Luntana—Carlo Renard and Yolanda Carluccio. Cinema Productions—7 reels. Sentimental story about an immigrant family nearly ruined by jazz.

f *Terra Madre—Transcontinental—8 reels. The story is intended to encourage the ideal of combining the best elements of old and modern Italy.

f Zappatore—Napoli—8 reels. The story of a family sacrifice for a son.

RUSSIAN (4)

f Diary of a Revolutionist—G. V. Mouzalovsky and F. B. Blazhevitch. Amkino—8 reels. A man, revisiting the scenes of his adventures in the revolution, keeps a diary recording the differences between then and now.

m *Golden Mountains—Boris Poslavsky and I. Straukh. Amkino—8 reels. The story of a peasant's conversion to the workers' cause.

f *Road To Life, The—N. Batalov and M. Dzhagafarov. Amkino—9 reels. The first Russian sound film to reach this country. Tells how the "Wild Boys" have been rescued from hoodlumism and made into good citizens.

f *Soviet Youth—Amkino—7 reels. Story of bringing water to the Asiatic desert by the new Russian government.

SPANISH (2)

f Caballero De Frac, Un—Roberto Rey and Gloria Guzman. Paramount—10 reels. Comedy of how a man manages to get along after he has lost everything but his evening clothes.

f Cuando Te Suicidas?—Imperio Argentina and Fernanda Soler. Paramount—9 reels. Farcical comedy with songs.

YIDDISH (1)

f Uncle Moses—Maurice Schwartz and Judith Abarbanell. Yiddish Talking Pictures—8 reels. The story of a nouveau riche Jew, who married for a child, and a pretty girl who married him against her will.

JUNIOR REVIEWING GROUP FORMED TO PASS ON NEW PICTURE VALUES

Two Hundred Boys and Girls in Age Range from 12 to 20 Are Organized in Unit of National Board of Review

A junior review group, composed at present of 200 boys and girls whose ages range from 12 to 20, has been organized by the National Board of Review to obtain from this cross-section of youthful opinion a graded selection of current pictures based on their entertainment value. In this respect the junior organization will function in the same manner as the adult group.

The junior group was organized at a recent meeting held in the projection room of Fox Film Corporation and attended by sixty school children. Walter C. Kaiser, who presided over the meeting as temporary president of the group, has now been named president. Hilda Rosenblum is secretary.

In explaining the background of the present movement, Wilton C. Barrett, executive secretary of the National Board of Review, said that the idea of obtaining a youthful point of view in estimating the entertainment values of films originated with the Board's membership committee some two years ago. At that time a number of school children were invited to join the regular daily review groups of the National Board. The participation of these 60 junior members is still continuing in the adult organization, although there is now the additional junior review group whose membership is expected to exceed 500.

Schools Cooperate

Under the chairmanship of Dr. Frank Astor, who is field director of the National Child Welfare Association and one of the National Board's membership committee, the nucleus of the junior group was organized in a Saturday morning class which meets in the projection rooms of the producers and views whatever pictures are scheduled for projection. The schools in New York and New Jersey are cooperating, Mr. Barrett said, by sending in the names of students. In the junior group, 50 per cent come from high schools; 35 per cent from colleges and 15 per cent from elementary schools.

Membership probably will be further recruited from the metropolitan New York area. Mr. Barrett pointed out that a carefully selected list of junior members would have approximately the same viewpoint as any similarly organized group from another part of the country.

"We have already found that these boys and girls criticize the things they see in pictures from a fresh viewpoint and without any of the inhibitions so often present in older people," said Mr. Barrett. "And what is more, they are taking their work very seriously, giving intelligent answers to the question—basic to the work—namely, 'If you paid at the box office, would you have obtained your money's worth?' and they are contributing a surprisingly sound and accurate estimate of various picture classifications.

"In developing this work we plan to achieve as accurate a cross-section of intelligence and of types as possible. In that connection we will take care to select students ranging from honor roll to delinquents. We may even take some from institutions of correction."

Mr. Barrett said that while the junior group members were now filling out the questionnaire form used by the adults, it was probable that a separate set of questions would be worked out for their special use.

"As the work proceeds, we will select certain members of the main junior group to join the adult groups and take part in the regular review work along with the other young people who have been working with us for the past two years," he said.

The first survey of a general subject was made by the National Board of Review about a year ago. The subject was "gangster" pictures and the question of the supposed influence these films were having on children was a matter of public discussion at the time. It was decided to learn the answer to the question by having the children themselves pass on a series of four "racketeer" pictures. A questionnaire was prepared by a psychologist and after the 200 children had viewed the pictures it was learned that none of them considered that he or she had been harmed by them. Only a few of the reviewers said that they had acquired any new criminal knowledge. It was generally felt that "such conditions should be given full publicity as an evil to be eliminated."

About 80 per cent of the children answered negatively on the question, "Do you think there is any special significance in children liking to play games about gangsters and racketeers?" The remaining number qualified their opinion, for the most part, with the observation that the gangster had merely replaced the Indian as the "bad man" imitated by children at play.

Estimate Entertainment Value

Another experiment was conducted at the Heckscher Foundation in which a number of East Side children were shown a series of pictures of all types. The German picture, "Siegfried," considered one of the most artistic ever made, was chosen by these children as the one they liked the best.

As in the case of the adult groups of the National Board of Review, the entire function of the juniors is to estimate the entertainment value of the pictures seen. Censorship is opposed and there is no attempt to make any suggestions looking toward changes in the films.

Byram, "Times" Critic, Joins Paramount's New York Staff

John Byram, dramatic editor of the *New York Times,* has resigned to become associated with Paramount Productions, Inc. Effective December 26, Mr. Byram will work under Russell Holman, assistant to Emanuel Cohen, vice president in charge of production. He will locate at the home office, handling Paramount contact with the stage, including plays, writers and players.

10,000 Pupils Use Films as Texts in Teachers' Tests

Ten thousand high school pupils are using the motion picture as a textbook in an extensive nationwide experiment, designed to measure their progress in critical appreciation, under the direction of the National Council of Teachers of English. Supervising the program is William Lewin, of the Central High School, Newark, N. J., who is chairman of the steering committee of the Committee on Photoplay Appreciation, one of several committees of the National Council, which previously had announced its intention of bringing motion pictures to the classroom for mutual benefit to films and instruction.

This experimental activity, which commenced October 15, now includes more than 100 high schools in 25 states as far west as Utah. Beginning in February, it is expected that the Pacific coast also will be included. The experiment is to end March 15.

Two groups of high school students—5,000 in each—are seeing pictures selected by the steering committee. One group, the "control group," views the pictures without any advance instruction. A second, the experimental group, is given training in critical appreciation and engages in discussion and analysis after viewing each photoplay.

Next year both groups will be asked to record their preferences of the pictures they have seen up to March 15. They will then be given the same test to determine if the methods used in the case of the experimental students are such that they are superior to those who were permitted to see the pictures without any preliminary study or follow-up discussion. If the experimental students are found to be superior, Mr. Lewin said, it is probable that some permanent arrangement will be made to incorporate the viewing of motion pictures as a regular part of high school work in the field of literature and allied subjects, also to establish high standards of taste as a phase of training in the right use of leisure and to develop desirable ideals and attitudes.

A subcommittee suggested ten pictures for use in the experiment, the four pictures marked with an asterisk as more appropriate for older students: "Rebecca of Sunnybrook Farm," "Tom Brown of Culver," "Congorilla," "Once in a Lifetime," "You Said a Mouthful," "With Williamson Beneath the Sea," *"The Vanishing Frontier," *"A Successful Calamity," *"Smilin' Through" and *"Six Hours to Live." However, if none of these is currently available in the neighborhood theatres it is permissible for teachers to select others that seem worthwhile.

Mr. Lewin reported that exhibitors were cooperating splendidly, with free admission to the students and their teachers.

DISTRIBUTORS RELEASE SPECIAL HOLIDAY FILMS

Two Dozen Pictures, Chiefly Short Features, Produced with Yuletide and New Year Observances in Mind, Available

Two dozen motion pictures, principally short features, produced especially for showing during the forthcoming Christmas-New Year holidays, have been made available by distributors. Nearly all are in festive moods with Yuletide atmosphere and appropriate Christmas or New Year music. Some are travelogues showing scenes of the Holy Land. The newsreels, too, will incorporate a sequence or two depicting the Christmas spirit and all of the principal trailer firms are releasing special holiday subjects with music.

While these subjects for the most part are suitable for mixed audiences, exhibitors are being advised by the sales departments to use them extensively during children's shows which are staged almost everywhere during the Christmas school vacation. In this connection exhibitors can work out with exchangemen a complete program especially adaptable to juvenile audiences. Release schedules of the larger and nearly all independent distributors indicate that a wealth of material will be available for the youngsters. This includes westerns, long and short comedies, song subjects, serials and outdoor themes. Many of the companies have arranged their releases during that time with children's shows in mind. World Wide is concentrating on "Drum Traps," a KBS feature which highlights the boy scout troop of Hollywood.

Subjects produced especially for Christmas-New Year's release include the following, and were suggested by distributors, all of which were requested to report:

De Luxe Trailers
A special combination holiday trailer has been prepared.

Educational
"Toyland," one-reel Paul Terrytoon animated cartoon with Christmas music.

Exhibitors Screen Service
A trailer depicting the holiday spirit will be released.

Fox Movietone
"Paths in Palestine," Magic Carpet, one-reel travelogue.
"The World at Prayer," Magic Carpet, one-real travelogue.
"Manhattan Medley," Magic Carpet, one-reel with tempo suitable for New Year's.
"Paris Nights," Magic Carpet, one-reel travelogue suitable for New Year's.

Ideal Films
"Jerusalem, the Holy City," one-reel travelogue.

Metro-Goldwyn-Mayer
"The Toy Parade," one-reel novelty in which toy characters come to life.

Monopole Film
"The Nativity," one-reel depicting the birth of Christ.
"Christus," seven reels.

National Screen Service
Two styles each of Christmas and New Year animated trailers are available—one short and one long version.

Paramount
"Snowdrop," Betty Boop, Max Fleischer, one-reel cartoon.
Fleischer Radio Reel, one-reel special.
"The Sign of the Cross," now being road-shown, will not be available for general release.

Principal Pictures
"A Pilgrimage Through Palestine," one-reel travelogue, produced by Central Films.
"The City of Faith," two-reel travelogue.

Supreme Screen Service
A Christmas and New Year trailer has been prepared as one subject, but it has two distinct parts, permitting each part to be shown separately.

United Artists
"Santa's Work Shop," Silly Symphony-Walt Disney one-reel cartoon, in color.
"Babes in the Wood," Silly Symphony-Walt Disney one-reel cartoon, in color.
"Mickey's Good Deed," Mickey Mouse-Walt Disney one-reel cartoon.

Warners-Vitaphone
"The Shanty Where Santa Claus Lives," Vitaphone musical cartoon, one reel, of the "Merrie Melodies" series.

Elliott Explains Kaplan Removal

"The kind of rule that has been exercised over Local 306 is gone forever," William C. Elliott, president of the International Alliance of Theatrical Stage Employees and M. P. Operators, declared in a statement this week, in which he gave his reasons for the removal of Sam Kaplan as president of the New York projectionist group.

After citing the support accorded the IATSE by the American Federation of Labor and the New York State Federation of Labor, Mr. Elliott said, "it has been found necessary to take drastic steps to clean up conditions in Local 306 in our union. Complaints from members, the public press and a number of other criticisms brought about the long and painstaking investigation which ended with the executive council's removal of Mr. Kaplan and other officers. The litigation was costly. Even before this step was taken the local was involved in one controversy after another, with the result that huge sums of money that should have gone into the homes of the members to make them and their families happy were expended.

"This local has been torn and disrupted by quarrels and bickerings and stress of all kinds. It is time that this should come to an end. In this movement to rehabilitate Local 306 I am animated by no personal motive. My only purpose is to advance the welfare of our members," Mr. Elliott said.

In the meantime the trial of Mr. Kaplan and other former officers on indictments charging conspiracy and coercion has been adjourned to January 3, when it will be resumed in general sessions court, New York.

Paramount Cuts Payrolls $120,000

The following discussion of the current situation in Paramount Publix Corporation has been issued by Glenn Griswold, who has taken up public relations activities of the corporation:

"The extent to which one motion picture company has achieved economy of operation and adjusted itself to the necessities of the times is indicated by the fact that Paramount Publix Corporation has reduced its payrolls for departments other than the studios by approximately $120,000 a week in 16 months. This program has been undertaken and successfully carried out since John Hertz became chairman of the finance committee about a year ago.

"Giving effect to sound business concepts has been largely responsible for savings which will amount to a minimum of $6,000,000 a year on payrolls exclusive of the studios. Substantial savings have been effected also in the administrative payrolls of the studios, and in many instances the salaries of creative personnel have been reduced as contracts were renewed. It may well be that without any more drastic program than has been in effect heretofore, payroll reductions including those of the studio may bring the total of salary savings next year to $10,000,000 or more, as compared to the 1931 peak, final results depending not only on salary adjustments, but also on the number and average cost of pictures produced, and the number of theatres operated.

"Habits of extravagance have always characterized a new industry. It is within the recollection of most of us that this was true of the automobile industry and some can remember the fabulous history of railroading in its early days. It is little wonder then that an industry which grew so rapidly in the land of make-believe should be excessively extravagant. How deeply this habit had taken root in the motion picture industry is indicated in the fact that out of a payroll reduction of $186,857 a week effected by Paramount in 16 months, but $56,000 a week is accounted for by reductions in the pay of those who remained at their jobs. The balance, or $130,857 a week, was saved by the elimination of unproductive or unnecessary personnel, by a two weeks' vacation taken by employees without pay, by closing or disposing of unprofitable theatres, and by the resignation of highly paid executives.

"It has always been a cardinal policy with Paramount to keep within its organization an experienced and competent corps of junior executives. When well known executives resigned from the company during the last year, their places were taken in almost every instance by one of these younger executives who have been with the company for many years. The improvement of the product of the company and its accomplishments in overcoming the handicaps and penalties of deflationary times, indicates the competence of these men and justifies personnel policies of the past."

Iowa City Theatre Bombed; Screen, Equipment Damaged

The New Varsity theatre, Iowa City, Iowa, was bombed Monday just prior to the evening performance. The police are investigating, but so far have made no arrests, though five men have been held for questioning. The improvised bomb, inserted into a drain pipe at the rear of the house, demolished the screen and damaged part of the sound equipment. No one was injured.

The theatre was opened two months ago on the site of the former Garden theatre, destroyed in a $200,000 fire last spring.

THE CAMERA REPORTS



TO THE CRITICS. A toast and a bite at the Stanley Aldine theatre in Philadelphia, inaugurating the roadshowing of MGM's "Strange Interlude" there. Phil DeAngelis (at head of table) of the MGM home office, was master of ceremonies.

EUROPE BOUND. (Below) Mrs. Bell meets Mr. Bell, which is to say that Clara Bow, in New York, greets Rex Bell, arriving in New York, both joining up for a vacation trip abroad. Bell has just completed "Crashing Broadway" for Monogram.





AN IMPORT. And important (if a pun may be ventured), for MGM went to Britain for her. She is Benita Hume, English actress, whom MGM recently placed under contract. She is shown arriving in New York.



AMONG AMERICANS IN GERMANY. At the Universal studio in Berlin, photographically celebrating the visit of Joseph Hergesheimer, noted novelist, during his recent trip abroad. Shown are Victor Varconi, screen player; Edwin Knopf, director; Luis Trenker, Hergesheimer, and Paul Kohner, the latter associate producer of "The Rebel," production laid in Berlin and the southern Alps.



ART IN EXPLOITATION. As applied in London for the promotion of an American production. Shown is part of a lobby display which Harry W. Crull, manager of the Empire theatre, had made for the run of "Smilin' Through," MGM vehicle for Norma Shearer.



NAMED IN PROPHESY. For prophesy is avowedly what the Wampas attempt in their annual selection of players who seem most likely to become stars during the ensuing year. Shown is one such player, Marion Shockley, Educational player, who was named in the 1932 group.



LITERARY PLANT. The building erected on the Fox lot especially for the use of writers and story executives. The cost is put at $50,000. Besides the offices of Julian Johnson, story chief; Leonard Spigelgass, his assistant; and Col. Jason Joy, who recently joined Fox, the building contains 40 studios for writers.



ANYWAY, THEY HAD A GOOD TIME. And Col. Roscoe Turner even won a cup—for high score (232) in Warner-First National golf tournament in Hollywood. These three participants are Major Nathan Levinson, sound engineer; Turner, stunt aviator; and Director William Wellman.



MESMERIST. One rather knows that without being told the plot, when one has the title and a portrait like this of the feminine lead. She is Maria Alba whom Mack Sennett has selected for his World Wide special, "Hypnotized," starring Moran and Mack.



FIXIN' FOR CHRISTMAS. Dorothy Wilson, RKO Radio's "Cinderella Girl" (as they say), helping put Hollywood Boulevard in trim for Santa Claus. The decorations will feature gigantic heads of numerous screen stars. Miss Wilson is scheduled for the next Richard Dix picture.



READY FOR OPENING. On December 29, RKO will open the RKO Roxy, in Radio City, and all is now in readiness. The inaugural screen offering will be RKO Radio's "The Animal Kingdom." Edward H. Griffith, who directed the picture, is shown in the RKO Roxy projection room.



SIGNING TAX PROTEST. And thus far 250,000 Philadelphians have mailed the post cards which these patrons of the State theatre are shown procuring, condemning the city council's proposed ticket tax. William Goldman, Warner-Stanley zone manager, has been a leader in the fight, which all theatres joined. (Story on page 18.)

Management Wins In Proxy Fight at Warner Meeting

The management of Warner Bros. Pictures was this week victorious in a proxy fight with a minority group at the annual stockholders' meeting at Wilmington, Del. Balloting for five new directors began late Wednesday afternoon and up to press time results had not been announced.

The counting of proxies Monday and Tuesday was interrupted continuously as the minority group, headed by Max Goldberg, of Salem, Mass., protested against admission of certain proxies. A quorum finally was established at 1 A. M. Wednesday and Charles Suter, a Philadelphia attorney, nominated the following Warner candidates for the directorate:

Samuel Morris, a Warner vice-president; Stanleigh Friedman, a New York attorney, and Morris Wolff, an official of the Stanley circuit, all present members of the board; also the following new nominees: John Laffey of Wilmington, former general attorney for Du Pont; William Coyne, Wilmington, a Du Pont vice-president, and Charles Guggenheim, of the New York law firm of Untermyer, Guggenheim and Marshall.

Hugh M. Morris, former United States district judge, and attorney for Warner Bros., as chairman of the meeting, overruled the minority objections of Mr. Goldberg, who then announced that his group would not offer an opposition slate. Five hundred stockholders were present when the meeting began Monday, headed by Harry M. Warner, Jack L. and Albert Warner.

Results were also to be announced on a vote on a resolution that Warner Bros. return the money allegedly derived from transactions between the corporation and Renraw Corporation. Mr. Goldberg introduced the resolution and immediately many stockholders objected to it being entered into the minutes. They called it libelous, but Judge Morris ruled it be recorded. Another resolution voted upon would place the Warner common stock on a $5 par basis.

Bailey and Pine Succeed Reeve at Paramount Plant

Tom Bailey and William Pine have been named to handle studio publicity and advertising-exploitation respectively for Paramount by Arthur Mayer, director of advertising and publicity, following the resignation recently of Arch Reeve, publicity director at the plant and with the company since 1918. It is understood Mr. Reeve will join Fox.

Chuck West, copy editor under Mr. Reeve, resigned to become assistant to George Arthur, head of Paramount's cutting department. Teet Carle was named to succeed Mr. West, and Belman Morin, Los Angeles columnist, joined the staff.

Photo-Color To Reopen

After being closed for the past year, the Photo-Color Studio at Irvington, N. Y., is due to reopen in another month. A laboratory staff of 16 has been assembled and the studio will operate on a capacity of 500,000 feet of color film a week, it is reported.

Open Quittner Suit Trial With Documentary Evidence

Trial of the suit instituted by Edward Quittner, exhibitor, of Middletown, N. Y., against Paramount Publix and others, began last week before Federal Judge Francis G. Caffey in New York. Taking of testimony began Monday and was confined to documentary evidence throughout the early part of the week. It was expected that sales executives would be called later. Other defendants, with Paramount, are the MPPDA, Adolph Zukor, Netco Theatre Corporation, Sidney R. Kent and Samuel Katz.

The plaintiffs, Mr. Quittner and the Middletown Combined Buildings Company, charge that the defendants' unfair competition caused losses to their theatre which then passed into the hands of a receiver. The plaintiffs charged the defendants with opening the Paramount theatre, near the Quittner theatre at Middletown, and withholding its own pictures, as well as those of Fox, Metro, Universal and United Artists, from the plaintiff. Counsel for the defense denied that there had been any discrimination.

Burkey Loses in Distributor Suit

Out of the courtroom only one hour, a jury in federal court in Kansas City last Friday returned a verdict for the defendant in the anti-trust action brought by Walter O. Burkey, former Kansas City exhibitor, against numerous major distributors. The verdict was admitted to be a complete surprise to the plaintiff and his counsel, who said a motion would be filed for a new trial. The verdict was simple: "We find for the defendant and against the plaintiff."

According to attorneys and observers of the industry in Kansas City, an important and far-reaching precedent would have been established had Mr. Burkey won his suit. The outlawed standard exhibition contract and other former contracts incorporating the compulsory arbitration clause were involved in the action. Federal Judge Reeves had charged the jury to decide first the question of the existence of a conspiracy, and the speedy verdict gave rise to the belief that the jury found no evidence of illegality in the practices involved.

General Electric Holders To Get Shares of RCA Stock

Stock of the Radio Corporation of America will be apportioned on February 20 among holders of General Electric stock at the rate of one RCA share for each six shares of General Electric held. The decision resulted from the recent consent decree which terminated the Government's anti-trust action against RCA, General Electric and Westinghouse.

The distribution will leave approximately 381,000 shares of RCA stock in the possession of General Electric out of the 5,188,755 now held. Heavy selling of RCA followed the announcement of the decision last week.

Move United Artists Exchange

The United Artists exchange in Philadelphia has moved to 1304 Vine street. Harry G. Bodkin is manager of the branch.

Comerford May Take Over Circuit With Sam Katz

M. E. Comerford will probably soon resume operation of his former theatre holdings throughout the coal mining sector of Pennsylvania and in midwestern New York. Sam Katz, it is reported, will probably be associated with him.

Negotiations which have been progressing slowly over a period of weeks between Paramount and Mr. Comerford, whereby Publix would return the properties as a part of its decentralization program, are now nearing crystallization. Accordingly, Frank Walker, the Comerford general manager, is preparing to resume duties in theatre operation.

Mr. Katz would become associated with Mr. Comerford in the Paramount deal, in lieu of certain stipulations in the settlement of Mr. Katz's contract with Paramount.

Mr. Walker said on Wednesday that there had been no deal yet, although he admitted that it had been discussed. Publix is understood to have purchased the circuit for $18,000,000, about one-third of which is supposed to have been actually paid.

Chatfield Company Goes Into Action

The Chatfield Theatres Company, organized last week by Milton Feld and D. J. Chatkin, former Publix executives, is now considering a number of proposals before it with respect to theatre properties. Mr. Chatkin said Tuesday that no definite steps had yet been taken, but that the company would not undertake to manage more theatres than he and Mr. Feld personally could supervise.

Boris Morros, head of the Publix productions department, has been placed in charge of the New York and Brooklyn Paramount theatres, the Rialto and the Criterion, all formerly in the division managed by Mr. Feld, and has been made home office contact man on talent and production for Publix. The company does not regard this appointment as being a succession to Mr. Feld's work and has announced that because the duties of Messrs. Feld and Chatkin have been eliminated because of decentralization, no successor to either will be named.

RKO Board Discusses Operating Economies

The board of directors of Radio-Keith-Orpheum Corporation met in quarterly session Wednesday in New York. Operating economies and policies are understood to have been discussed. Robert F. Sisk, in charge of press relations, said that "the meeting was routine" and that there would be no details issued.

Wolff Heads N. Y. Film Board

Robert Wolff, Radio, was elected president of the New York Film Board of Trade Wednesday. Henry Randell, Paramount, continues as first vice president; Harry Hummell, Warner, is second vice president; Jack Bowen, MGM, treasurer; Harry Decker, Warner, secretary; Edward Schnitzer, Educational, sergeant-at-arms.

MUSIC AS A SPIRITUAL SYMBOL

Significant Epoch Is Marked in Progress of Music-Picture Art in De Mille's 'The Sign of the Cross'

by JOSEPH O'SULLIVAN

With a musical score that is entirely original, accredited to Rudolph Kopp and woven into the dramatic texture of the production under the supervision of Nat Finston, director of Paramount's department of music, Cecil De Mille's "The Sign of the Cross" marks a significant epoch in the progress of music-picture art. This was to be expected when a distinguished protagonist of the spectacular drama marshaled his forces in an audible film transcription of Rome of the days of Nero.

Mr. De Mille has achieved a distinctive position as essentially the architect of massive histrionic structures of the inarticulate screen. In his first spectacle made for the audible screen, it is apparent that he posesses the faculty of evaluating the importance of sound and significance of silence. It is also manifest that he realized the importance of enlisting the cooperation of unusually competent musically creative and productive minds in the building of a dramatic structure that gains power through the cumulative processes of recurring motifs and amplification of theme. Mr. Kopp's music written for the production reveals a fine feeling and true concept of the pictorial-dramatic requirements in tonal reinforcement and interpretation. To Mr. Finston must be accorded only praise for a real achievement in photodrama-musical production and a scoring that is distinguished and musicianly.

A panorama of pagan pageantry, when Nero languished in his Golden House on the Esquiline, strummed his musical instruments and lilted as only a Roman roue-dilettante could lilt—while Rome burned—is a provocative subject for musical treatment. Intimate glimpses into the private life of Poppaea, revealing the most dissolute wanton of Ancient Rome laving her lovely body to sensuous music in a luxurious bath of 500 gallons of wild-asses' milk strewn with rose petals, is a privilege to the proletariat.

As a background for a drama of the spirit and of the flesh, of love and lust, of martyrs and of courtesans, it is reasonable to assume that nothing in the curriculum of "good theatre" would be omitted when "The Screen's First Showman" took a hand; and that term "good theatre" covers a lot of screen territory, including a real understanding of the music and sound possible to the audible screen. To accomplish this, more than a score of original compositions including pre-Gregorian chants, pagan themes, love songs, fanfares, bacchanalian music—even "Roman jazz"—are incorporated in the score.

A review of the music and sound of "The Sign of the Cross" evinces that Mr. De Mille and his cohorts had a keen perception of these values, revealing an innate feeling for the apt musical context and its inherent power to enhance, to motivate and to sublimate the dramatic situation and action, and to add tonal color and reinforce visual spectacle.

From the introductory *maestoso* which *segues* into the dramatic fire music of the opening scenes of Rome burning, while the imperial voluptuary-poetaster twangs on his pedicula and lifts up his voice in sadistic cadance, to the very last scene—the apotheosis of Marcus and Mercia as they ascend the steps that lead to the arena and to martyrdom—the music plays its integral part.

Following the furious *allegro con fuoco* of the fire, the music is subordinated throughout the dialogue and action of the first part of the picture. Here the underscoring is subtle and subdued—haunting pagan harmonies in which a choir of woodwinds predominates, serving as a tonal background, as if old Pan himself were piping on the Palatine. The effect is rather to create a mood than point the action, although at times the use of the *leit motif* of the music-drama is in evidence. Such, for instance, is the theme which symbolizes the fateful sign of the cross in the sand. The underscoring throughout shows a fine restraint, never obtruding, never drowning out the import of the spoken word or dramatic situation, but at the same time giving point to it musically.

It is in the scene of the secret meeting of the Christians near the Cestian Bridge that the music emerges from the background and assumes its direct, positive function as a component of the drama.

The sound of many voices singing softly *en masse* in a chorus of naïve and archaic harmonies is heard as from a distance. The Christians have assembled to do homage to their God. Tigellinus, ambitious and ruthless rival of Marcus for Nero's favor, has learned of the meeting, assembles his guard and rides forth into the night to surprise and apprehend the Christian "dogs." Marcus, too, has been apprised of the meeting and of Tigellinus' expedition, and in his chariot at the head of his company races through the streets of Rome, determined to save Mercia. Cut-ins of this action with scenes of the Christians and strains of the chorale of the Hymn of Adoration arising as a benison from the old ruins near the Cestian Bridge, produce a sinister prelude to the tragedy that is to follow. In later sequences this hymn occurs in a powerfully dramatic contrast, in which the music is the dominant element.

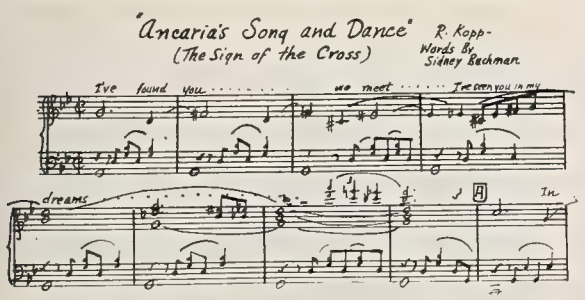
The scene is the house of Marcus Superbus. Mercia has been brought there after her rescue by Marcus from the secret meeting. It is a night of Bacchanalian revelry, made hideous with drunken ribaldry and song. Then, through the din of this Saturnalia there comes the sound of a hymn—the Christian prisoners in their dungeons, singing. Mercia hears it, and her soul is uplifted. Marcus hears it . . . and it brings remorse. The others hear it—and try to drown it out with their revelry. Ancaria, a notorious Roman wanton, discovers Mercia in an adjoining room. The courtesan taunts the Christian girl . . . then begins a sensual dance, with singing as she dances. The Christian hymn rises in full-throated cadence—simple, chaste, firm—a contrapuntal affirmation of a spiritual urge; a tonal antithesis to Pagan sensuality; a musical symbol of the triumph of their Faith.

Again, in the final scene, when the fanfare of trumpets in the arena announces the climax of the spectacle—the feeding of the Christians to the Nubian lions—this musical-spiritual contrast is in evidence.
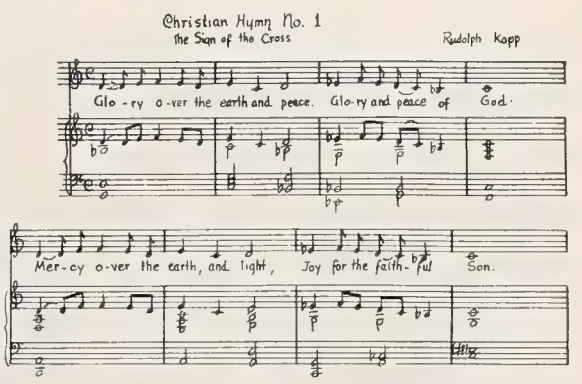
The blood-lust cry of the mob is heard in the arena, mingled with the snarl and roar of the beasts. Comes a fateful knocking at the gate leading into the dungeon. The gates swing open, and slowly the band of Christians file up the steps to the arena—singing as they go—the Hymn of Adoration—musical symbol of a spiritual victory.

More spectacular, though not more important, is the tonal treatment of the mass scenes of the arena; the clash of combatants, the mob cry and the cry of beasts, with the ritual of music that accompanies each rout and each victory—or death—trumpeted above the cacophonous din.

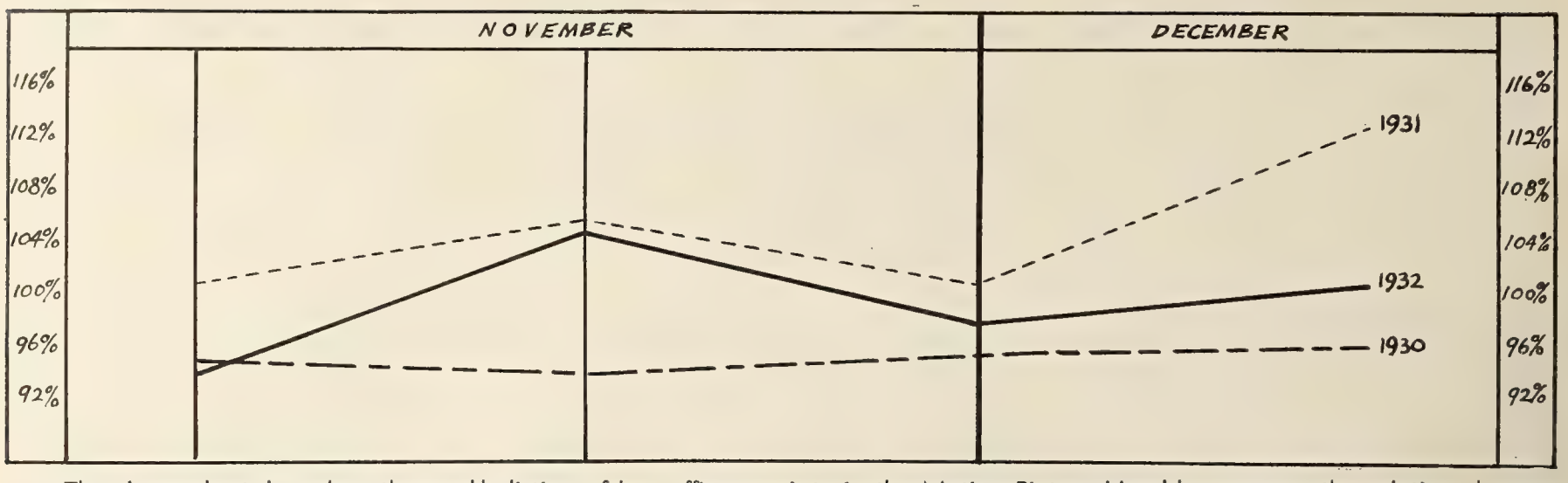
Technically, the sound is very well done. Dramatically, there are some touches that register with gripping power. That fateful knocking at the gate summoning the Christians to their fate, is fraught with tragic meaning. A poignantly dramatic note is the innocent laughter of a little child in the dungeon scene just before the Christians enter the arena.



A sensuous song by Ancaria, the Roman wanton, at the bacchanalian revelry in the house of Marcus Superbus as she dances before Mercia. The music of the Christian hymn, heard in contrapuntal protest to this music of the pagan revelry, gives a powerful dramatic significance to the scene.



One of several hymns, composed in the Gregorian mode by Rudolph Kopp and symbolizing victory.



The above chart, based on the weekly listing of box office receipts in the Motion Picture Herald, compares the relative changes in weekly grosses over a four-week period during the past three years. The weeks shown are the last three weeks in November and the first week in December for each year. For the 100 per cent figure for each year is taken the gross for the first week in November of each year. The chart is based on data taken from twelve cities: Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland, and San Francisco.

PRESS, PUBLIC SUPPORT THEATRES IN TAX FIGHT

Proposed Tax in Philadelphia Arouses Theatres and Finds Papers Unanimous in Aiding Protest; Goldman Organizer

[Picture in Pictorial Section]

In a practically unprecedented drive characterized particularly by complete unanimity, the public and the press of Philadelphia have rallied to the support of the motion picture theatre owners of the city in their desperate fight to forestall a proposed tax of 5 per cent on all amusement admission tickets in the city, which the city council has under consideration.

Although the measure seemed early this week to be doomed to defeat, the fight was not dropped. Under the leadership of William Goldman, zone manager for the Stanley-Warner theatres in the Philadelphia district, a campaign aimed directly at the measure was planned weeks in advance. He enlisted the support of the MPTO of eastern Pennsylvania, southern New Jersey and Delaware.

The city council, faced with the need of somehow obtaining $5,000,000 in revenue, prepared the proposed ordinance. The theatres of the city, both circuit and independent, rallied to the protest. Estimates indicated that from 30 to 50 per cent of the smaller houses would be forced to close if the tax were placed upon the statute books, while the circuits were extremely hard pressed. Stanley-Warner, with the closing of the Mastbaum, and the necessity of absorbing its weekly overhead, also was facing a critical situation.

The initial and most significant effort in the campaign was launched by the theatres and aimed directly at their patrons, to whom appeals were directed. Trailers were used extensively on the screens, but still more effective was the use of the postcard protest. One hundred and twenty-five theatres joined this phase of the fight to arouse public sentiment.

Postcards were to be found in the lobbies of all these theatres, with equipment necessary for filling in the signature and address of the signer. The attention of all patrons was directed to the cards, which were forwarded to the councilman representing the appropriate district, in accordance with the address. Indicating the unusual effectiveness of the card campaign, up to a late day last week some 250,000 cards had poured in upon the city council, urging the measure be killed.

The cards read as follows. A banner line across the top said: "Entertainment should cost no more!" while beneath was printed: "The motion picture industry stands out as the most overburdened of all taxed businesses. The city council has before it a new bill adding five per cent to the cost of each theatre admission ticket. The bill imposes a new tax on ME, and one I do not feel I can afford. This bill is extremely discriminatory and unjust. I am a resident and voter in your district, and I urge you to aid in the defeat of this unpopular measure." Space is allowed for the name and address of the signer of the postcard.



WILLIAM GOLDMAN

The fact that the passage of such a measure in Philadelphia might be a strong impetus to other communities, many of which are financially hard pressed, to enact similar legislation, has given added significance to the Philadelphia situation.

The newspapers of the city unanimously swung behind and in support of the battle lines drawn up by the theatres, which had asked no assistance from the legitimate theatres or the sporting fraternity which would likewise be affected by the passage of the tax.

Daily stories of some length, quoting Mr. Goldman and citing the reasons for the industry's strenuous objection, appeared in the Philadelphia *Record,* Philadelphia *Inquirer, Public Ledger* and Philadelphia *Daily News.* Editorially the *Evening Bulletin,* the *Ledger* and the *Inquirer* came to the support of the theatres. Not one supported the measure; every one registered its vigorous protest against it.

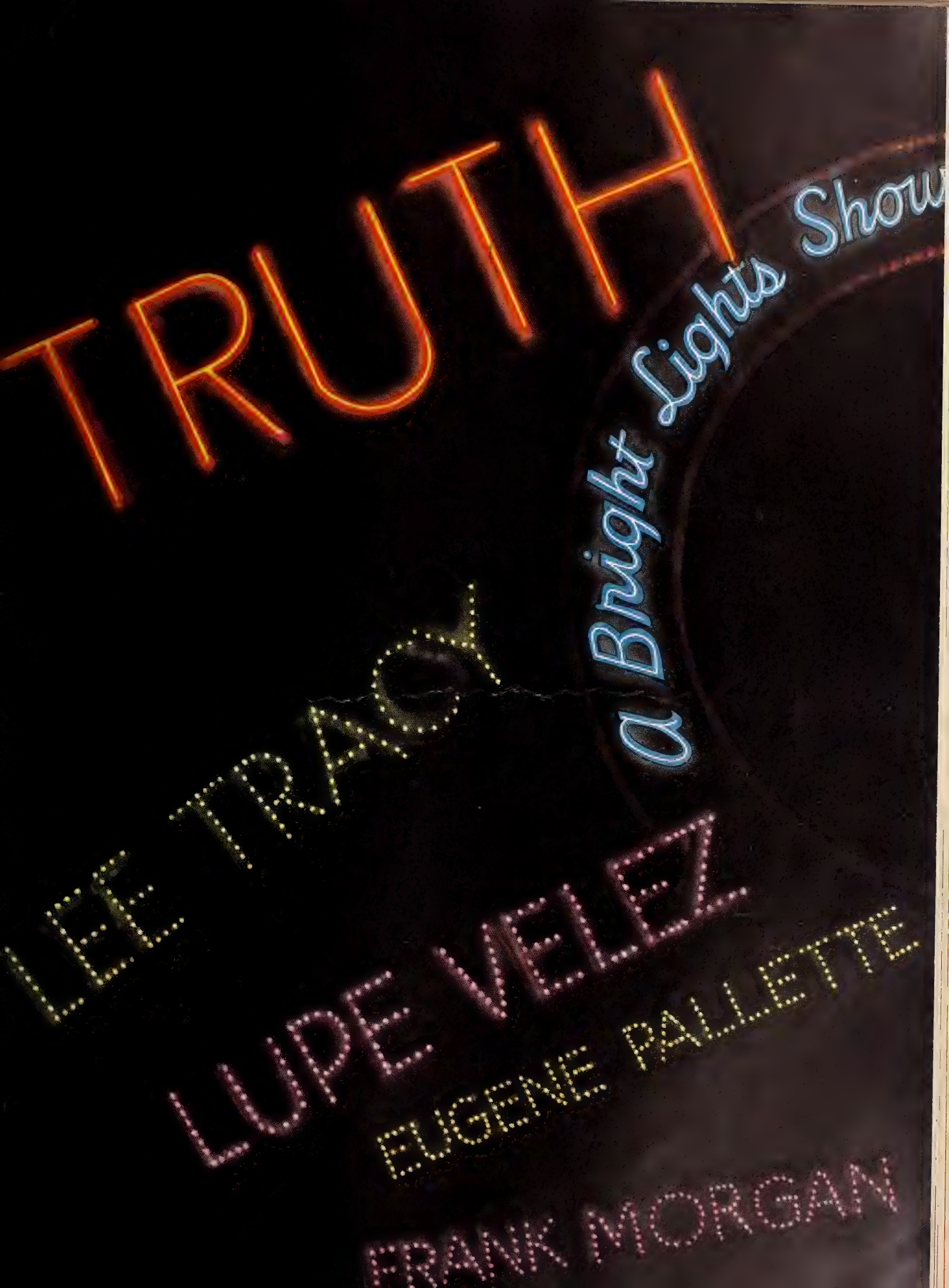
Edouarde, Pioneer Sound Scorer, Dies

Carl Edouarde, who was among the first to compose a musical score for a motion picture, and a pioneer in the synchronization of music with the cartoon film, died at his home in Locust, N. J., last week, never having fully recovered from an operation performed several months ago. He was 57.

Mr. Edouarde went to the Regent theatre in New York in 1912 at the request of S. L. (Roxy) Rothafel, then director of the house. It was partly as a result of the success there of the scoring of music to motion pictures that both were invited to join the staff of the Strand theatre, where Mr. Edouarde conducted a symphony orchestra of 13 pieces, largest of its time. In 1927 he left the Strand to engage in sound production, and in 1929 synchronized one of the "Aesop's Fables" cartoons. While at work on that series, he was injured in the Pathe Studio fire in New York, being permanently disabled and unable to continue stage appearances.


EXPOSING TH


HALF NAKED


TRUTH
Bright Lights Show
LEE TRACY
LUPE VELEZ
EUGENE PALLETTE
FRANK MORGAN

FOR SHOWMEN WHO
STILL KNOW HOW
TO HANDLE CROWDS

RKO

RKO

Radio
PICTURES



SALOON'S RETURN A MENACE: LAEMMLE

The return of the saloon to anything like the popularity it once enjoyed in this country would have a well-nigh disastrous effect upon the motion picture business, in the opinion of the veteran Carl Laemmle, Universal president, in a recent interview. "A large part of the money which will go to the saloons for beer, and beer taxation," said Mr. Laemmle, "will come out of the movie business."

As though he were addressing the industry at large, the producer continued vigorously, "You and I have got to fight the return of the saloon as we would a pestilence. The movie business never took such a spurt as it did when saloons were closed when prohibition was first enacted as a law and before it got to be an old story and became a joke. The saloon will not create one single new dollar of money. It will simply mean that the dollar which has been spent on the movies and on semi-luxuries and even on necessities will be, in part, spent somewhere else. That part of it will be lost to you and me."

Continuing with equal emphasis, Mr. Laemmle said, "Whatever good this does to the country at large, it will do us bitter harm if this beer is sold in saloons. The competition of the saloon would be a calamity." He advocates extensive use of the screen for propaganda to prevent the return of the saloon, and urges further that the case be placed as firmly as possible before Congressmen.

Cullman Succeeds Kosch As Roxy Theatre Receiver

Howard S. Cullman was named receiver of Roxy Theatres Corporation Monday by Federal Judge Caffey, following the joint request of a committee of stockholders and bondholders. The term of Harry C. Kosch, who has been receiver, expired December 15.

Mr. Cullman, who now becomes operator of the Seventh Avenue Roxy, is a commissioner of the Port of New York Authority, a director of the Bank of Manhattan Trust Company and of the County Trust Company, treasurer of the Democratic State Committee during the last campaign. He is a member of the tobacco firm of Cullman Brothers.

The decision with respect to the theatre's use of the name Roxy has not yet been made, but is expected daily from Judge Caffey. Spyros Skouras, who operates Fox theatres, will not supervise the Roxy.

Radio City Gets Last Parcel

William Fox has sold to Rockefeller Center, Inc., six lots adjacent to the RKO Roxy theatre in Radio City. The deal concludes the acquisition of necessary property to complete the midtown New York amusement project. It is understood an office building will eventually be constructed on the property.

BLOCK BOOKING CASE ENDS AFTER 11 YEARS

Overruling of Appeal in Paramount-Famous-Lasky Litigation Finally Halts Commission Attempts to Enforce Order

by FRANCIS L. BURT
Washington Correspondent

No further effort is to be made by the Federal Trade Commission to enforce its block booking order against Paramount-Famous-Lasky Corporation, it is announced in the commission's annual report, just made public.

Nearly 11 years after the filing of its first complaint against the block booking practice of the industry, it is revealed, the solicitor-general overruled the commission's decision to appeal to the United States supreme court for a review of the opinion of the second circuit court of appeals, dismissing the commission's suit for enforcement of its cease and desist order entered July 9, 1927.

The original complaint in this case was issued by the commission in August, 1921. Two years later an amended complaint was issued. These complaints covered many subjects besides block booking, but during the course of hearings during the ensuing several years, these charges fell by the wayside one by one. When the commission finally issued its order, block booking and the acquisition of theatres for the purpose of intimidating or coercing exhibitors were the only major charges left.

Probably in no litigation involving trade practices has there been as voluminous a record as was piled up in the block booking case. The commission's report says there were 17,000 pages of testimony and 15,000 pages of exhibits. Several thousand pages of testimony resulted from the arbitrary action of an examiner during hearings, when he refused to permit the defendants to discuss certain matters, only to bring upon the commission the rebuke of the courts when the case was first tried.

In dismissing the commission's petition for enforcement of its order, the court last April held that free competition in the marketing of pictures exists among producers and distributors and that the defendant had no monopoly and, in fact, lacked the ability to achieve a monopoly.

Following the court decision, the commission voted to appeal to the United States supreme court, but was overruled by the solicitor general.

With the Federal Trade Commission abandoning its attack, the last hope of those opposed to block booking lies with Congress, where there is pending a bill introduced by Senator Smith Wildman Brookhart of Iowa, whose term expires March 4.

That bill, according to its author, is designed "to prevent the obstruction of and burdens upon interstate trade and commerce in copyrighted motion picture films, and to prevent restraint upon free competition in the production, distribution and exhibition of copyrighted motion picture films" by prohibiting compulsory block booking, making unlawful unreasonable and discriminatory protection in favor of certain theatres over others, compelling the providing of accurate synopses of all pictures offered to theatre operators before they have been released and reviewed, and amending the Clayton act to make it apply to license agreements and leases as well as sales in interstate commerce.

This measure, on the calendar of the Senate, was reached in the regular order December 8, but consideration was blocked by Senator Reynolds of North Carolina, who desires to have it recommitted to the committee and asked that consideration be deferred until he had taken the matter up with Senator Brookhart.

If the bill is recommitted, no further action is likely this session. Even if not recommitted, it is doubtful whether the Senate could be prevailed upon to pass it, but should it do so, it would not be likely to come up for consideration in the House.

Plan 'Road' Units For Stage to Open 100 Film Theatres

A national theatrical "road" revival announced by Stage Shows, Inc., organized by Harry Arthur and backed by Fanchon & Marco and financial interests, is the subject of conferences now being held in New York. If carried out, the proposal will reopen 100 dark motion picture houses throughout the country for 52 weeks a year, playing traveling popular-priced legitimate stage shows.

Decision will be made, possibly the end of this week, following the conferences of M. H. Howe, general manager, and J. L. Partington, vice-president of Fanchon & Marco, and Frank Gillmore, president of Actors' Equity; William Elliott, president of the International Alliance of Theatrical Stage Employees and Motion Picture Operators, and Joseph Weber, president of the American Federation of Musicians.

Estimate was made that the promised "road" revival would give employment to 2,000 idle musicians and stage mechanics and approximately 3,000 players. The plan is to offer the theatrical attractions on a selective basis to the various theatres on ths circuit. Each show will remain in a theatre for periods varying from one day to one week, depending on the size of the city played. A dollar "top" is contemplated for night performances. Most of the shows will be Broadway successes.

Annual Theatre Survey Is Nearing Completion

Secretaries of Film Boards of Trade in the field are completing compilation of the annual survey of motion picture theatres throughout the country. Data necessary to sales departments of distributors is included in the list, which will be issued by the Hays organization in January.

THE BOX OFFICE CHAMPIONS FOR NOVEMBER

• With the exception of the top-ranking production, all pictures whose November grosses at the key theatres were high enough to list them as the "champions" of the month, share their positions. Metro-Goldwyn-Mayer's "Red Dust," a Clark Gable starring picture, is the exception. This production outranks the same company's "Prosperity," in which Marie Dressler and Polly Moran again are teamed. The second position goes to "Prosperity," along with Warner Brothers' "I Am a Fugitive from a Chain Gang." The motion picture's own satire on itself, Universal's "Once in a Lifetime," is paired with RKO Radio's "The Conquerors," in third ranking, while the laurels of fourth place are divided between Columbia's "Washington Merry-Go-Round," Fox's "Too Busy to Work," and Paramount's "Trouble in Paradise."



RED DUST M-G-M



PROSPERITY M-G-M

(1) Red Dust. Directed by Victor Fleming. From the play by Wilson Collison. Screen play by John Mahin. Photographed by Harold Rosson. Cast: Clark Gable, Jean Harlow, Gene Raymond, Mary Astor, Tully Marshall. Released October 22, 1932.

(2) Prosperity. Story by Sylvia Thalberg and Frank Butler. Screen play by Zelda Sears and Eve Greene. Directed by Sam Wood. Photographed by Leonard Smith. Cast: Marie Dressler, Polly Moran, Anita Page, Norman Foster, John Miljan, Jacquie Lynn, Henry Armetta, John Roche. Released November 18, 1932.

(2) I Am a Fugitive from a Chain Gang. Directed by Mervyn LeRoy. Original story by Robert E. Burns. Screen play by Sheridan Gibney and Brown Holmes. Photographer: Saul Polito. Art director: Jack Okey. Cast: Paul Muni, Glenda Farrell, Helen Vinson, Preston Foster, Sheila Terry, Allen Jenkins, David Landau, Sally Blane, Oscar Apfel, John Wray, Hale Hamilton, C. Henry Gordon, Roscoe Karns, Robert Warwick, Noel Francis, Louise Carter. Released November 19, 1932.

(3) Once in a Lifetime. Based on the stage play by Moss Hart and George Kaufman. Screen play by Seton I. Miller. Directed by Russell Mack. Photographed by George Robinson. Cast: Jack Oakie, Sidney Fox, Aline McMahon, Russell Hopton, Louise Fazenda, Gregory Ratoff, Zasu Pitts, Onslow Stevens, Robert McWade, Jobyna Howland. Released September 22, 1932.

(3) The Conquerors. From the story by Howard Estabrook. Screen play by Robert Lord. Directed by William A. Wellman. Musical director: Max Steiner. Art director: Carroll Clark. Sound recorder: John Tribby. Film editor: William Hamilton. Cameraman: Edward Cronjager. Assistant directors: James Anderson and D. M. Zimmer. Cast: Richard Dix, Ann Harding, Edna May Oliver, Guy Kibbee. Released November 18, 1932.

(4) Trouble in Paradise. Directed by Ernest Lubitsch. From the play, "The Honest Finder," by Laszlo Aladar. Adapted by Grover Jones. Screen play by Samson Raphaelson. Photographed by Victor Milner. Cast: Miriam Hopkins, Kay Francis, Herbert Marshall, Charlie Ruggles, Edward Everett Horton, C. Aubrey Smith. Released October 21, 1932.

(4) Too Busy to Work. From the story by Ben Ames Williams. Screen play by Barry Conners and Philip Klein. Directed by John Blystone. Photography by Charles Clarke. Sound recorder: Eugene Grossman. Art director: Max Parker. Cast: Will Rogers, Marian Nixon, Dick Powell, Frederick Burton. Released Nov. 13, 1932.

(4) Washington Merry-Go-Round. Directed by James Cruze. Story by Maxwell Anderson. Screen play by Joe Swerling. Photographed by Ira Morgan and Teddy Tetzlaff. Sound: Lodge Cunningham. Film editor: Richard Cahoon. Cast: Lee Tracy, Constance Cummings, Alan Dinehart, Walter Connolly. Released October 15, 1932.



I AM A FUGITIVE Warner



TROUBLE IN PARADISE Paramount



THE CONQUERORS RKO Radio



Washington Merry-Go Round Columbia



ONCE IN A LIFETIME Universal



TOO BUSY TO WORK Fox

Seek Funds from Equipment Men in Score Charge Fight

Solicitation of funds to help finance the program of the American Society for the Protection of the Motion Picture Theatre was undertaken last Saturday at a closed meeting of equipment manufacturers at the Hotel Astor, New York. Representatives of 25 manufacturers attended the session, which was called by Robert Robins, executive secretary and self-styled "dictator" of the association. Names of the manufacturers and their representatives were not divulged.

Mr. Robins, who refused to comment on the meeting and the matters discussed, is an officer of Duovac Radio Tube Company and was previously identified with the Radio Protective Association, organized several years ago by independent radio manufacturers. In 1930 that group sponsored the Davis bill attacking the so-called "radio trust." That bill did not pass the Senate.

At the meeting of equipment manufacturers Saturday, Mr. Robins said that a bill of complaint against the leading electrics had been drawn by attorneys for the Society and was ready for presentation to the federal court at Wilmington. He explained that the Society proposes to eliminate score charges, or at least greatly reduce them, and to remove restrictions which he said now prevent the exhibitor from buying sound equipment parts wherever he pleases.

Will Not Distribute Machines

Counsel for the organization said that it will not distribute equipment, but it was added that at a later date a central distributing agency for independent manufacturers might be established.

Mr. Robins said the Society had obtained promises of support from 15 manufacturers. In asking for contributions he had suggested the sum of $100 from each to cover activities for the next three months. It was not learned whether any cash was obtained at the meeting or whether the promises took the form of definite pledges. He said the money was to be used for necessary office expenses, none of it for salaries or "professional leaders." He called himself a manufacturer, as a stockholder of the Duovac company, and said he was donating his services. The terms under which counsel is operating were not disclosed.

Mr. Robins said the membership includes more than 100 owners who are supposed to represent between 500 and 600 theatres, scattered throughout the country, but chiefly in the New York zone. He declared previously that the society was organized with the approval of the New York State Board of Regents as a non profit-making group and named the founders, besides himself, as Agnes McNamara, John Taylor Breen, Leland P. Stillknecht, and William Yost, a New York exhibitor. Membership is limited to independents.

He declared the procedure of the society will be in the main to assist attorneys of member exhibitors by giving them data to fight "contract persecution," and added it is expected that 10 regional attorneys will be available to aid members. He said the society purposes to attempt to conciliate labor and that it advocates an open patent pool for manufacturers, producers and exhibitors.

The society has an organization fee of $5 a year per theatre. Al Harstn, a New York exhibitor, is chairman of the membership committee. Ralph Vatner and Murray Harstn, both New York attorneys, are general counsel and associate counsel, respectively. There are no officers other than the executive secretary.

A mass meeting of independent exhibitors, scheduled for December 16, at the Hotel Astor, has been postponed.

RCA Announces Outright Sales Of Photophones

Outright sale of Photophone sound reproducers and elimination of compulsory service, except on time-payment purchases, were announced on Monday by E. O. Heyl, general manager of the theatre sound division of RCA Victor.

The policy principally concerns the new "high fidelity" type of wide range reproducer, although old Photophones may be turned in and an allowance applied to a new equipment. Title passes to the exhibitor immediately in cash deals, or at the end of one, two or three years in cases where one of the three deferred payment plans is employed. Service is compulsory for half of the time-payment period.

Re-claimed equipments will be available on the same basis as "high fidelity." Trade-in values have not been determined.

Exhibitors who have not completed paying for present devices, which are not sold outright, may re-write their contract on the new basis if they purchase a reproducer of the new type. Prices of "high fidelity" equipments are $5,500; $4,100; $2,750 and $1,650. Service charges, providing for one or two calls monthly on the deferred purchases, are $65 per month for the two higher priced devices, and $32.50 and $25.00, respectively, for the two smaller sizes.

The new policy was explained by RCA Victor in the following announcement:

"Instead of licensing for a ten-year period—the practice heretofore maintained by the leading manufacturers of sound reproducing equipment—outright sale, elimination of contract" (compulsory) "service as soon as apparatus is fully paid for and further reduction of contract service in cases of deferred payments, has been decided upon by RCA Victor Company.

Service to Be Optional

"It is the company's conviction that this new policy will be highly acceptable to all exhibitors. Under its provisions, once the terms of the contract are met, whether they provide for cash or deferred payments, the equipment belongs to its purchaser. Service will be optional with him. Our experience leads us to believe, at our very reasonable rates, he will want regular service, but he does not have to take it. In this connection, to protect and supervise our property, we make one necessary reservation, namely, under the deferred payment plan. When deferred payments cover a one-year period, six months service is required. Under the two year plan, one year service, and under the three year plan, eighteen months service. We specify periodical scheduled calls, averaging from one to two calls per month, dependent upon the type of equipment. Of course, we always stand ready to render emergency service at rates currently maintained by our installation and service department which has stations in various parts of the country."

Denbow Named Head of Publix Theatre Circuit

The finance committee of Paramount-Publix, presided over by John Hertz, its chairman, at a meeting on Monday appointed Sam Dembow, Jr., head of the Publix theatre department. Tantamount to selection as successor to Sam Katz, recently resigned, Mr. Dembow, however, was not accorded the title of president of Publix, Mr. Katz's title. Mr. Dembow will have as his responsibility the operation of Publix theatres.

He has been acting head of the theatre department since the resignation of Mr. Katz, and has been a vice-president of Publix for several years. It was under his direction that the major portion of the current decentralization policy as applied to theatres, was placed in operation.

Mr. Dembow was at one time sales manager for Fox, and entered theatre operation as general manager of the Rothschild circuit in San Francisco. He joined Publix in 1925 as head of buying and booking.

In line with the decentralization policy, Publix this week turned back to Mike Shea and Vincent McFaul 14 houses in upper New York state which the company acquired several years ago. The theatres are located in Buffalo, North Tonawanda and Niagara Falls.

Another deal recently involved the exercising of an option by which Walter Reade will take over management of his former circuit of 35 theatres in Northern New Jersey on June 1, 1933.

The name of Paramount Distributing Corporation was changed this week to Paramount Pictures Distributing Corporation.

Community Chooses Own Picture Fare, Declares Milliken

The selection by the community of its own motion picture fare is now a widely spread practice in the United States, Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, told a joint meeting of the Federated Women's Clubs, the Parent-Teacher Association, the Daughters of the American Revolution and the Federated Churchwomen in Kansas City on Monday.

"As a natural result of increased patronage for the highest type pictures," said Mr. Milliken, "the industry has been enabled steadily to increase the percentage of films which have a definite social value." Preview committees operating in Hollywood have been a strong factor in this development, the executive indicated.

On the previous day, Mr. Milliken, in an address at the Community Church, Kansas City, at the invitation of the pastor, Dr. Burris Jenkins, who has used films in connection with his work, stressed the responsibility of the church in exercising guidance in the field of entertainment taste.

Points to Trend



JOHN E. OTTERSON

Otterson Cites Need for Plots

The need of the motion picture industry for new and better story material is described by John E. Otterson, president of Electrical Research Products, Inc., in his contribution to a symposium titled "Modern Communication," published currently by Houghton Mifflin.

"One of the problems now before the industry," says Mr. Otterson, "is to stimulate the creation of story material to satisfy the constantly increasing and more exacting public demand. Stories that could not be told silently can be told audibly, and when one knows that the motion picture industry makes use of 600 full-length stories a year, and to obtain this number it considers from 40,000 to 50,000 stories, one can appreciate how important it is to bring about a broadening of the field from which these stories may be selected."

Mr. Otterson also pointed out the recent and significent trend toward the use of the motion picture in the fields of education, religious teaching, politics, industrial training and advertising. "It is difficult to estimate the value to future generations of the records of progress in different fields thus made available," said Mr. Otterson.

Postpone Fox Circuit Shift

The reorganization of Fox Metropolitan Playhouses, New York circuit, has been postponed until the middle of February. It was originally set for December 15. The postponement is understood to be due to the excellent results obtained by the Skouras Brothers in a 12-week business drive.

Premium Firm Opens Office

The Full House Premium Company has opened offices at 354 West 44th street, New York. The firm handles theatre premium merchandise. Leo Chanin is head of the company.

ORIENTAL IDEA IN FILMS

Brings Out Two Good Pictures in "Son Daughter" and "Madame Butterfly," Says Leo Meehan

by LEO MEEHAN
Hollywood Staff Correspondent

We seem to be in the midst of an Oriental cycle. Already we have had pictures like "Shanghai Express," "The Bitter Tea of General Yen," "The Mask of Fu Manchu," "Roar of the Dragon." Now come two more, Metro's screen version of the David Belasco play, "Son Daughter," and B. P. Schulberg's first independent picture for Paramount, "Madame Butterfly," and there are others with South Sea locales, at least semi-Oriental in character, or featuring prominently Oriental characters.

Particular interest is attached to "Son Daughter," since it is among the first pictures to be made by Helen Hayes since she won the Academy award. Once more she displays her magnificent versatility. Oriental, Occidental, young or old, Miss Hayes does each part with increasing grace and beauty. As the daughter of a Chinese patriot, who gives up love and risks her life that her father may do his duty to her mother country, she creates another fine character. It is the highlight of a picture which otherwise is very low-keyed, with much dialogue and not so very much action. Miss Hayes is supported by an unusually big cast which includes Ramon Novarro, who co-stars with her, Lewis Stone, Ralph Morgan, H. B. Warner, Warner Oland. Settings are in San Francisco's famous Chinatown. The production is more of a photographed play than a motion picture, though it has the customary MGM polish and embellishment.

Uses Music of the Opera

Based upon the Gilbert and Sullivan opera "Madame Butterfly," and using its grand music throughout, Ben Schulberg has done a beautiful piece of work in his first personal production for Paramount. It proves two things significantly, that when a man of his production attainments is able to concentrate upon one production, a superior attraction may be expected. The other is that intelligent modernization of an old theme can result in a picture with all the qualities of the original retained, and yet brought up to date in such a manner as to make it eminently satisfactory and pleasing to present-day tastes.

Hollywood wondered why Mr. Schulberg selected such an "old-fashioned" number as the Gilbert and Sullivan opera for his bow as an independent. They will not have to be puzzled when they see it. The picture has charm, beauty and simple dramatic power. Any stiltedness which might have been expected is all eliminated; the whole piece is refreshingly natural in acting and production. Sylvia Sidney never has been better; she is ideally cast. The picture promises to give Mr. Schulberg's new venture an auspicious start.

Mack Sennett previewed his most pretentious offering of the season, "Hypnotized," which World Wide will distribute. It features the two blackface comedians, Moran and Mack, with Ernest Torrence, Charlie Murray, Marjorie Beebe, Herman Bing, Alexander Carr and two or three other comics thrown in to keep things complicated and laughable. The romance is neatly carried along by Wallace Ford and Maria Alba, Miss Alba looking the prettiest she ever has appeared on the screen. And while we are on the cast we want to make special note of a performance by a real, live lion who produces the biggest thrills and a number of the longest laughs in the picture. He seems as tame as a house cat, allows the actors to pull his tail, wrestle with him, as he runs around among the actors. He should be starred. It recalls some great lion stuff Mack once had in a Mabel Normand picture.

Broad Sennett Humor

"Hypnotized" is loaded with characteristic broad Sennett humor. No one hesitates to do a fall, throw a pail of water on some one else, fall in a pool, swat another with a broom. Most of the action takes place aboard a ship, with Ernest Torrence as a villainous hypnotist who gets the trans-Atlantic passengers into all sorts of funny situations. Mons. Sennett has provided plenty of lavish backgrounds and photography, girls, and all those little incidentals which, he has found, appeal to the well known masses. It is wholly designed for "the peepul" and not for the "ritzy."

Warners have contributed another picture to the long list of one-locale productions which were started, probably, by "Grand Hotel." This time it is the department store which is entertainingly used in a peppy and novel number called "Employees' Entrance." Warren William is the ruthlessly efficient manager, who knows nothing but business, thinks of nothing but profit and efficiency. Employees are no more than machines to him, to be scrapped if they do not work perfectly or suitably. Loretta Young gives one of her best performances, and the blue book cast includes Wallace Ford, Allen Jenkins, Alice White, Hale Hamilton, Albert Gran, Marjorie Gateson, Berton Churchill, Charles Sellon, Frank McGlynn and Hollywood's unofficial film chaplain, the Rev. Neal Dodd. Warners certainly believe in filling all spots with bang-up actors, or have I said that before? No matter, it's true, and makes for speed and sustained interest. Roy Del Ruth's direction is excellent.

Radio previewed a rather novel musical comedy picture, made in three reels. Run on the same program with a rather heavy feature, it should fit it snugly. It is set around a popular radio band leader, Phil Harris, and is called "So This Is Harris," an old habit of Producer Lou Brock (the title idea, I mean). The music is infectious, the story is clever and well developed by Director Mark Sandrich. Unlike most music-comedy films, this one was taken out on a golf course, instead of being staged in stuffy sets. It is sprightly and entertaining, out of the ordinary in every way.

MILLIONS ARE

"YOU MUSTN'T MISS THIS ONE."

"4 STARS ★★★★ ENGROSSING PICTURE."

"BEST HISTORICAL PICTURE SINCE 'CIMARRON'."

"MOST VITAL PICTURE OF THE

"ROBINSON'S BEST

"MAK













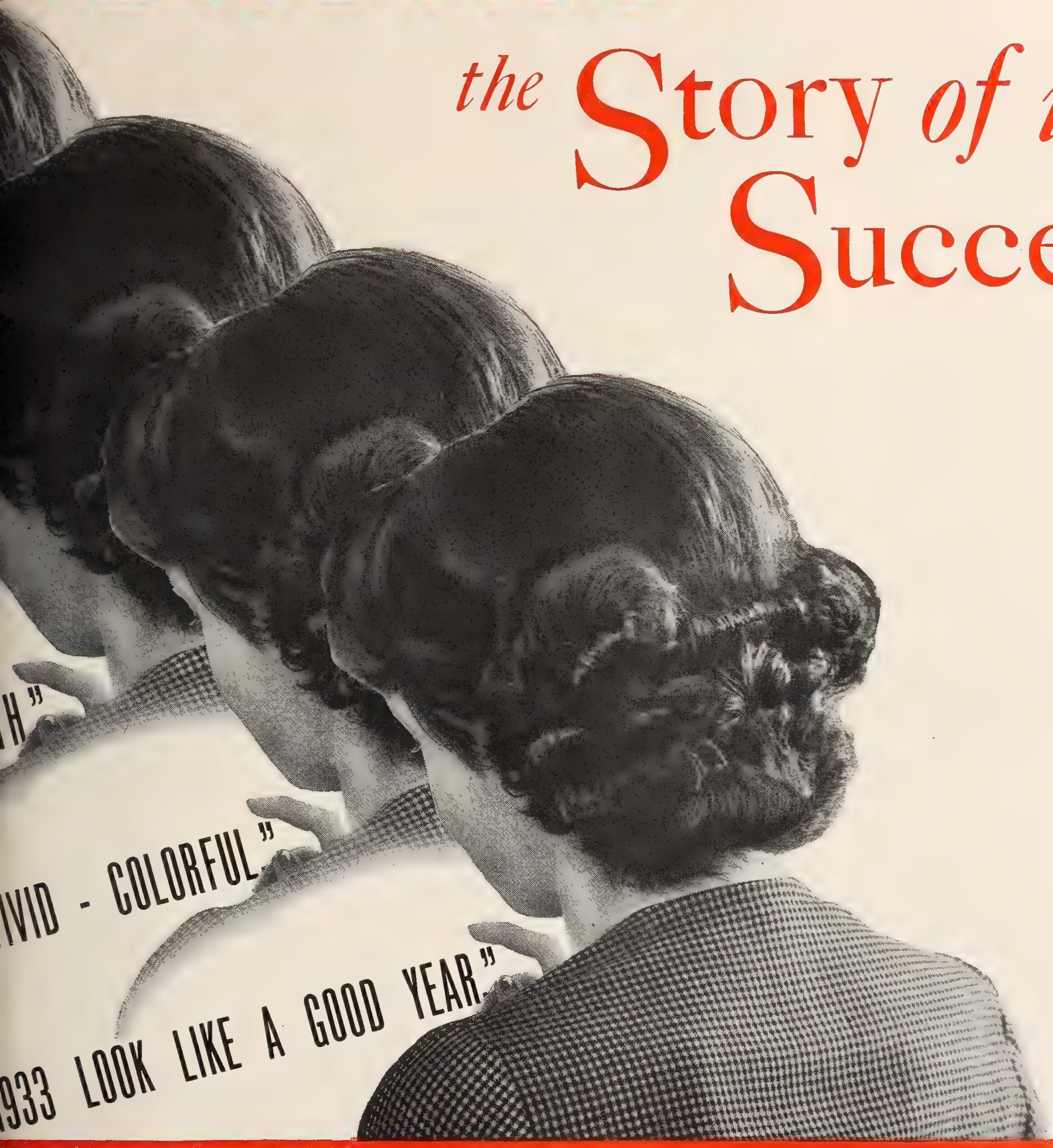
Famous fan magazines join trade press and radio in biggest advance ballyhoo since Barnum for

WARNER BROS.

Christmas Gift to the Industry

READING

the Story *of its* Success!



ED. G. ROBINSON

in

"SILVER DOLLAR"

Vast cast including BEBE DANIELS — ALINE MacMAHON

A First National Picture — Directed by Alfred E. Green

"SIMPLY MUST BE DONE AS A PICTURE"

Says DeCasseres of "The Late Christopher Bean"; Three Other Stage Plays Under Verbal Xray

by BENJAMIN DE CASSERES

THE LATE CHRISTOPHER BEAN

This is a wow, a wallop and a whiz as a play.

It spins, it lives; it is uproarious; it has an ending that shoots the works for howls of laughter.

It simply must be done as a picture. Not to do it will be to leave the greatest clean comedy hit of the season off the screen. No, I'm not peddling "The Late Christopher Bean." I'm merely a critic who rose on his haunches with the proletariat, the *bourgeoisie* and the spats-and-monocle nine o'clock toe-treaders, and howled my delight at the show (by Sidney Howard, adapted for a New England setting from a French play by René Fauchois), at Gilbert Miller, at Walter Connolly and Pauline Lord.

We are in the house of Doctor Haggett (played so that you'll never forget it by Walter Connolly), in a small town near Boston. In this household there are, besides himself, his wife, two daughters and Abby, a maid (Pauline Lord), who is just quitting after being with this financially broken family for fifteen years. All these characters are done with master strokes.

Some years before this a sousing painter, Christopher Bean, a patient of Doctor Haggett, had died. Bean left a goodly number of daubs around the place, which the family used to plug up holes in the barn and elsewhere. Some of them are in the possession of Abby, who had a yen for this painter.

The art-sharps in New York suddenly discover that Bean was another Rembrandt. Sharps, picture-forgers and art critics trek toward the busted doctor's house offering fabulous prices for a Bean. Abby has seventeen of them, which the family tries to swipe.

Well, the Doc gets ready to sell out everything for about $200,000 and his family has grand visions of Palm Beach, when Abby suddenly announces to the household and the art sharps that she is Bean's widow. She walks out of the door with a fortune under her arm, leaving the family on its pancakes and the audience screaming with delight.

Here are sex-interest (there is a side love-affair also between one of the daughters and a rural house-painter), high comedy, romance and a crashing tail-spin. Again I ask, do you want a case of Scotch also?

Picture value, 100 *per cent.*

MUSIC IN THE AIR

"Music in the Air," with music by Jerome Kern, book and lyrics by Oscar Hammerstein, is still better than "The Cat and the Fiddle," and if I'm any kind of a prophet it will clean up in pictures and run neck-and-neck with "Humoresque."

Music of a very lovely kind, reminiscent of all the old German sentimental airs you've sung over the steins and seidels, engulfs every one of the eleven scenes. You are rocked, lulled, charmed by songs that burst out of every mouth for no good reason at all and by the hymn-like chorals of peasants.

It is a sticky, sentimental, melt-in-your-mouth story, and it is all as clean as a Park avenue house-kitten.

It's a tale of a music trek of a singing class from Edendorf, a village of Bavaria to Munich, where the beer and the wine mingle their gurgle with the arias.

Karl Reder, a bashful young fellow (Walter Slezak), goes on the song pilgrimage with his sweetheart. In Munich he gets mixed up with a celebrated song-bird (Dorothy Hall).

There are here romance, singing, scenery, adventures in the Munich Zoo, operatic stage stuff and everything for the picture trade except—thank *le bon Dieu!*—the American gangster.

Reinald Werrenrath plays the part of a traveling bird-catcher. Al Shean (of Gallagher and Shean) is superb as the old music-master.

It is a grand, old-fashioned show that scored a knockout with a bare-back and gold cane first-night crowd. And not a wisecrack in this carload of melodies.

It will cost money to film this, but it will rake in the dough, for its appeal is to that fundamental old music-loving, beer-guzzling *heinie* that is in all of us—even the Kansan.

Picture value, 100 *per cent.*

INCUBATOR

They are crowding one another's corns for the stage rights of "Maedchen in Uniform," one of the finest pictures ever made. And the German film started something.

So along comes "Incubator," by John Lyman and Roman Bohnen. The boys in this American training school, or reformatory, are trying to get out of uniform, and some of them are pretty bad babies.

Leaving out the homosexual implications in this play as too Romanesque, as yet, for Hollywood production, there is considerable matter in "Incubator" for a picture. It has the stuff for a juvenile and semi-juvenile "The Last Mile."

Fred Martin goes there a nice sort of fellow, but he leaves ready for gangsterdom and the hot-seat. There are plots, counter-plots, escapes and dirty work on the part of the guards and a matron. It is, in a way, also a good psychological study of the effects of a "reformatory" on a kid who isn't half bad.

Take the propaganda and the nutty sex stuff out of the play and there remain a comic melodrama with plenty of action and pathos.

Picture value, 40 *per cent.*

THE SURGEON

Anybody want a picture about face-lifting and its social advantages? Anthony Young wrote "The Surgeon," and a new group, the Mirror Players, sound asleep, produced it.

There is a face-lifting stunt right on the stage by a surgeon. The doc that lifted the woman's face finds her so beautiful after he had gerrymandered her that he falls in love with her. She has a crooked husband.

Well, the surgeon has an adopted daughter who threatens to toss him over if he marries the new face. So the new Lily Langtry throws acid on her face and returns to what Kelcey Allen calls the *status quo.* And the anti-plastic, do-not-touch-God's-work character in this prolonged debate wins. The audience loses $3.30 and the price of a hat check.

Picture value, .004.

CARRIE NATION

Carrie A. Nation (what a prophetic name for the champion bar-buster of all time!) is shown from before her birth until she coughed out in 1910 in a mighty interesting, and often hilarious, play in fifteen scenes.

It is by Frank McGrath and was effectively staged in a motion picture framework by Blanche Yurka.

There is plenty of picture stuff in this all-action career of one of the craziest fanatics that God's Own Country ever littered.

The play owes its vitality and interest mainly to the astonishingly fine work of Esther Dale as Carrie and in an almost equal degree to the portrayal of the stately, big-worded, rather pathetic old windbag, Mr. Nation of Leslie Adams.

If this play goes to the films, these two should be taken over with it. The Dale portrait of Carrie is one of the greatest pieces of character acting seen on Broadway in years.

GIRL OUTSIDE

Who wants a pretty little picture about a little girl who had pneumonia or something, gets on a man's doorstep—down in the Village, I think—is taken in, marries him and composes some music for him? For the fellow is a musical genius.

There's a money mix-up also in this masterpiece of hooey. The fellow has got to redeem his father's losses in Wall street, or something like that. And so on.

It must be read in a ten-thousand word treatment to thoroughly disbelieve it. The play is by John Hodges and Samuel Merwin. And it seems to me I've seen it many times in the grand old Kalem-Biograph days.

Picture value, 1 *per cent.*

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

LAST week was a tough one for the human form on the screen. Morris L. Ernst writes about it in *The Nation*:

In a little suburban home a movie was taken of the children. The new camera was used for the delight of the parents and later the negatives were sent to Eastman Kodak in Rochester for development. The celluloid snake flowed in the bath, passing from sheer black into gray backgrounds with figures of shining nude bodies of boys and girls. At one unknown stage of the process the austere developers rushed into the sanctum of the president to protest. A letter was subsequently mailed to the little suburban home declaring that the great company of Eastman did not dare develop such obscene films. The anxious parents were advised that the Post Office Department of the United States of America had ruled that the mailing of such films was a crime! Nudes and the law.

Another case involved an independent producer who presented to the censor of New York a seven-reel film entitled "This Naked Age," which shows the activities of nudist camps in the Catskills, France and Germany. The film was said to have been taken with delicacy. Many of the snaps are claimed to be things of beauty. There is a considerable display of buttock. To that the censor could not demur. But the women are shown with breasts. Down swung the heavy arm of the State of New York. "That picture may not be displayed." Thereupon, the National Board of Review, in its campaign against censorship, invited a hundred doctors, educators, ministers and just plain citizens, all respectable, to a private showing. A vote was taken. It was said to be 100 per cent in favor of the picture. The censor is now in a tough spot. He has, in effect, called these hundred persons indecent, lewd and lascivious. Moreover, if the case is pressed, he will have to allege that those in "Tabu" and "Moana" are not so corrupt and degrading as those of the Americans, French and Germans in "This Naked Age."

▽

The brewery of the future, according to the secretary of the Brewery Engineering and Financial Corp., will be somewhat different from the oldtime plant. It will have "beautiful lawns and terraces" and will be a thing of beauty and impressiveness in other respects. But that will not be enough. For complete esthetic satisfaction there will have to be ushers and doormen dressed in bright regalia like the generals of motion picture theatres. There will have to be an occasional beauty parade of the brewer's big hosses, with tinted ribbons in their manes and rosettes on their headstalls. A French maid might accompany each as they prance down a runway while the newsreel cameras grind out a pictorial record of "Miss Malt," "Miss Hops," etc. Producers should be on hand with film contracts. Also, press agents, like ours, are essential. Otherwise, who would know of the new-found beauty and "superlative" taste of that dark brown fluid?

▽

Howard Brubaker, editorialist, comments as follows anent the Roxy Theatre name tilt: "Samuel Lionel Rothafel won the right to take the name 'Roxy' along with him to Radio City. There it will shine beside that of the other great amuser, Rockefeller. On the other hand, the Seventh Avenue theatre is allowed to keep its ebbing and flowing orchestra, its ushers and its swell big deficit."

▽

United Artists asked theatre owners showing its product for a title for Al Jolson's new picture. The exhibitors replied: "Hallelujah, I'm a Bum."

"TO THINK"

In connection with a real estate deal involving the old Regent theatre in uptown New York it becomes known that one of the subsidiaries of RKO is the Pansy Amusement Company. The president of the Pansy Amusement Company is Harold B. Franklin. The vice-president of the Pansy Amusement Company is Phil Reisman. Pansy is the name of a flower, everywhere except on Manhattan Island. The name derives from the French verb penser, meaning "to think." Pansies should be well watered and cut back frequently. They do best when well potted.

F. K. Haskell, our correspondent in Portland, Oregon, is a philosophical gent. "Why worry?" he asks. "There are only two reasons for worry: Either you are successful or you are not successful. If you are successful there is nothing to worry about; if you are not there are only two things to worry about: Your health is either good or you're sick. If your health is good there is nothing to worry about; if you are sick there are only two things to worry about: You are going to get well or you're going to die. If you are going to get well there is nothing to worry about; if you are going to die there are only two things to worry about: You are either going to heaven or you're not going there. If you are going to heaven there is nothing to worry about; and if you are going to the other place you'll be so damned busy you won't have time to worry . . . so why worry?"

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A square block of limestone, decked with two American flags, was fitted into place on the parapet of the 70th story of the RCA Building in Rockefeller Center, one day last week. There was no ceremony for this momentous occasion, nor were there any speeches. Officials explained the absence of formalities by saying that the elevators ran only to the 55th floor, and that it was unlikely any spokesman could be found who would have any breath left for oratory after climbing 15 flights of stairs.

▽

Because California sunshine means nothing in the production of a Mickey Mouse cartoon, Walt Disney is being continually importuned by civic organizations from other cities to re-enact the Pied Piper of old and play a Silly Symphony as he leads his little rodents out of Hollywood forever. One community offered to elect him mayor if he would bring his studio there! Others offered to build brand new plants at no expense to him. Such is the fame of a mouse.

▽

Television broadcasters prefer brunettes, blondes causing no end of trouble for the television studio makeup man. No beauty dares use lipstick when she appears before the broadcast cameras. The color of bright red turns to ashen gray through the televisor. Black lipstick is used exclusively.

▽

The very first shot in Connie Bennett's new film, "Rockabye," shows a newsstand on which is prominently displayed a copy of the illustrious publication, MOTION PICTURE HERALD. *It's big things like that that make paragraphs like these.*

MR. ALFRED HITCHCOCK, the British director, received a letter the other day from the managing director of one of the oldest established industrial concerns in the North of England. The letter reads:

Dear Mr. Hitchcock:
I am producing a film at our golf club. I have been trying to get some glycerine tears for a close-up, but am unable to do so. I wonder if you would oblige me by sending me four. I think they are fastened to the face with powder, but am not quite sure. If you would do this for me, I should be very grateful.

Mr. Hitchcock was flabbergasted. He replied respectfully as follows:

Dear Sirs:
We have your inquiry for glycerine tears. The charge is five pounds per ton, f. o. b.
If the directors of your firm will line up on the station platform in their underwear and top hats the price for same can be reduced to four pounds, 18 shillings a ton.
In regard to the application of the tears, the best method is to nail them to the face with six-inch nails. Should the artists incur a little suffering while the process of application is being conducted a slight tap on the head with a hammer will render them sufficiently unconscious for a short time.

▽

P. A. Powers, whose business activities embrace motion pictures and countless other lines, is currently engaged in promoting Longshore Estates, of which he is president. Longshore is a little community at Westport, Conn., where Mr. Powers is erecting small houses "of beauty and refinement," to which ownership opportunity is being extended to "about 50 socially acceptable applicants," thanks to the graciousness of Mr. Powers. The newspaper advertisements say the place is "Tremendously popular among the writers, artists and professional people of Westport," where many motion picture people reside, also. Write or phone Mr. Powers for literature and an appointment.

▽

Writing in *Hollywood Herald,* the very observing editorialist who pens his page "Observer," observes that it was only a few years ago when New York acclaimed a young actor from the Yiddish Repertory Theatre named Muni Weisenfreund. Next thing he knew he was in Hollywood with a picture contract. He played in "The Valiant" and in "Seven Faces" and then was dropped. Forgotten for a time by fickle Hollywood, he came back with a bang in "Scarface" and was later signed by Warners. Today, with theatre business as it is, "I Am a Fugitive From a Chain Gang" is one of the reigning box-office successes. With all due credit to the production, it is the splendid performance of Paul Muni (nee Weisenfreund) that is largely responsible. So what? Hollywood lost three years of the valuable artistry of Mr. Muni by its habit of becoming too easily discouraged—with some things.

▽

Rowan Miller, manager of Publix's Grenada at Norfolk, Neb., landed in the jailhouse due to an over-ingenious publicity stunt. Mr. Miller was playing "If I Had a Million," a Paramount picture in which a multi-millionaire gives away ten million-dollar checks to ten strangers whose names are selected at random from the city directory. Rowan obtained a pad of checks of the defunct Norfolk National Bank. He made out several for $1,000,000 each, signed and sent them to local prominent citizens. At this point John Law stepped in. Charges probably will be dismissed.

▽

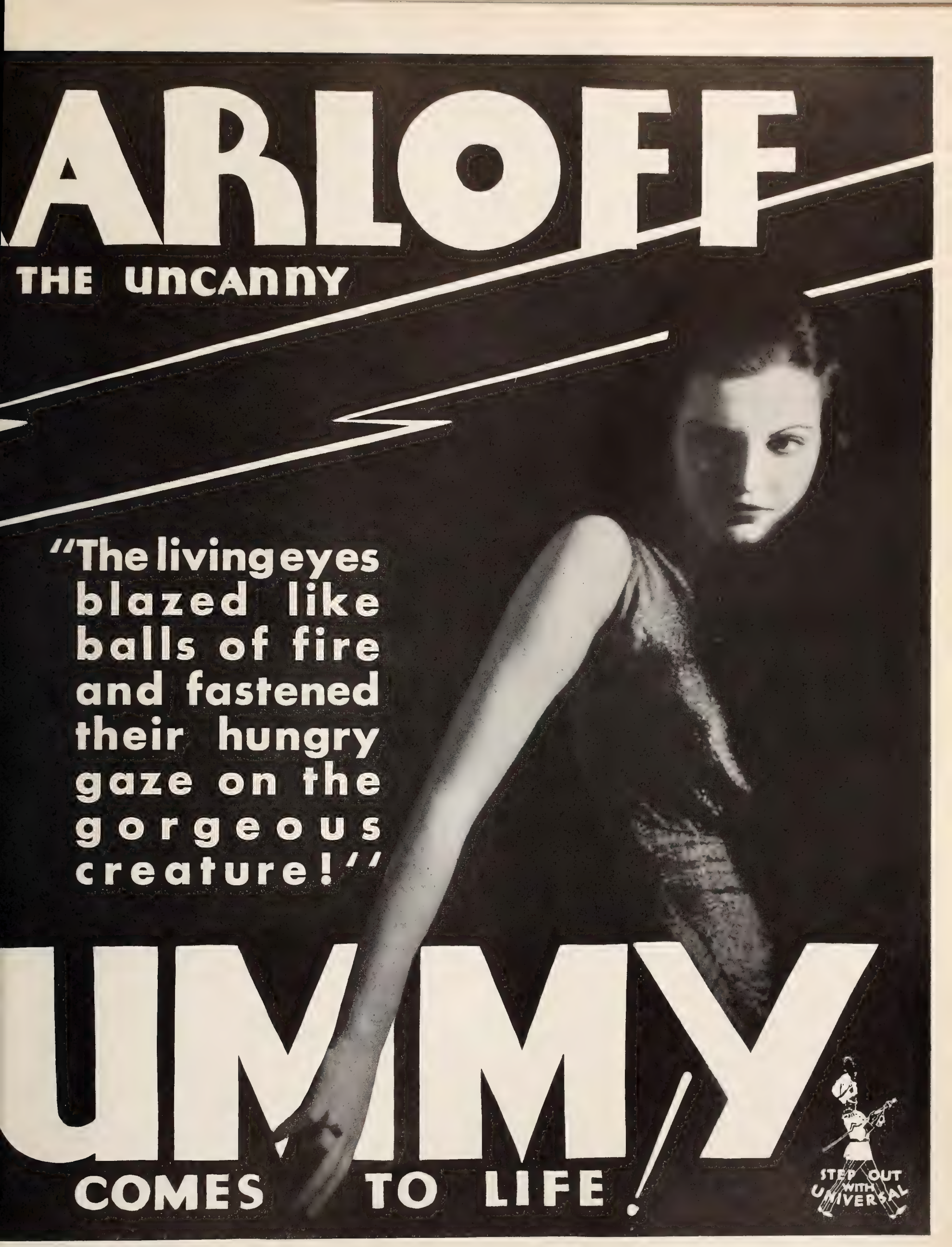
We read the other day with no little concern a story from RKO which told about 150 *actors to be auctioned off by the company at prevailing market prices because "they're all quacks." A rather frank admission, we thought, until we read further on that the company referred to a bunch of geese.*


K
The M
IT
With ZITA JOHANN, DAVID MANNERS, Edward Van Sloan, Arthur Byron. Story by Nina Wilcox Putnam and Richard Schayer. Produced by Carl Laemmle, Jr. Directed by Karl Freund. Presented by Carl Laemmle.

KARLOFF

THE UNCANNY

"The living eyes blazed like balls of fire and fastened their hungry gaze on the gorgeous creature!"



MUMMY

COMES TO LIFE!

STEP OUT WITH UNIVERSAL

Economies of New Administration Reduce Operating Expenses of Fox

Operating economies effected by the administration of Fox Film Corporation, headed by Sidney R. Kent, president, and Edward R. Tinker, chairman of the board, resulted in reducing operating expenses to $33,062,022 for the 39 weeks ended September 24, as compared with $40,852,000 for the similar period in 1931. However, grosses for this period in 1932, reacting to conditions, fell off to $49,263,609, as against $67,911,340 last year.

The corporation reported last weekend a net loss of $9,474,336, after federal taxes. With other charges, losses were $10,376,210. Last year, the company reported losses of $2,851,996 for the 39-week period. Comparative consolidated statement of income and expenses for 39 weeks ended September 24, 1932, and September 26, 1931, follows. It includes wholly owned subsidiary, controlled and/or affiliated companies:

	39 Weeks, 1932	39 Weeks, 1931
INCOME:		
Gross income from sales and rentals of film and literature and theatre receipts	$47,617,794.94	$65,078,423.31
Tenants' rentals	1,159,711.79	1,559,709.60
Dividends from investments	.....	495,675.00
Other income	486,102.74	777,532.17
	$49,263,609.47	$67,911,340.08
EXPENSES:		
Operating expenses of theatre and exchanges, head office and administration expenses, etc.	$33,062,022.35	$40,852,216.97
Amortization of production costs, including participations	19,390,022.87	22,338,620.85
Minority interests' shares of theatre subsidiaries' profit or loss	350,877.52**	119,651.46
	$52,101,167.70	$63,310,489.28
INCOME AVAILABLE FOR INTEREST, DEPRECIATION AND FEDERAL INCOME TAXES	$ 2,837,558.23*	$ 4,600,850.80
INTEREST	$ 2,943,679.38	$ 3,319,307.36
AMORTIZATION OF DISCOUNT AND EXPENSES	746,595.38	989,114.50
DEPRECIATION	2,930,310.41	3,144,425.92
	$ 6,620,585.17	$ 7,452,847.78
NET OPERATING PROFIT OR LOSS, BEFORE FEDERAL INCOME TAXES	$ 9,458,143.40*	$ 2,851,996.98*
PROVISION FOR FEDERAL INCOME TAXES	16,192.65	.....
NET PROFIT OR LOSS	$ 9,474,336.05*	$ 2,851,996.98*
OTHER CHARGES:		
Settlement of contracts entered into in prior years	$ 753,688.00	.....
Loss on sale of capital assets	9,717.49	.....
Provision for unrealized losses on exchange	138,469.44	.....
	$ 901,874.93	.....
NET BALANCE TO SURPLUS	$10,376,210.98*	$ 2,851,996.98*

* Loss. ** Credit.

Investor Joins Bondholder Action Against Paramount

Mrs. Adele F. Goodman, wealthy New York investor, has joined bondholders in an action against Paramount-Publix seeking to remove Adolph Zukor and other officers for alleged malfeasance. The complaint, filed in New York supreme court by Saul Rogers, counsel for Sumal Operating Corporation, investment group, charges Paramount-Publix with defrauding purchasers of its 6 per cent bond issue.

The complaint charges the company formed a subsidiary, Film Production Corporation, which was assigned negatives of certain pictures. The Bankers Trust Company and 12 other banks are named in the action as co-defendants.

To Appeal Paramount Ruling

The Relmar Golding Corporation, which instituted a bondholders' action in New York to obtain restitution to Paramount-Publix of assets recently transferred to a subsidiary in connection with a $3,000,000 loan made to Paramount by banks, plans an appeal. A court ruling had declared the plaintiff had no right to bring the suit.

Baldwin, G. E. Executive, Dead

George Porter Baldwin, 58, a vice-president of the General Electric Company, and one of the best known figures in railroad and engineering circles here and abroad, died of pneumonia in a New York hospital last week. Burial was in San Francisco, where he was born.

BILLBOARDS THAT TALK PREDICTED

The day is not far distant when the outdoor advertising display, or billboard, will shout its message to passing pedestrians and motorists, rather than a reliance upon only the occasional optical attention of "prospectives." Such was the forecast of Captain H. Ledyard Towle, poster art director of the Campbell-Ewald Company, speaking before the Adcraft Club of Detroit. Not only sound will be used to attract traffic attention, in the belief of Captain Towle, but devices such as beams of light will be reflected upon the passing motorist or pedestrian from the billboard, which will immediately commence its "sales talk." Counts at spots where such innovations have been used, according to the Captain, have indicated the effectiveness of the new method.

League of Nations Union Recommends "The Man I Killed"

Paramount's recent film, "The Man I Killed," which was released in the United States as "Broken Lullaby," has received a notable tribute from the League of Nations Union, with headquarters in London.

In the November issue of *Headway,* described as "A Monthly Review of the League of Nations," and the monthly journal of the Union, published at London, the picture is recommended under the head: "Films to See." A brief description of the narrative, as well as praise for Ernst Lubitsch, the director, and the picture as a whole, are included in the comment.

Further than the *Headway* approbation, the Union has also communicated a circular letter to all of its branches, signed by a deputy secretary of the organization, in which is indicated the time and place at which the picture is to be shown in the respective areas of the Union branches. The picture is noted in the circular as "very good peace propaganda," and the branch secretary is requested to approach the theatre manager, enlisting his support in gaining members for the Union in connection with the showing, in return for which the branch secretary would cooperate in every way toward the end of greater attendance at the theatre.

Enclosed with the circular letter are texts of three special trailers prepared for the picture, which reproduce messages with reference to peace and the Union from Field Marshall Sir William Robertson, King George of England and the Prince of Wales. In a third enclosure, mention is made of the fact that the recent League of Nations Assembly and the Disarmament Conference requested attention be given to modern inventions as means of peace propaganda, mentioning both the motion picture and radio. "The Man I Killed" is noted as a conspicuous example.

MEETINGS

A calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry.

EAST

DECEMBER

8—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., Southern N. J. and Del.: Weekly meeting of board of directors, at Philadelphia.

13—**New York Motion Picture Club:** Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

14—**Motion Picture Producers and Distributors of America:** Quarterly meeting of board of directors, at 28 West 44th Street, New York. President, Will H. Hays; Secretary, Carl E. Milliken.

Allied Theatre Owners of Illinois: Board of directors meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

New York Film Board of Trade: Annual election, 1501 Broadway, New York.

15—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

The Lambs Club: Monthly meeting of the council, at 130 West 44th Street, New York. Shepherd, Frank Crumit.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

16—**American Society for Protection of Motion Picture Theatres:** Mass meeting at Hotel Astor, New York. Robert Robins, Executive Secretary.

17—**RKO Home Office Employees Club:** Dance and reception at 58th Street Theatre Bldg., New York.

19—**Associated Assistant Directors:** Regular meeting and meeting of executive board, at Room 506, 251 West 42nd St., New York. President, Joseph Nadle; Secretary, Walter Sheridan.

20—**Allied Theatre Owners of New Jersey:** Weekly meeting, at Hotel Lincoln, New York. President, Sidney E. Samuelson.

New York Motion Picture Club: Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs. Secretary, Paul Gulick.

21—**Allied Theatre Owners of Illinois:** Board of directors meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

North and South Carolina Theatre Owners Association: Mid-winter convention, at Charlotte Hotel, Charlotte. President, Charles W. Picquet.

22—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

27—**New York Motion Picture Club:** Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

28—**Allied Theatre Owners of Illinois:** Board of directors meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

28—**Warner Club:** Ball in grand ballroom of Commodore Hotel, New York. Harold Rodner in charge of arrangements.

29—**Associated Motion Picture Advertisers:** Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

WEST

DECEMBER

12—**Motion Picture Make-Up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

The Masquers Club: Monthly meeting, at 1765 North Sycamore Avenue, Hollywood. President, Sam Hardy; Secretary, Donald Lee.

13—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Allied Theatre Owners of California: Monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Assistance League: Directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers. Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard. President, H. D. Martin; Secretary, A. P. Speede.

Motion Picture Operators Union. Hollywood Branch: Monthly meeting, at 1489 West Washington Boulevard, Los Angeles. President, C. C. Harden; Secretary, M. J. Sands.

14—**Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters. Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

15—**United Scenic Artists:** Monthly meeting, at 2560 North Beachwood Drive. Executive, William B. Cullen.

16—**International Alliance of Theatrical Stage Employees. Hollywood Branch:** Directors meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

18—**Troupers, Inc.:** Semi-monthly meeting, at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

19—**Motion Picture Make-Up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Assistant Directors Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. Executive, Richard L'Estrange.

20—**Federated Motion Picture Studio Crafts:** Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers. Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

The Wampas Club: Semi-monthly meeting, at 6700 Sunset Boulevard, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

21—**Breakfast Club:** Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

26—**Motion Picture Make-Up Artists Association:** Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

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Hoffman Elected IMPPA Head

M. H. Hoffman was elected president of the Independent Motion Picture Producers Association, at the annual meeting last week in Hollywood. Phil Goldstone was elected first vice-president; Trem Carr, second vice-president, succeeding Al Mannon; Nat Levine, secretary; Anne Hunt, assistant secretary; Larry Darmour, treasurer.

The new board of directors includes, in addition to the officers, Sig Neufeld, Al Mannon, Burton King, Cliff Broughton, Lou Ostrow, Ralph Like, Charles Hutchinson, Willis Kent.

"IN A CLASS BY

FOR ALL CLASSES OF FANS"



"TRAILING the Ki



MORNING TELEGRAPH,

New Dog Star Rates High

Caesar, of Wolf Breed, Comes Into His Own in "Trailing the Killer."

Be you dog-lover or just plain movie-goer, the Gaiety is the place for you one of these days, so that you too may be thrilled by Caesar, the police dog hero of "Trailing the Killer."

Caesar has quite a bag of tricks. Among them may be found the exact technique for slaying a rattlesnake, and the proper mode of approaching a death-defying wildcat. In addition to these, Caesar is adept at ingratiating himself with an audience

WORLD-TELEGRAM,

At the Gaiety.

THE latest of the animal stars of the screen, a thoroughly ingratiating wolf dog called Caesar, is to be seen at the Gaiety in an out-of-doors melodrama called "Trailing the Killer."

There are plenty of thrills in "Trailing the Killer," not the least of which is a sequence showing Lobo killing a rattlesnake, which is on full par for excitement with that famous Ufa short, "Killing the Killer."

Here is a picture that affords both novel and exciting entertainment.



HARRISON'S REPORTS

"Trailing the Killer"

(*World Wide, Nov. 27; running time, 64 min.*)

With a simple story, a minimum amount of dialogue, and the leading character Caesar, the wolf dog, this turns out an excellent entertainment for both adults and children. The acting on the part of the hero dog is so intelligent that it is almost unbelievable. In addition, the story has much human interest.

Suitable for children. Excellent for Sundays.

No exhibitor can afford to overlook this one, or to exploit it half-heartedly.

ITSELF—



LLER"

RAVE REVIEWS GREET NEW YORK PREMIERE

VARIETY

TRAILING THE KILLER

This shouldn't be confused with the average jungle picture. It's far too good for that. 'Trailing the Killer' as a whole is in a class by itself. It is a great picture and will entertain all classes of fans.

Making 'Killer' must have been a difficult job. It required patience and more patience to get the dogs to register in such a way that audiences subconsciously would liken them to human beings doing human things.

There is a real continuity. The action never becomes sidetracked, as frequently happens in average pictures dealing wth animals. Even the mountain lion seems to have been imbued with the fact that he had the villain's role.

There are some real human interest touches in this. Caesar, the wolf dog, with his 'wife and kiddies' provides a real family scene. The puppies are just lke youngsters that stray away and are bitten by crawfish, stung by bees and frightened by bullfrogs.

But for every sequence expressing tranquility there are several dealing with fights of the real thrill type. Caesar's battle with a rattler is almost in a class with the famous mongoose and the cobra short.

The feature bout is in the finale, when Caesar, suspected of being the killer, grips with the mountain lion and saves the life of a shepherd.





DAILY NEWS,

'TRAILING KILLER THRILLS AT GAIETY

By IRENE THIRER.

"Trailing the Killer," a World Wide production, directed by Herman Raymaker and presented at the Gaiety Theatre.

★ ★ ★

THE CAST INCLUDES

Police Dog Caesar — Heinie Conklin
Mountain Lion — Tom London
Francis McDonald — Jose De La Cruz
Pedro Rigas

You don't have to comb the jungles of the Far East to obtain thrilling animal filmery. Director Herman Raymaker gives us the proof in "Trailing The Killer," a dandy little picture of the outdoors which was photographed in the wilds of Northwestern America and which is as breath-bating as any movie reel brought back from the tropics of Africa or the Amazon.

There is clear, beauteous camera recording of exquisite natural scenery in this Gaiety offering. And there is such sterling acting as should make Hollywood's most distinguished troupers look to their laurels.

Caesar, a handsome police dog, is the hero. And the villain is a vicious mountain lion.

Take the youngsters to "Trailing the Killer." They'll like it immensely, and so will you.

a B. F. ZEIDMAN
PRODUCTION
Directed by
HERMAN C. RAYMAKER

WORLD WIDE Pictures

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Flesh

(MGM)

Melodrama

Here is a show which, viewed from any showmanship standpoint, should provide real entertainment. Being Beery's first picture in many months and recalling the successes of his last features, it is only logical to assume that, given the right kind of advance campaign, audience reactions to "Flesh" should boost box offices.

Primarily it's a melodrama, in which the entertainment elements from comedy to pathos and deep human interest are presented, all made doubly effective by expert direction and splendid acting by the entire cast. Beery scores another personal triumph and Karen Morley and Ricardo Cortez supply a background that throws the star into vivid contrast.

Polakai is a waiter who aspires to become a great wrestler. Dumb, ox-like, lovable, he befriends Laura when she is in a jam. The qualities that should hold audiences make Laura love this big brute, but with Nicky, with whom she has left a trail of double crossing all over Europe, she carries on her clandestine romance. In fact, though she wants to give him up and go straight, Nicky is just the kind of villain to inspire all kinds of resentment.

Polakai becomes the champion of Europe. At the same time a baby is born to his wife. Although she knows different, she permits Polaki to adore him as his own.

The scene switches to America and all the heat of a great wrestling tournament is turned on. About it all revolves the sinister figure of Nicky, with Laura torn between her fascination for him and her love for her husband. Eventually Polakai finds it all out and in scenes that are the apex of drama applies the finishing touches to Nicky, after which he goes on to a world's championship and real happiness with his family.

There is much about "Flesh" that is reminiscent of Beery in "The Champ." His pathetic affection is transferred from his little son to his wife. The hectic glamor of the wrestling mat replaces the thrill of the prize ring. And there is plenty of fast and furious grappling in "Flesh."

With Beery's name to head all advertising and publicity, creating an audience building campaign that stresses the punch and drama of "Flesh" should not prove a difficult job. It boasts plenty of the necessary entertainment fundamentals and ignores almost completely most of the inconsequential folderols.

It may be necessary to play down the wrestling motif in some spots in order to capture feminine business. Where that is done there is ample opportunity to dwell on romance, drama and human interest.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by John Ford. Story by Edmund Goulding. Adaptation by Leonard Praskins and Edgar Allen Woolf. Dialogue by Moss Hart. Photographed by Arthur Edeson. Release date, Dec. 9, 1932. Running time, 75 minutes.

CAST

Polaki	Wallace Beery
Laura	Karen Morley
Nicky	Ricardo Cortez
Mr Herman	Jean Hersholt
Willard	John Miljan
Peppy	Herman Bing
Waiter	Vince Barnett
Mrs. Herman	Greta Mayer
Dolan	Edward Brophy

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Frisco Jenny

(First National)

Drama

This colorful story, based on the much-used but usually interesting hidden identity-sacrificing mother plot, should prove satisfactory adult entertainment. Centered entirely in San Francisco, with the time covering a period of 25 years from the earthquake and fire down to the present, the yarn presents Ruth Chatterton in the most effective and pleasing role. Comment from the preview audience, upon leaving the theatre, indicated that it liked her handling of the role of Jenny.

As a dancehall girl, Jenny falls in love with a musician, only to have her romance shattered when her lover is lost in the earthquake. Drifting around, she lands in Chinatown, where a baby is born. Years pass. Jenny pursues a hectic and glamorous career in San Francisco's famous night life. The child is adopted by a strange family, and with the years Jenny becomes a big bootlegger, politically powerful and all that, while the son goes to college, becomes a great football player and eventually a clean-up prosecuting attorney.

Jenny watches his career with pride. Only a few share her secret. A dramatic twist of the picture hinges upon the prosecution of one of her aids by the boy. When all chances for beating the rap go glimmering, he tells Jenny that unless she establishes her identity with her son to "fix" the case, he will. Jenny refuses and kills the man just as he is about to reveal the secret.

It is in the climax that the picture differs radically from others of similar vein. The son prosecutes the murderess and Jenny goes to her execution without the boy ever knowing that his mother was a victim of his moralistic frenzy.

Although "Frisco Jenny" is full of drama, suspense and that quality of maternal pride and sacrifice that adults should appreciate, there are some sequences that are a trifle strong. But in a picture of this type, such treatment is necessary to bring out the full meaning of the story and sequences are so expertly handled both in direction and acting that it does not seem possible they will create any undue unfavorable criticism.

Points to emphasize in advance campaigns should start with a build-up that will convince your patrons that in "Frisco Jenny," they are going to see a much more interesting Ruth Chatterton. The lengthy list of supporting players also provides some good personalities.

The title carries the tang of the San Francisco of the "Barbary Coast" days, widely publicized by scores of noted writers from Jack London down. Its intriguing sound, backed up by a sensation-creating campaign, should stimulate popular interest.

The story will permit much and varied showmanship, the dialogue offering an abundance of punchy lines that can be used. Dance-hall-saloons are in line for lobby decoration, but avoid too much emphasis on the bootlegging theme, even though it is important, lest the idea of gangsterism and racketeering becomes too strongly established.

Build up the human interest, motherly devotion and sacrifice angles.

There is plenty of interest for both men and women and for the more mature juveniles, but the picture is too strong for children's entertainment.—McCarthy, Hollywood.

Produced and distributed by Warner-First National. Screen play by Wilson Mizner and Robert Lord. Based on story by Gerald Beaumont, Lillie Hayward and John Francis Larkin. Directed by William A. Wellman. Photography by Sid Hickox. Art director, Robert Haas. Film editor, James Morlay. Release date, Jan. 14, 1932. Running time, 76 minutes.

CAST

Jenny	Ruth Chatterton
Dan Reynolds	Donald Cook
Dan McAllister	James Murray
Steve Dutton	Louis Calhern
Willie Gleason	Hallam Cooley
O'Hoolihan	Pat O'Malley
Kelly	Robert Warwick
Weaver	Harold Huber
Amah	Helen Jerome Eddy
Good Book Charlie	Frank McGlynn, Sr.
Harris	J. Carroll Naish
Rose	Noel Francis
Sandoval	Robert Emmett O'Connor
Kilmer	Sam Godfrey
Martel	Franklin Parker
Captain of police	Willard Robertson
Danny as a boy	Buster Phelps
Judge Renolds	Berton Churchill
Tom Ford	Edwin Maxwell
Kelly	Robert Warwick
Old Man	Harry Holman
Miss Jessie	Fritzi Ridgeway
The singer	Clarence Muse
Mrs. Reynolds	Nella Walker
Miss Beulah	Gertrude Astor
Miss Tessie	Claudia Coleman

Me and My Gal

(Fox)

Comedy-Drama

There is a delightfully engaging homeliness in this picture which serves to make it excellent entertainment without too much weight, and is of the type which should appeal readily to the regular run of film patrons no matter where they may be located.

It is a perfectly simple story of a young New York "cop" and his girl, talking in their typical and authentic "New Yorkese" with a naturalness that is often amusing, always engaging and refreshing. Thrown in for the purpose of providing action and a portion of drama is the entanglement of the girl's sister with a notorious criminal who is at the same time an escaped convict.

Contributing immeasurably to the ultimate result in the film are the performances of Spencer Tracy and Joan Bennett as the cop

and his girl. As a matter of fact, the two "make" the picture. Tracy with his slangy, "wisecracking" vocabulary and his easy, happy-go-lucky role does a splendid job; which is matched, letter for letter, by that of Miss Bennett, who is a sheer delight. Extremely attractive, she becomes the perfect match for Tracy, with her equally free language, her sharp vivacity. She seems to revel in a role which is exactly suited to her, and she unquestionably makes the most of it.

In the waterfront setting in which almost the entire film has its locale, no opportunity has been lost to afford bits of amusement, with an inebriated fisherman as the center of the comedy. It may not be very subtle comedy but it is considerably amusing. The waterfront atmosphere is very well simulated, with Tracy the detective on the post and Miss Bennett the cashier in a lunchroom. Their amusing, fast-moving romance is complicated by the gangster implication of the escaped convict, who, hiding in the apartment of the sister, is finally caught by Tracy, who saves the sister from disgrace.

In addition to the Tracy and Bennett names, the exhibitor has excellent performances throughout, especially those of J. Farrell MacDonald, Henry B. Walthall, George Walsh, as the girls' father, the sister's paralyzed father-in-law and the convict, respectively.

Offer this as delightful entertainment of a homely sort, feeling assured that the patrons will thoroughly enjoy themselves. There is something of a selling problem here, because of the fact that there is lacking a definite feature or features upon which to pin the selling. There is no particular value in concentrating on the police-gangster theme, since that is at best incidental. Try to indicate that the film is something light, active and completely entertaining, with much by-play and horse-play and a pair of delightful leading performances. There should be reasonable juvenile enjoyment, and the youngsters will "fall" hard for Tracy.—AARONSON, New York.

Produced and distributed by Fox. Directed by Raoul Walsh. From a story by Barry Conners and Philip Klein. Screen play by Arthur Kober. Photography by Arthur Miller. Sound recorder, George Leverett. Art Director, Gordon Wiles. Release date, December 11, 1932. Running time, 78 minutes.

CAST

Dan ..... Spencer Tracy
Helen ..... Joan Bennett
Kate ..... Marion Burns
Duke ..... George Walsh
Pop ..... J. Farrell MacDonald
Baby Face ..... Noel Madison
Sarge ..... Henry B. Walthall
Jake ..... Bert Hanlon
Allen ..... Adrian Morris
Eddie ..... George Chandler

Secrets of the French Police

(RKO Radio)

Mystery

With the combination of mystery and the complicated scientific methods of the famed French Surete, or police, the exhibitor has an attraction here which should fundamentally appeal to the popular taste for fictionalized mystery, dramatically presented. A further great boom in this particular instance, which amounts to a fair portion of pre-selling for the exhibitor, lies in the fact that the film is based to a considerable extent on the series "The Secrets of the Surete." The group, authored by H. Ashton-Wolfe, has appeared for a long period in the "American Weekly" supplement of the Hearst newspapers over the country, which, with their aggregate large circulation, may be understood to present to the exhibitor a large body of interested readers who will look for the motion picture adaptation. A new series of 12 stories will begin on December 12, so that the exhibitor is assured of a continuance of interest.

The film is based also partially on the novel, "The Lost Empress," by Samuel Ornitz, who aided in the preparation of the screen play. The title, then, has plentiful possibilities for show-selling. There is no particularly outstanding cast name but there are numerous dependable players, all of whom do their work well. The story concerns the method of the French police of Paris in uncovering the machinations of a Russian noble in his scheme for the introduction of a kidnapped young girl as a lost member of the Russian royal family. Several murders are incidentally unearthed in the course of the search for the kidnapped flower girl, and their perpetrator brought to book. The weirdness of a chateau wherein the Russian performs his nefarious work, adds a certain mysterious effectiveness to the picture.

The best cast names are Gwili Andre as the flower girl; Gregory Ratoff, who has become increasingly important, in a fine performance as the Russian; Frank Morgan as the chief operative of the Surete. John Warburton is good as the young thief, in love with Miss Andre, who is pressed into service by the police to find the kidnapped girl.

This film is good entertainment of its kind, and should readily be counted upon for a reasonably good result at the box office. The principal selling angle becomes the origin of the film and its considerable popularity. Indicate the film as an insight into the scientific workings of the French police, an interesting expose of the laboratory methods so effectively employed.—AARONSON, New York.

Produced and distributed by RKO Radio. Directed by Edward Sutherland. Based on "The Secrets of the Surete" by H. Ashton-Wolfe, and partly on the novel "The Lost Empress" by Samuel Ornitz. Screen play by Samuel Ornitz and Robert Tasker. Photography by Al Gilks. Release date, November 11, 1932. Running time, 58 minutes.

CAST

Eugenie Dorain ..... Gwili Andre
Francois St. Cyr ..... Frank Morgan
General Han Molloff ..... Gregory Ratoff
Bertillon ..... Murray Kinnell
Leon Renault ..... John Warburton
Baron Fedor Lomzoi ..... Lucien Prival
Madame Danton ..... Julia Swayne Gordon
Rena ..... Kendall Lee
Anton Dorain ..... Christian Rub
Grand Duke ..... Arnold Korff

Virgins of Bali

(Principal)

Travelogue

Once more the motion picture cameras are carried to the Island of Bali, in the South Seas and the Dutch East Indies, and once more the result is a travelogue, notwithstanding how much of a "glorified" travelogue it may be. In this instance, William M. Pizor is named as producer, and Dean H. Dickson the writer and speaker of the accompanying explanatory dialogue.

The running time is only 46 minutes, decidedly short, consequently calling for additional material in the concoction of a program. In the building of that program, the field of travel and similar subjects is lost to the exhibitor, otherwise his program immediately becomes topheavy.

Extremely well does the picture indicate the mode of life of the Balinese, as well as the beauty, quiet and tranquillity of the island. In order to impart semblance of continuous narrative to the film, the producers have dogged the footsteps, so to speak, of two Balinese sisters and their family, picturing thereby the routine of living, the manner in which a swain pays court to the girl of his choice, the marriage ceremony and the parental maneuvering. Incidentally, with the opportunity thus presented, the producers have introduced sequences portraying the various unusual and strange customs and the ceremonial procedure of the people. Hinduism predominates as a religious belief on the island, and music and the dance are held almost in veneration by the populace. Interesting are the pictures of the native girl and boy dancers, and the famed temple dancers, young girls who, having realized the ambition of every Balinese girl, perform the traditional posture movements of the ceremonial.

The picture contrasts the modes of dress—or undress—of the native women according to occasion. For the ceremonials they are fully clothed; in the ordinary, simple life of the villagers they wear nothing above the waist, and most of the footage is of the non-ceremonial activities of the Balinese. The exploitation paper and lobby display at the Cameo in New York was concentrated upon the undress feature.

The production is a travelogue and should be played as such. Natives play all roles.—AARONSON, New York.

Produced by William M. Pizor. Distributed by Principal Distributing Corporation. Dialogue by Dean H. Dickson. Release date, December 8, 1932. Running time, 46 minutes.

Leap Year

(British & Dominions)

Romantic Comedy

The factors that will sell this picture are two in number—Tom Walls and Anne Grey—unless Edmond Breon's name is still remembered by America's legion of film fans. The story is slight and takes far too long in the telling. This is it:

Sir Peter Trallion falls for a voice on the telephone, dates it, falls for its owner, and loses her. Four years later, going East to mend his broken heart, he finds consolation in another, but when they are all set to middle aisle it together the first one turns up again. Complications, unravelings, finis. Time, 89 minutes.

Where the humor of Walls gets laughs, there should be business, and he succeeds in introducing a good sprinkling of comedy situations of his own brand.

Your second bet, Anne Grey, should sell on her picture alone. She has that regal style of beauty whose nearest native counterpart is Mary Astor, and the comparison stands for her acting powers as well. Your patrons will find her a joy to watch all the time she is on the screen. Beg, buy, borrow or steal as many stills of Anne as there are in all America, and be sure your patrons see them.

For your press ads, throwaways and other literature you can spin a piece about the professional lovemaker, vamping women for diplomatic reasons, who finds himself trapped. There are shots of a romantic bedroom episode, tete-a-tetes, a wall climbing act and a range of others that emphasize the comedy nature of the play.

Technical qualities of the picture are excellent—photography, lighting, sets are beyond reproach. The supporting players, notably Edmond Breon, Lawrence Hanray and Ellis Jeffreys (as the maiden aunt), give piquancy to many of the comedy situations.—CHARMAN, London.

Produced by British & Dominions at Elstree, London. Directed by Tom Walls. Story by A. R. Rawlinson. Photography by F. A. Young. Art direction by L. P. Williams. Recording by L. E. Overton. Editing by A. W. Roome. Running time, 89 minutes.

CAST

Sir Peter Trallion ..... Tom Walls
Paula Zahren ..... Anne Grey
Jack Debrant ..... Edmond Breon
Mrs. Debrant ..... Ellis Jeffreys
Angela Mallard ..... Jeanne Stuart
Sir Archibald Mallard ..... Charles Carson
Hops ..... Lawrence Hanray

The Match King

(First National)

Drama

There is a certain very definite dramatic timeliness behind this picture which measurably simplifies and assists the exhibitor's selling efforts. The sudden and terrific collapse of the vast Kreuger match interests throughout the world, immediately following the unexpected death of Ivar Kreuger, forms the nucleus about which this narrative has been constructed. Specifically, the film is an adaptation of the novel by Einar Thorvaldson.

This becomes the most vital, smashing angle in the exhibitor's campaign, that and the fact that the title role is presented by Warren William, the actively dynamic and recently risen Warner star, who makes a great deal of his part in what, on the whole, becomes very nearly a one-man picture. William, as the match king, whose dreams were boundless, whose mind was keen, who recognized no such thing as retribution or an accounting, is ob-

What Aesop said STILL



HERE'S A LITTLE FABLE BY MR. AESOP THAT EVERY EXHIBITOR SHOULD DIGEST



THE DOG AND THE SHADOW

THERE was a dog who, while swimming with a real bone in his mouth in the river, saw the shadow and reflection of the bone in the water, and foolish as he was, hoping to get two bones, he opened his mouth to grab the shadow and thereby dropped the real bone.

MORAL—What is most truly valuable is often underrated.



Now, Mr. Exhibitor, your profit days depend upon high class quality Westerns. Intelligent booking of quality Westerns always showed a profit no matter what happened to other pictures. They deserve the very best houses and the very best days of the week. There are many exhibitors who saw the shadow of cheap, inferior Westerns that could be purchased at a price, and the playing of these Westerns is ruining the entire market for "Quality" Westerns and theatre profit. Your patrons know, and are staying away. It is up to you! Get back on the Bandwagon! Put back "Quality" Westerns! Forget cheap imitations! Keep the real bone and meat! Don't be misguided by the "shadow" of a cheap imitation. Remember the fable of Aesops! Pay fair prices.

WORLD WIDE pictures

2000 years ago-
HOLDS GOOD!

There Is A "Quality" Western Star- Who Is The Leader Of Them All!

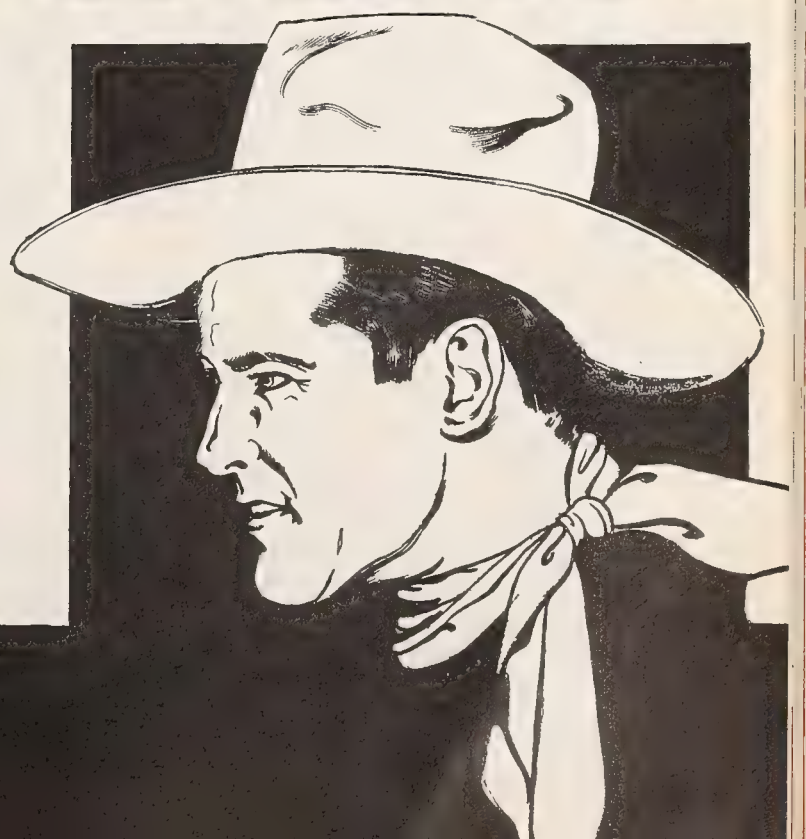
GET ABOARD THE BANDWAGON, HE'S NEVER FAILED YOU AND NEVER WILL— START THE FRIDAY-SATURDAY PARADE BACK TO YOUR BOX-OFFICE BY BUYING-BOOKING AND PLAYING "The Box-Office King"

E. W. Hammons PRESENTS

KEN MAYNARD

AND HIS WONDER HORSE "Tarzan"

YOUR BREAD AND BUTTER STARS!



KBS PRODUCTIONS
California Tiffany Studios

viously a strong selling factor, and one which, if it is properly exploited, should show readily at the box office.

William has excellent support, with several names of real selling value: Lili Damita, as the foreign actress who completely captivates William; Glenda Farrell, the girl he deserted to get a start; Hardie Albright and numerous dependable players in minor roles.

With reasonably dramatic effectiveness, the narrative carries William, as Paul Kroll, from a job as porter at an American ball park, back to Sweden to aid with his fictitious American business success in the restoration of the family match factory, in a bad financial way. Only Hardie Albright knows the truth of Kroll's position. Glenda Farrell is the jilted victim of Kroll's desire to get to Europe with his already growing ideas.

From then on is a long and mounting trail of borrowing, pyramiding loan on loan without regard to the outcome, robbing Peter to pay Paul, with the unceasing goading of a dream of world dominance, using women in all the capitals of Europe to exact agreements of Kroll monopoly in return for huge sums to aid governments in financial distress. He meets Miss Damita and proceeds to pursue her expensively, assiduously, until she goes to the United States and Hollywood. Finally, himself in financial straits, he takes forged Italian government bonds to Wall Street, there borrows millions, and also learns that Miss Damita loves someone else. Returning to Paris, he discovers that he is about to be revealed as a fraud through the uncovering of the forgery, and commits suicide.

That indication of the story's highlights will indicate to the exhibitor the angles from which he may attack his selling problems in this instance. They should all be based on the title and its significance, coincident with the appearance of William in the title role. Obviously, this is an adult attraction.—AARONSON, New York.

Produced and distributed by Warner-First National. Directed by Howard Bretherton. From the novel by Einar Thorvaldson. Scenario by Sidney Sutherland and Houston Branch. Photographed by Robert Kurrle. Release date, December 31, 1932. Running time, 79 minutes.

CAST

Paul Kroll	Warren William
Marta Molnar	Lili Damita
Babe	Glenda Farrell
Scarlatti	Harold Huber
Oscar	Spencer Charters
Foreman	John Wray
Nyberg	Murray Kinnell
Eric Borg	Hardie Albright
Sonia	Juliette Compton
Ilse Wagner	Claire Dodd
Borglund	Alan Hale
Christofsen	Edmund Breese
Hobe	Harry Beresford
Erickson	George Meeker
Rodensky	De Witt Jennings
Uncle	Alphonse Ethier
Larsen	Robert McWade
Frau Necher	Bodil Rosing
Maid	Greta Meyer

Mensch Ohne Namen

The Man Without a Name

(Protex)

Drama

Werner Krauss, memorable to American audiences for his work in "Cabinet of Dr. Caligari," herein offers a performance which is considerable substantiation of his recognition as one of the foremost character performers in Europe. Ably supported, Mr. Krauss makes intensely dramatic his role of the shell-shocked war veteran, who returns to Berlin to find himself unable to prove his identity or recover name, fortune and wife, and who finally, with the aid of newly found friends, makes a new start.

The entirely German dialogue offers no obstacle to appreciation by the patron without a knowledge of the language. The use of English subtitle translations of important passages in the dialogue is of further assistance. Mr. Krauss' expressive manner of portrayal for the most part makes dialogue unnecessary.

The exhibitor who has not specifically a German-speaking patronage from which to draw, may well play this as something in the nature of a special performance, terming it an example of some of the finer work of the European screen. For the exhibitor who can readily count upon understanding patronage, or who regularly plays foreign product, there is much here with which to work in selling the picture. Werner Krauss is a selling name. Hertha Thiele will be remembered as the young girl who contributed so feeling a portrayal in "Maedchen in Uniform," which established something in the nature of a record as a two-a-day attraction at an important Broadway house. Maria Bard, as the girl who in her faith gives Krauss a new outlook on life, is pretty, vivacious, capable.

For story value there is the dramatic situation of a man who, gassed in the war, loses his memory, recovers it suddenly and returns to Berlin to regain his name, since he has been reported dead. Once the owner of an automobile factory, he seeks to regain his place, but is spurned as an imposter. Even his wife refuses to recognize him, while his former partner, now married to his wife, threatens him with arrest. Only the faith of his few friends and the spirited cheerfulness of Miss Bard enable him to retain his self-respect. Finally the court grants him a new name and he looks forward to new designs in automobile manufacture and the culmination of a romance which has developed between himself and Miss Bard.

This is able screen work, in story, performance and development. It is worthwhile drama and a strong motion picture.—AARONSON, New York.

Produced by UFA. Distributed by Protex. Directed by Gustav Ucicky. Story by Robert Liebmann. Cameraman, Carl Hoffman. Recording engineer, Erich Leistner. Release date, November 5, 1932. Running time, 90 minutes.

CAST

Heinrich Martin	Werner Krauss
Helene Martin	Hertha Thiele
Eva-Marie Sander	Helene Thimig
Dr. Alfred Sander	Mathias Wieman
Grete Schulze	Maria Bard
Julius Hanke	Julius Falkenstein

SHORTS

Swing High

(MGM)

Thrills

There are thrills and stunts in this subject of the Sport Champion series, with the famed Flying Codomas, trapeze artists, seen in their daringly hazardous aerial feats of skill, strength and nerve. Two brothers and a sister form the troupe, and the camera has caught them from various unusual angles, making for effective photography. It is sport of a different kind, and a few of the tricks will make the spine tingle. An active, well executed subject.—Running time, 10 minutes.

Toyland

(Educational)

Christmasy

The Paul Terry-Toons here offer a timely Christmas subject, with plenty of action and lots of fun for everyone. The antics of the pup reflect a keen knowledge of dogs on the part of the animators, and so many animals appear that there's something happening every moment.—Running time, 6 minutes.

By-ways of France

(Fox)

Excellent

One of that excellent series, Fox Magic Carpet of Movietone, this subject moves about the peasant country of France. The South, where the grape harvest is the great annual event, Normandy in the North, where the hardy fishermen of Celtic ancestry ply their chilly trade, come before the camera eye. Highly interesting, the subject has a wide appeal and the photography is excellent.—Running time, 9 minutes.

Easy Street

(RKO Pathe)

Chaplin Again

One of the early Chaplin comedies, this has been released as one of a series with sound and musical accompaniment added, and rather effectively. Charlie becomes a cop and proceeds to clean up the rowdies on Easy Street and thereby win the girl at the mission house. The inimitable Charlie, with his superb pantomime, is almost as comically effective today as he was when this and other films were first released as silents. A New York theatre audience enjoyed his antics without reservation.—Running time, 20 minutes.

Cornell

(Educational)

Fair

If the audience is college-spirited, it may derive some enjoyment from the rendition by a glee club led by Reinald Werrenrath, singing the songs of Cornell. While the group sings the camera roves about the Cornell campus, spotting various buildings, watching the football team and crew in action. The singing is reasonably good though unstirring. Running time, 9 minutes.

The Toy Parade

(MGM)

Unusual and Excellent

One of the "Oddities," this novel and splendidly executed subject concerns the mechanical toys of toyland. A tiny demon tries to impress the nutcracker man with his skill at transformations without success until the little dancer attracts the nutcracker, who is repelled by the squad of toy soldiers. This is a natural for children and the Christmas season, and should prove entertaining in its cleverness for the adults as well.—Running time, 7 minutes.

Courting Trouble

(Paramount)

Fair

Charlie Murray, heavy set and stupid looking comedian, is the husband, henpicked not by his wife but by his mother-in-law. A ruse gets him out for a lodge meeting, a slip brings him to court. Sentenced to 30 days at home in his wife's clothing, he watches his step until the last day, then gets into more hot water. Nothing unusual, contrives to be a fair comedy.—Running time, 19 minutes.

Seeing Stars

(Columbia)

Clever

One of the Krazy Kat cartoons, this subject, with Krazy Kat entertaining in a night club crowded with animated animals, is most unusual, extremely clever, in its use of enormously smartly caricatured film stars of today. Appearing in characteristic pose and action are Joe E. Brown, Laurel and Hardy, Marie Dressler, the Four Marx Brothers, Jimmie Durante, Harold Lloyd and several others, all easily distinguishable. Decidedly an unusually amusing, clever animated cartoon.—Running time, 8 minutes.

You're Too Careless with Your Kisses

(Vitaphone)

Amusing

Amusing and suitable for a light spot on any supporting program is this number of the Merrie Melodies animated cartoon series. The small feminine fly leaves home and is caught in a shower and the house of the ugly spider. Hubby calls out the fly-army, which rallies to the attack with a variety of weapons, conceived cleverly by the artist. The spider is vanquished in amusing animated fashion.—Running time, 8 minutes.

MAKE IT A *Happy New Year* SHOW

The perfect feature for your Midnight Show . . . spiced with sex . . . pepped with laughs . . . brimming with tenderness. How that Sally Eilers does troupe! How Ralph Bellamy will draw feminine sighs! Two marquee names that mean business.



A Woman's Picture that challenges Every Man

Can a stenographer play with her married boss?

If his wife refuses him affection, isn't he fair game for any woman? Why should his stenographer be ruled out...especially if she loves him?



SECOND HAND WIFE

SALLY EILERS

Ralph BELLAMY

Helen Vinson Victor Jory

Directed by Hamilton MacFadden

Did you say

EXPLOITATION?

Look at that title . . . just loaded with angles!

THEATRE RECEIPTS

The total of theatre receipts from 113 houses in 20 major cities of the country for the calendar week ended December 10 equaled $1,216,129. For the previous calendar week, ended December 3, the total, from 118 theatres in 20 cities, reached $1,501,428, indicating a decrease of $258,299. During the more recent seven-day period no new high individual theatre records were noted, while five new low house figures were recorded. This compares with no new "highs" and three new "lows" during the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Keith's	3,500	30c-75c	"No More Orchids" (Col.)	21,000	"Rockabye" (Radio)	22,000	High 12-5 "Frankenstein" 27,000 Low 3-25-32 "Explorers of the World" 16,000
Keith-Boston	2,900	25c-65c	"The Conquerors" (Radio)	22,000	"The Sport Parade" (Radio)	22,000	High 4-9-32 "Steady Company" 26,000 Low 7-9-32 "By Whose Hand?" 16,500
Loew's Orpheum	2,200	25c-55c	"Payment Deferred" (MGM)	21,000	"Rain" (MGM)	22,500	High 1-24 "Hell's Angels" 32,500 Low 8-4-32 "Unashamed" 18,000
Loew's State	3,700	25c-55c	"Payment Deferred" (MGM)	22,000	"Rain" (MGM)	25,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000 Low 7-18 "Man in Possession" 19,000
Metropolitan	4,350	35c-75c	"Tess of the Storm Country" (Fox)	38,000	"If I Had a Million" (Para.)	39,500	High 1-31 "No Limit" 44,500 Low 7-4 "I Take This Woman" 30,000
Paramount	1,800	30c-60c	"The Match King" (F.N.)	16,500	"You Said a Mouthful" (F. N.)	17,000	.....
Uptown	2,000	25c-60c	"The Match King" (F.N.)	13,000	"You Said a Mouthful" (F. N.)	13,500	High 5-14-32 "The Miracle Man" 15,000 Low 7-23-32 "Miss Pinkerton" 10,000
Buffalo							
Buffalo	3,500	30c-65c	"Tess of the Storm Country" (Fox)	21,300	"If I Had a Million" (Para.)	22,400	High 3-28 "My Past" 39,500 Low 11-18-32 "Cabin in the Cotton" 15,000
Century	3,000	25c	"Rain" (U.A.)	4,700	"The Big Broadcast" (Para.)	6,800	High 2-14 "Cimarron" 25,600 Low 12-9-32 "Rain" 4,700
Great Lakes	3,000	25c-40c	"Life Begins" (F.N.)	10,500	"Trouble in Paradise" (Para.)	8,100	High 8-8 "Politics" 35,100 Low 11-25-32 "Night After Night" 7,800
Hippodrome	2,100	25c	"Hell's Highway" (Radio)	7,400	"Sherlock Holmes" (Fox) (4 days) "The Sport Parade" (Radio) (4 days)	3,100 2,800	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Lafayette	3,300	25c	"Virtue" (Col.) and "The Last Man" (Col.)	9,600	"This Sporting Age" (Col.)	7,200	High 4-11 "Ten Cents a Dance" 24,100 Low 6-11-32 "The Secret Witness" 5,800
Chicago							
Chicago	4,000	35c-68c	"Evenings for Sale" (Para.)	35,500	"Tess of the Storm Country" (Fox)	31,000	High 1-23-32 "Two Kinds of Women" 67,000 Low 7-18 "Women Love Once" 26,250
McVickers	2,284	35c-68c	"Call Her Savage" (Fox)	16,000	"Prosperity" (MGM) (3rd week)	10,000	High 2-7 "Doorway to Hell" 38,170 Low 5-28-32 "The Doomed Battalion" 15,000
Oriental	3,940	35c-68c	"Under-Cover Man" (Para.)	19,000	"Faithless" (MGM)	24,000	High 3-7 "My Past" 46,750 Low 10-27-32 "Six Hours to Live" 18,000
Palace	2,509	35c-75c	"He Learned About Women" (Para.)	18,000	"Rockabye" (Radio)	23,000	High 4-2-32 "Cheaters at Play" 33,000 Low 7-16-32 "Bachelor's Affairs" 16,000
State Lake	2,776	35c-75c	"Rackety Rax" (Fox)	11,000	"Okay America" (U.)	14,500	High 12-12 "Frankenstein" 44,000 Low 6-25-32 "Is My Face Red?" 7,000
United Artists	1,700	35c-68c	"Sherlock Holmes" (Fox)	9,000	"I Am A Fugitive From a Chain Gang" (W. B.) (2nd week)	10,000	High 3-21 "City Lights" 46,562 Low 11-18-32 "Magic Night" 8,200
Cleveland							
Mall	753	15c-25c	"Hot Saturday" (Para.)	2,500	.....		.....
RKO Hippodrome	3,800	25c-35c	"That's My Boy" (Col.) and "Virgins of Bali" (Principal)	7,000	"Afraid to Talk" (U.) and "Amazon Head Hunters" (Principal)	6,500	.....
RKO Palace	3,100	25c-60c	"No More Orchids" (Col.)	19,500	"Rockabye" (Radio)	19,000	High 5-2 "Laugh and Get Rich" 40,000 Low 11-18-32 "Air Mail" 18,000
State	3,400	25c-60c	"Tess of the Storm Country" (Fox) (25c-50c)	17,000	"Too Busy to Work" (Fox)	17,000	High 12-5 "Possessed" 30,000 Low 6-20 "Vice Squad" 14,000
Stillman	1,900	25c-35c	"Evenings for Sale" (Para.)	4,100	"The Golden West" (Fox)	5,000	.....
Warner's Lake	800	15c-50c	"Goona Goona" (First Division) (9 days)	6,800	"You Said a Mouthful" (F. N.) (8 days)	5,200	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Denham	1,700	15c-25c	"The Man Called Back" (World Wide) (25c-40c)	3,500	"Magic Night" (U. A.)	3,600	.....
Denver	2,500	25c-50c	"Silver Dollar" (F.N.)	18,000	"If I Had a Million" (Para.)	8,000	High 8-8 "Politics" 25,000 Low 11-30-32 "If I Had a Million" 8,000
Huffman's Rialto	900	20c-40c	"Wild Girl" (Fox) (3 days) "The Most Dangerous Game" (Radio) (4 days)	1,000 1,500	"That's My Boy" (Col.)	2,850	.....
Orpheum	2,600	25c-50c	"The Conquerors" (Radio)	10,500	"Tess of the Storm Country" (Fox)	12,500	.....
Paramount	2,000	25c-40c	"They Call It Sin" (F.N.) (3 days) "The Mask of Fu Manchu" (MGM) (4 days)	3,000 3,500	"Night After Night" (Para.) (3 days) "Trouble in Paradise" (Para.) (4 days)	3,500 4,500	High 1-10 "Hell's Angels" 22,000 Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
Detroit							
Downtown	2,750	25c-50c	"Rockabye" (Radio)	11,400	"The Conquerors" (Radio)	9,500	.....
Fisher	2,700	25c-60c	"Evenings for Sale" (Para.)	9,200	"You Said a Mouthful" (F. N.)	12,000	.....
Fox	5,100	25c-50c	"That's My Boy" (Col.)	17,500	"Tess of the Storm Country" (Fox)	20,600	.....
Michigan	4,000	25c-65c	"Central Park" (F.N.)	21,600	"Under-Cover Man" (Para.)	22,000	.....
United Artists	2,000	25c-75c	"I Am A Fugitive From A Chain Gang" (W.B.) (2nd week)	11,600	"I Am A Fugitive From a Chain Gang" (W.B.) (1st week)	15,200	.....

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)
Hollywood							
Pantages	3,000	25c-65c	"Rain" (U.A.)	6,300	"Sherlock Holmes" (Fox)	9,000	High 4-30-32 "Careless Lady" 22,400 Low 12-7-32 "Rain" 6,300
W. B. Hollywood	3,000	25c-55c	"One Way Passage" (W.B.)	10,800	"Three on a Match" (F. N.)	15,500	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	35c-50c	"Call Her Savage" (Fox)	5,000	"Too Busy to Work" (Fox)	4,500	High 6-13 "Daddy Long Legs" 10,000 Low 8-20-32 "Jewel Robbery" 2,500
Circle	2,800	35c-50c	"Rockabye" (Radio)	6,000	"If I Had a Million" (Para.)	7,000	High 2-14 "Cimarron" 13,000 Low 7-30-32 "Westward Passage" 3,500
Indiana	3,300	35c-50c	"American Madness" (Col.)	5,500	"You Said a Mouthful" (F. N.) (35c-66c)	18,000	High 1-17 "Her Man" 25,000 Low 9-10-32 "Bring 'Em Back Alive" 5,000
Lyric	2,000	35c-50c	"Afraid to Talk" (U.)	7,000	"The Sport Parade" (Radio)	6,000	
Palace	2,800	35c-50c	"Man Against Woman" (Col.)	5,000	"Mr. Robinson Crusoe" (U. A.)	6,000	High 5-2 "Trader Horn" 22,000 Low 10-14-32 "Kongo" 4,500
Kansas City							
Liberty	1,000	15c-25c	"Scarlet Dawn" (W.B.)	2,200	"Virtue" (Col.)	2,500	
Mainstreet	3,049	25c-50c	"The Old Dark House" (U.) and.. "Goona Goona" (First Division)	10,000	"Rockabye" (Radio)	12,000	High 1-9-32 "Peach o' Reno" 25,500 Low 12-8-32 "The Old Dark House" and "Goona Goona" 10,000
Midland	4,000	25c-50c	"Man Against Woman" (Col.) (7 days and Sat. midnite show)	6,000	"Prosperity" (MGM) (2nd week-7 days and Sat. midnite show)	10,000	High 1-23-32 "Hell Divers" 30,400 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-50c	"Evenings for Sale" (Para.) (7 days and Sat. midnite show)	5,000	"If I Had a Million" (Para.) (8 days and Sat. midnite show)	9,000	High 2-27-32 "Shanghai Express" 25,000 Low 12-8-32 "Evenings for Sale" 5,000
Uptown	2,000	25c-40c	"Three on a Match" (F.N.)	3,000	"Call Her Savage" (Fox)	7,000	High 1-10 "Girl of the Golden West" 8,000 Low 5-21-32 "Lena Rivers" 2,000
Los Angeles							
Loew's State	2,416	25c-65c	"Call Her Savage" (Fox)	13,800	"Tess of the Storm Country" (Fox)	9,900	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Paramount	3,596	35c-70c	"Under-Cover Man" (Para.)	19,000	"If I Had a Million" (Para.) (9 days)	28,500	High 10-31 "Beloved Bachelor" 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
RKO	2,700	25c-55c	"Rockabye" (Radio)	8,100	"The Conquerors" (Radio)	12,400	
United Artists	2,000	25c-65c	"Rain" (U.A.)	8,900	"Sherlock Holmes" (Fox)	11,200	High 9-26 "Monkey Business" 32,000 Low 2-6-32 "Sky Devils" 3,000
W. B. Downtown	2,400	25c-55c	"One Way Passage" (W.B.)	9,800	"Three on a Match" (F. N.)	12,300	High 2-7 "Little Caesar" 27,000 Low 4-23-32 "Destry Rides Again" 6,200
W. B. Western	2,400	55c-$1.65	"The Kid From Spain" (U.A.) (2nd week)	13,500	"The Kid From Spain" (U. A.) (1st week)	23,800	
Minneapolis							
Century	1,640	25c-40c	"One Way Passage" (W.B.)	4,000	"Too Busy to Work" (Fox) (8 days)	5,000	
Lyric	1,238	25c-40c	"You Said a Mouthful" (F.N.)	2,000	"The Golden West" (Fox) (8 days)	2,000	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"The Conquerors" (Radio)	13,000	"The Old Dark House" (U.)	13,000	High 12-14 "Cimarron" 30,000 Low 8-20-32 "American Madness" 12,000
State	2,300	25c-55c	"Prosperity" (MGM)	7,500	"If I Had a Million" (Para.) (8 days)	7,500	High 1-2-32 "Sooky" 10,000 Low 4-18 "Body and Soul" 6,000
Montreal							
Capitol	2,547	25c-75c	"Evenings for Sale" (Para.) and.. "He Learned About Women" (Para.)	10,500	"The Night Mayor" (Col.) and.. "Divorce in the Family" (MGM)	10,000	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
His Majesty's	1,600	25c-75c	"Jack's the Boy" (British) (2nd week)	4,000	"Jack's the Boy" (British) (1st week)	5,500	
Imperial	1,914	15c-50c	"Embrassez-Moi" (French) and.. "Nuit d'Espagne" (French)	4,000	"Les Gaites de l'Escadron" (French)	2,700	High 1-17 "Office Wife" 10,000 Low 8-12-32 "Paris-Beguin" 1,800
Loew's	3,115	25c-75c	"Air Mail" (U.)	15,000	"Hot Saturday" (Para.)	13,000	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	25c-75c	"Prosperity" (MGM) (2nd week)	9,500	"Prosperity" (MGM) (1st week)	14,500	High 4-2-32 "One Hour With You" 19,500 Low 8-12-32 "Washington Masquerade" 10,000
Princess	2,272	25c-60c	"False Faces" (World Wide) and "The Crooked Circle" (World Wide)	9,000	"Thark" (British) and "Sign of Four" (British)	7,500	High 4-1 "City Lights" 22,500 Low 8-27-32 "Man Called Back" and "Strangers of the Evening" 7,000
New York							
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (15th week)	8,218	"Strange Interlude" (MGM) (14th week)	8,527	High 1-2-32 "Hell Divers" 24,216 Low 11-14 "The Champ" 18,759
Cameo	549	25c-75c	"With Williamson Beneath the Sea" (Principal) (2nd week)	4,300	"With Williamson Beneath the Sea" (Principal) (1st week)	4,800	
Capitol	4,700	35c-$1.65	"The Mask of Fu Manchu" (MGM)	46,075	"Prosperity" (MGM)	62,111	High 1-9-32 "Mata Hari" 110,466 Low 7-2-32 "New Morals for Old" 29,767
Embassy	598	25c	All Newsreel	6,680	All Newsreel	6,433	High 1-3 Newsreels 9,727 Low 11-3-32 Newsreels 5,200
44th Street	1,482	50c-$1.50	"Maedchen in Uniform" (Krimsky & Cochran) (12th week)	5,500			
Mayfair	2,300	35c-85c	"Rockabye" (Radio)	20,200	"The Conquerors" (Radio) (2nd week)	13,750	High 12-12 "Frankenstein" 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600
Palace	2,500	55c-$1.65	"The Kid From Spain" (U.A.) (3rd week)	11,059	"The Kid From Spain" (U. A.) (2nd week)	17,400	
Paramount	3,700	40c-$1.10	"Under-Cover Man" (Para.)	48,500	"False Faces" (World Wide)	55,200	High 2-7 "Finn and Hattie" 85,900 Low 12-26 "Heaven on Earth" 35,700
Rialto	1,949	40c-$1.10	"Sign of the Cross" (Para.)	22,000	"Kongo" (MGM) (2nd week-5 days)	7,200	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"If I Had a Million" (Para.)	30,000	"Trouble in Paradise" (Para.) (3rd week-8 days)	20,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
Roxy	6,200	35c-$1.10	"Too Busy to Work" (Fox)	36,000	"Call Her Savage" (Fox) (8 days)	58,000	High 1-1-32 "Delicious" 133,000 Low 6-11-32 "Monte Carlo Madness" 30,000
Strand	3,000	35c-$1.10	"The Match King" (F. N.) (6 days)	15,101	"I Am A Fugitive From a Chain Gang" (W. B.) (4th week)	28,432	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Winter Garden	1,949	35c-$1.10	"I Am A Fugitive From a Chain Gang" (W. B.) (4th week-1 day) "Central Park" (F. N.) (5 days)	10,321			
			"You Said a Mouthful" (F. N.) (3rd week-2 days)		"You Said a Mouthful" F. N.) (2nd week)	13,475	High 9-19 "Five Star Final" 59,782 Low 8-20-32 "Hollywood Speaks" 5,690

REE CHEERS FOR WALT DISNEY'S TWO GREAT XMAS SPECIALS!

MY! WHAT WONDERFUL THINGS THEY'RE SAYING ABOUT THAT *NEW*

SILLY SYMPHONY IN COLOR "SANTA'S WORKSHOP"

AND

MICKEY MOUSE IN "MICKEY'S GOOD DEED"

GLORIOUS! GLITTERING GOR... WON... MARV... GUILTIN...

OH! MIN! WHAT DOES STOOPENDUS MEAN?

SANTA! LOOK AT *THESE* WORDS! COLOSSUL! TERRIFIC!

M-M-M-! MAGNIFISENT! I LIKE THAT WORD!

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OUT-FEATURE THE FEATURE ON EVERY BILL

Showmen are playing them UP in their ads, on their marquees, in their lobbies! Critics give them more space than they give the full-length attractions on the same bill. Audiences applaud and cheer them at every performance.

THEY OUT-FEATURE THE FEATURE BECAUSE THEY ARE THE FEATURE . . . ON ANY BILL!

Distributed EXCLUSIVELY by UNITED ARTISTS

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-55c	"Under-Cover Man" (Para.)	4,000	"He Learned About Women" (Para.)	3,000	High 2-7 "Illicit" 11,000 Low 12-3-32 "He Learned About Women" 3,000
Criterion	1,700	10c-55c	"The Conquerors" (Radio)	6,000	"Prosperity" (MGM)	9,200	High 2-21 "Cimarron" 15,500 Low 8-1-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"Sherlock Holmes" (Fox) (4 days) "Virtue" (Col.) (3 days)	1,200 1,200	"Three on a Match" (F. N.) (4 days) "My Pal, the King" (U.) (3 days)	1,100 1,000	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	1,500	10c-55c	"Call Her Savage" (Fox)	6,000	"You Said a Mouthful" (F. N.)	4,200	High 9-19 "Young As You Feel" 11,000 Low 10-15-32 "Chandu, the Magician" 3,000
Omaha							
Paramount	2,900	25c-50c	"Prosperity" (MGM)	8,000	"If I Had a Million" (Para.)	6,250	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
State	1,200	25c	"Wild Horse Mesa'" (Para.) (4 days) "They Call It Sin" (F.N.) (3 days)	750 625	"Payment Deferred" (MGM) (3 days) "Almost Married" (Fox) (2 days)	550 350	High 3-14 "Trader Horn" 10,000 Low 11-18-32 "Faithless and "The Painted Lady" 1,100
World	2,500	25c-40c	"Too Busy to Work" (Fox) and "The Crash" (F.N.)	6,500	"You Said a Mouthful" (F. N.) and "Hot Saturday" (Para.)	5,500	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Aldine	1,500	50c-$1.50	"Strange Interlude" (MGM) (3rd week—9 days)	10,500	"Strange Interlude" (MGM) (2nd week)	9,500	
Arcadia	600	30c-55c	"The Big Broadcast" (Para.) (6 days)	2,500	"Faithless" (MGM) (5 days)	2,100	High 12-17 "The Guardsman" 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	35c-75c	"Red Dust" (MGM) (8 days) (40c-75c)	17,000	"Prosperity" (MGM) (8 days)	18,000	
Chestnut	1,300	25c-$1.50	"Maedchen in Uniform" (Krimsky & Cochran) (6 days)	8,500			
Earle	2,000	40c-65c	"Afraid to Talk" (U.) (6 days)	13,500	"That's My Boy" (Col.) (6 days)	13,500	High 1-2-32 "Makers of Men" 27,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Me and My Gal" (Fox) (6 days)	19,000	"Call Her Savage" (Fox) (6 days)	23,500	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Bill of Divorcement" (Radio) (5 days) "Little Orphan Annie" (Radio) (1 day)	7,000 400	"Trouble in Paradise" (Para.) (7 days)	4,700	High 5-2 "City Lights" 8,000 Low 11-24-32 "Cabin in the Cotton" and "Age of Consent" 2,800
Stanley	3,700	35c-75c	"The Conquerors" (Radio) (6 days)	9,000	"Three on a Match" (F. N.) (6 days)	12,500	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	35c-55c	"Thirteen Women" (Radio) (6 days)	8,000	"Air Mail" (U.) (6 days) (30c-55c)	8,000	High 3-21 "Last Parade" 16,500 Low 11-17-32 "All American" 6,000
Portland, Ore.							
Fox Broadway	1,912	25c-65c	"Call Her Savage" (Fox)	12,500	"Tess of the Storm Country"	12,000	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Fox Liberty	1,800	15c-20c	"Amazon Head Hunters" (Principal) and "Parisian Romance (Allied)	1,100			
Oriental	2,040	25c-35c	"Good Time Girl" (W. B.)	3,000	"I Am A Fugitive From a Chain Gang" (W. B.)	4,000	
United Artists	945	25c-35c	"Rain" (U. A.)	2,500	"Prosperity" (MGM) (2nd week)	4,500	High 1-10 "Hell's Angels" 12,500 Low 11-2-32 "Payment Deferred" 1,900
San Francisco							
Filmarte	1,400	25c-50c	"Her Highness Commands" (Foreign)	1,450	"Two Hearts in Waltz Time" (Foreign)	1,850	
Golden Gate	2,800	25c-65c	"Secrets of the French Police" (Radio)	17,000	"Rockabye" (Radio)	17,500	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-75c	"Call Her Savage" (Fox)	17,000	"Prosperity" (MGM)	17,500	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
St. Francis	1,435	50c-$1.50	"Strange Interlude" (MGM) (2nd week)	8,000	"Strange Interlude" (MGM) (1st week)	9,000	
United Artists	1,200	25c-55c	"White Zombie" (U. A.)	9,200	"Mr. Robinson Crusoe" (U. A.) (3rd week-4 days)	4,000	
Warfield	2,700	35c-90c	"Evenings for Sale" (Para.)	14,000	"Hot Saturday" (Para.)	15,500	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 1-30-32 "X Marks the Spot" 15,000
Warner Bros.	1,380	35c-75c	"You Said a Mouthful" (F. N.)	4,000	"I Am A Fugitive From a Chain (W. B.) (9 days)	9,500	High 3-26-32 "Fireman, Save My Child" 19,000 Low 7-9-32 "Street of Women" 3,500
Seattle							
Fifth Avenue	2,750	25c-75c	"Prosperity" (MGM) (2nd week)	6,000	"Prosperity" (MGM) (1st week)	11,000	High 7-30-32 "Milion Dollar Legs" 18,500 Low 1-2-32 "The Boudoir Diplomat" 7,000
Fox	2,280	15c-55c	"Golden West" (Fox) and "Almost Married" (Fox) (15c-35c)	3,500	"Strange Interlude" (MGM) (9 days) (50c-$1.50)	5,500	
Liberty	2,000	10c-25c	"Red Haired Alibi" (Tower) and "Strictly Unreliable" (MGM)	3,500	"Branded Men" (Tiffany) and "Parisian Romance" (Allied) (8 days)	3,250	High 1-10 "The Lash" 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-50c	"One Way Passage" (W. B.)	3,500	"Rain" (U. A.) (8 days)	5,000	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-75c	"Call Her Savage" (Fox)	9,000	"The Night of June 13" (Para.)	9,500	High 1-10 "Paid" 18,000 Low 4-9-32 "No One Man" and "Devil's Lottery" 7,000
Washington							
Columbia	1,232	25c-40c	"Big City Blues" (W. B.)	2,750	"The Golden West" (Fox)	2,900	
Earle	2,323	25c-66c	"They Call It Sin" (F. N.)	18,000	"You Said a Mouthful" (F. N.)	21,000	
Fox	3,434	25c-66c	"If I Had a Million" (Para.)	23,000	"Call Her Savage" (Fox)	25,500	
Loew's Palace	2,363	35c-55c	"Tess of the Storm Country" (Fox)	14,000	"Prosperity" (MGM) (2nd week)	14,000	
Metropolitan	1,600	25c-55c	"Cabin in the Cotton" (F. N.) (2nd week)	4,500	"Cabin in the Cotton" (F. N.) (1st week)	6,500	
RKO Keith's	1,832	25c-55c	"Rockabye" (Radio)	8,200	"The Conquerors" (Radio)	8,300	

WABASH AVENUE

CHICAGO

Henry Herbel of Universal was elected president of the Film Board of Trade at a meeting last week. He succeeds Felix Mendelssohn of Metro, who has held the post for the past three years and declined further office. Eddie Grossman of United Artists was elected vice-president, Irving Mandel of Security, treasurer. Emma Abplanalp continues as secretary.

A testimonial dinner will be held in Mr. Mendelssohn's honor at the Stevens Hotel Friday evening.

▽

Ben Serkowich, who for the past three months has been associated with Balaban & Katz, has resigned. Mr. Serkowich plans to go East shortly in connection with his future plans.

▽

Joe Wolf, who is well known in the industry in Chicago, has joined the sales staff of United Artists.

▽

Percy Barr of Warners is wearing a big smile these days as he shows his friends a photo of himself with Coach Anderson and Schwartz of Notre Dame. He'll tell you the whole story—given half a chance.

▽

Jim Chrissis has taken over the Harvard theatre from Warners.

▽

RKO's State-Lake theatre closed December 9. It is reported to be reopening December 23 with Universal's "The Mummy."

▽

Leo Salkin has resigned as manager of Balaban and Katz's Oriental theatre.

▽

George West, district manager of Exhibitors Screen Service, announces that his service has been sold to a number of Warner houses.

▽

Max Slott is now managing the Stratford theatre for Warner Bros.

▽

Sinuel Roberts, son of Abe Ostrowsky, who operates the Banner, California and White Palace theatres, was married this week to Deverra Fisher, daughter of Judge Harry M. Fisher. Roberts is active in the affairs of the California theatre.

▽

Jack Miller and Aaron Saperstein had their first meeting with Tom Maloy and other officials of the operators' union this week, on details of a new working agreement for 1933.

HOLQUIST

ON BROADWAY

Week of December 10

CAPITOL
Chili and Chills..... MGM
Now I'll Tell One..... MGM

MAYFAIR
American Composers..... Universal
Primitive ..... Principal
Shampoo the Magician.... Radio

PARAMOUNT
Betty Boop's Museum..... Paramount
Courting Trouble..... Paramount

RIVOLI
Screen Souvenirs—No. 6... Paramount
The Klondike Kid..... United Artists

ROXY
Bugs in Love..... United Artists

STRAND
Hey, Pop!..... Vitaphone
King Salmon..... Vitaphone

WINTER GARDEN
Ride Him, Bosko..... Vitaphone
Passing the Buck..... Vitaphone
Then Came the Yawn..... Vitaphone

New Jersey Manager Dead

Charles Mann, 56, long engaged in the theatrical business, and manager of the Oritani, a Warner house in Hackensack, N. J., until the time of his illness eight months ago, died at his Hackensack home last week. He is survived by his widow, a daughter and a son.

Richardson's Handbooks on Projection

IN THREE VOLUMES

Universally accredited as the best and most practical treatise ever published on projection and the many problems daily confronting the man in the projection room. The remedy for hundreds of every day perplexing annoyances is explained in detail and in simple language.

Volume 1-2 is devoted to the general subject of projection including its allied activities, but without information on sound. Volume 3 deals exclusively with sound. All three volumes are profusely illustrated and contain over 1400 pages of information and helps. Each volume contains Richardson's famous Question and Answer Series.

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NEWS PICTURES

FOX MOVIETONE NEWS—No. 23—Mrs. Roosevelt presents smile award at Newark—7,000 birds released from Long Island—Christmas spirit hits Japan—General Kurt von Schleicher named new German chancellor—Expert gives golf demonstration at Miami—Paris honors Clemenceau—Army downs Navy in football classic.

FOX MOVIETONE NEWS—No. 24—Miami lures water sport fans—Pictures of wrestling match at Los Angeles—Trotzky gives view of European affairs—Pictures of women's evening dress show—Mrs. Roosevelt sings at New York Infirmary concert—Movie colony joins in job sharing.

HEARST METROTONE NEWS—No. 222—Conte di Savoia arrives in New York—Mrs. Roosevelt sings for New York Infirmary—"Hunger" marchers parade through Capital streets—Girls exercise at Crystal Beach, Cal.—Women wets open new repeal fight at Princeton, N. J.—Wine makers get ready for rush—Trotzky sends message to U. S.—Sport season opens at Miami.

HEARST METROTONE NEWS—No. 223—Australian race thrills 100,000—Czar's treasures arrive in United States—Rangers beat Americans in hockey game at New York—Dry chief's rally for new war on rum—Southern California downs Notre Dame—Grace Moore sings for unemployed.

PARAMOUNT NEWS—No. 37—Old maids honor St. Catherine in Paris—Inventors at Battle Creek, Mich., test new steamline rail car—Nelson Rockefeller explains plans for providing work—Italy's newest liner arrives in New York—Capital "hunger" march ends—Coral Gables sport season opens.

PARAMOUNT NEWS—No. 38.—Princeton students rehearse for annual show—Test new plane with air brakes at Los Angeles—Soviet opens new Dnieprostroy Dam—Los Angeles kiddies give pre-Xmas show—Indian leader arrives in United States—First country-wide snowfall ushers in winter.

PATHE NEWS—No. 38—Pictures of Congress in action—Public gives opinion on Europe's payment of debts—Joe Kirkwood gives golf exhibition at Coral Gables—Captain Bob Bartlett plays Santa Claus to New York kids—Army beats Navy on gridiron—Fordham wins cross-country race at Cincinnati—News flashes.

PATHE NEWS—No. 39.—New Italian vessel arrives in New York—Pictures of California desert—Paris prepares toys for holidays—Captain Bob Bartlett describes Peary Memorial Expedition—Successful bootblack feeds Boston unemployed—"Hunger" marchers parade in Washington—New steamline car tested at Battle Creek, Mich—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 100—All American Board of Football picks 1932 team—Washington police keep Reds under control—New auto-train tested at Battle Creek, Mich.—Whiskey plants rush production at Louisville, Ky.—Foreign inventors test novel planes in London—Italy's new liner hailed on arrival in New York—Coral Gables opens sport season.

UNIVERSAL NEWSPAPER NEWSREEL—No. 101—Gold cargo arrives in New York—Paris holds annual scooter stake race—Prisoners repair toys for Chicago children—Indian maidens in canoe race at Mexico—Swim queen trains at Miami Beach—Newhall, Cal., man captures beasts barehanded—Russia opens world's largest dam.

Pathe Granted Injunction, Judgment Against Seibert

Pathe Exchange, Inc., has been granted a permanent injunction by United States District Judge William Clarke, in New Jersey, covering its copyrighted pictures. and restraining the distribution and exhibition of the pictures by Claude L. Seibert, the Metropolitan Motion Picture Company, headed by Mr. Seibert, or any employee.

The final decree supplements a temporary injunction, dated Oct. 6, 1931, and covers every picture copyrighted in the name of Pathe. In addition Pathe has received a judgment of $1,150 in costs against Mr. Seibert in connection with the action.

Tent Shows Fail in Florida

Tent shows are finding Florida considerably uninviting this year, according to Guy A. Kenimer, of the Florida theatre at Jacksonville. Only two shows are understood to be in operation currently. High license taxes are a major obstacle with which such entertainment is confronted, reports Mr. Kenimer.

COMMANDING SUPPORT *of a* GREAT NEW PUBLIC

Operalogues are the finest artistic achievement of the Short Feature in recent years. They bring to your theatre the world's most famous grand operas in popular tabloid form for everybody to enjoy. And they bring to your box-office the benefit of the organized backing of schools, better films groups and music clubs. Here's something new, different, better . . . and a great new fan following is acclaiming it.



"WALPURGIS NIGHT" *suggested by Goethe's "FAUST"*



An Operalogue is the ideal short subject for a Holiday show. Gorgeous staging. Elaborate display. The world's greatest operatic music. Their beauty and novelty fit perfectly the spirit of the season.

Kepdall-de Vally Operalogues



"The IDOL OF SEVILLE" *suggested by Bizet's opera "CARMEN"*

"A magnificent series of two-reel operas . . . really superior entertainment . . . excellent taste and judgment . . . as appealing to the eye as to the ear. There should be a lively interest in such pictures as these. Here are novelty, quality and real class all wrapped up in small but entertaining packages."

—Hollywood Herald

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, *Inc.*
E. W. HAMMONS, *President*

JENKINS' COLYUM

Corpus Christie, Texas

DEAR HERALD:

We are down here right close to Aransas Pass where they catch those tarpon out in the gulf, so now look out for a good fish story that you can depend on.

Just west of this town about nine miles is a gas well that has been burning for three or four weeks and they are unable to put it out.

This well has formed a crater about fifty feet across at the top and seems to be getting larger all the while. We hope to get out of this country before the whole thing blows up. At night you can see the flames from this well for thirty miles.

The past week we met some mighty swell fellows, just as about all of these Texas managers are: H. E. Werner, Queene theatre, Trinity: Sam Parish, Dorothy theatre, Huntsville; W. C. Atkinson, Idle Hour theatre, Hemstead; Brenham Amusement Company, Brenham; R. C. Garbade, Grand theatre, Yoakum.

At Beeville we met Mr. Hall, who has a string of seven theatres in southeast Texas. Mr. Hall is such a strong believer in the HERALD that he gave us a subscription for each of his seven theatres located at Beeville, Kennedy, Cuero, Stinton, Aransas Pass, Kingsville and Alice.

Mr. Hall is a delightful fellow to meet and our regret is that we didn't have time to visit him as long as we should have liked. He is the type of man who doesn't hesitate to spend money for anything to improve his business, and the managers he has and the manner in which they handle the business is proof of this. Mr. Hall is to be congratulated for the excellent organization he has built up.

At Hallettsville we met Mrs. Lillian McElroy, who operates the Coles theatre. When we introduced ourself to her she laughed and said, "Why you old reprobate, what in the world are you doing down here?" And we replied, "Well, madam, we are down here in the interest of the new administration and the welfare of the citizens of this commonwealth. Our chief desire is to bring to this great state of longhorns, cactus, tarantulas, centipedes, cotton, pecans, oil fields, turkeys and a citizenry of famous and glorious people (of which there are none better on earth) a little hope that they may survive and carry on through the coming administration." And just here she yelled "Hold on, you old mossback Republican, you've gone far enough," and we replied, "Lady look us over again."

Anyhow, Mrs. McElroy is just the kind of a lady we delight in meeting. She has a beautiful theatre, well equipped, and we judge she is doing a nice business considering the present state of things and the low price of cotton, and down here when you talk about the low price of cotton it gives everybody a chill, so we are trying to keep quiet about it.

We can't tell whether it is pity or sex appeal, but everytime we meet a lady manager she seems delighted that we called. One lady up in North Dakota wanted to get a tent and take us out on exhibition. That might indicate curiosity. She offered to split the receipts with us provided we'd act natural and agree not to bite anybody. Mrs. McElroy didn't offer to do that but she did try to keep us over to see the evening show at her theatre.

▽

McAllen, Texas

At Talfurrias we met Mr. and Mrs. Frank Jungman, who operate the New theatre. Mrs. Jungman said she never expected to see us, and Frank indicated by his looks that he'd have been just as well satisfied if she never had. Both of these people are mighty swell folks and they have a very nice theatre in a snappy town. Mrs. Jungman said she hadn't cared for the HERALD since they cut out the department "What The Picture Did for Me," but when we told her that they were going to reinstate that department she jumped up and grabbed her check book and said, "Well, how much is it?" Mr. Jungman is quite a mechanic. He has a shop over his theatre where he repairs everything for everybody. He even makes projection machines, and Mrs. Jungman says she is glad he takes to those things because it keeps him from fooling around in the house and getting in her way.

Yesterday we drove through the famous King ranch. It's the largest ranch in the United States. It has one million seven hundred thousand acres. You could lay Rhode Island down on top of it and it wouldn't cover it. The King home, which is located three miles west of Kingsville, is said to have cost one million dollars and is the show place of Southeast Texas. You enter this ranch on the north and you leave it one hundred and twenty miles on the south.

We supposed that our home state of Nebraska had the largest ranch in the U. S. One man out there has 105 sections but that wouldn't make a calf pasture for the King ranch.

This town of McAllen is located in the heart of the citrus belt. Here they grow everything you can think of and some things we never heard of before. They have green vegetables and fruit the year 'round and some of their grape fruit is as big as pumpkins and their cabbage as big as a washtub. This would be a great country for sauerkraut.

This town is located in the lower Rio Grande valley about fifty miles up the Rio Grande from the gulf of Mexico. The weather is so warm here that many people go around bareheaded and in their shirt sleeves. We saw some kids going barefooted, and one kid just had on a breechclout and a Texas tan. We wonder how this will listen to our old friend Crocket-Brown and his bullfoundland pup up on the Mesabi range in northern Minnesota.

A grapefruit right off the tree down here is very much different from the grapefruit out of cold storage up north. Down here they are sweet and juicy. Up there they are spongy and bitter. They pick them before they are matured to ship them north but here they let them hang on the tree until they are perfect, and boy, they are not hard to take.

Tomorrow we are going down to Brownville and on down to the Gulf to visit the red snappers and porpoise. It is as likely as not that we will declare a moratorium for a week or so and fool around down here, for the thought of heading north into the snow and blizzards doesn't make a very strong impression on us, we've tangled with those blizzards before.

We'd like to stay down here four weeks
With nothing much to do.
And play around down on the beach,
And we're free to say to you,
That to go back north where blizzards blow,
And drive around in wind and snow,
When it's ten degrees or more below,
Would be a damphool thing to do.

▽

We have heard a lot of favorable comment on the HERALD's declaration to reinstate "What the Picture Did for Me," and, as we said before, its continuance will be dependent upon the interest you exhibitors take in the department. A report from an exhibitor in a cross roads town or a de luxe house in the city will be read with equal interest by thousands of other exhibitors. If you haven't received blanks and franked envelopes write the HERALD at 1790 Broadway, New York, and they will be glad to send them to you. Don't leave it to George, that guy is too lazy.

J. C. JENKINS,
The HERALD Man

TRAVELERS...

JAMES R. GRAINGER left for Florida, returning to New York Feb. 1.

BERNARD WILLIAMS arrived in New York from Warners' Hollywood Studio.

EDITH RYAN, writer, arrives in New York from round-the-world tour.

JAMES CAGNEY, Warner player, returned to Warners' Hollywood studio.

JOHN DRINKWATER, writer, returned to London from New York.

COLIN CLIVE, British player, arrived in New York en route to Hollywood.

JOHN FORD, Fox director, is due in New York from Hollywood.

HENRY L. GINSBERG, producer, is due in New York from Hollywood.

JACOB CONN, Providence exhibitor, left for Hollywood.

DEWEY BLOOM, executive of Regal Films, returned to Toronto from New York and Bermuda.

ARTHUR M. LOEW, Metro's foreign executive, arrived in London from South Africa.

JOHN D. CLARK, Fox sales manager, arrived in Hollywood.

GRADWELL SEARS, Warner sales executive, arrived in Florida from New York.

ROBERT RITCHIE, Jeanette MacDonald's manager, left New York for Europe.

WILLIAM SULLY, of Warner studio, arrived in New York from Hollywood.

ERNEST B. SCHOEDSACK and expedition filming RKO film, left London by plane to Mesopotamia.

CARL LESSMAN, Warner sales executive in Chicago, arrived in New York.

E. W. HAMMONS, Educational president, left New York on sales tour through middle west.

DOUGLAS FAIRBANKS arrives in New York from England next week, en route to Hollywood.

ALLAN BOONE, KENNETH DAVENPORT, CHARLES L. LEWIS, of Fairbanks' staff, arrive in New York from London next week.

E. H. GRIFFITH, Radio director, sailed from New York for Paris.

KEITH TREVOR, vice-president of Osso Films, returned to Paris from New York.

SARI MARITZA, player, returned to Hollywood from New York.

PHILIP MERIVALE, English actor, arrived in New York en route to Movietone City for Fox.

REX BELL, Monogram player, arrived in New York from Hollywood to join Clara Bow, his wife. They sailed for Europe Thursday.

EDWIN STYLES, English actor, recently on New York stage, arrived in Culver City for Metro.

HELEN TWELVETREES, with FRANK WOODY, her husband, returned to Hollywood from New York.

MARK HANNA sailed from New York to represent Fairbanks in Europe.

GEORGE O'BRIEN arrived in New York from Hollywood.

CHARLES LAUGHTON, Paramount player, sailed from New York for Europe.

B. B. KAHANE, Radio president, arrived in New York from Hollywood.

BASIL DEAN returned to London from New York.

GIFFORD COCHRAN sailed from New York for Berlin.

JACK L. WARNER, in charge of Warners' production, arrived in Wilmington from Coast.

"Sign of the Cross" Booked

Bookings have been arranged on "The Sign of the Cross," Cecil De Mille spectacle which Paramount is releasing. The film will be presented in seven cities during Christmas week and will begin limited engagements in eight other cities after January 1. Reserved seats and two performances daily will be the policy in all cities.

YESTERDAY

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How about TODAY?

Only a short time ago you and he kidded, gagged, and sat on top of the world. But he slid off.

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WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AMERICAN MADNESS: Walter Houston—Excellent picture of its type. Average attendance. Played Oct. 11-12.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

BLONDE CAPTIVE, THE: Very few patrons pleased with this picture. Title very misleading. Played Nov. 23-24.—Robert Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

GUILTY GENERATION: Boris Karloff, Leo Carrillo—If you patrons like gangster pictures book this one. It's a new kind of gang film. Leo Carrillo will keep them laughing. Sure to please. Played Nov. 18-19.—Robert Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

NIGHT CLUB LADY: Adolphe Menjou and Mayo Methot—Just fair, not much to it. An unknown star in the lead and was not liked by the audience from the remarks that I heard. Too much dialogue and not enough action. A very thin story and Columbia has not much of a picture in this one. Just a program picture that will not get any money in the small towns, is my guess.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

NIGHT MAYOR: Lee Tracy—Almost as good as "Blessed Event." Played Nov. 26. Running time, 78 minutes.—Walt Bradley, Moon Theatre, Neligh, Nebr. General patronage.

SOUTH OF THE RIO GRANDE: Buck Jones—A very good western drama. Better than average. Played Nov. 18-19-20. Running time, 62 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town patronage.

SOUTH OF THE RIO GRANDE: Buck Jones—A very good western with keen photography and exceptionally good recording. Pleased and drew above the average. Six reels. Played Nov. 5.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THAT'S MY BOY: Richard Cromwell, Dorothy Jordan, Mae Marsh—It was a story that any high school student could write; however, it pleased our audience much better than many of the highly advertised and loudly proclaimed pictures with popular stars. There was action, suspense, and love theme, and wholesome comedy. It pleased everyone and we have had more compliments from this one than on any picture played for a long while. Played October 25. Running time, 71 minutes.—N. Ray Carmichael, Coliseum Theatre, Lamoni, Iowa. Small town and college patronage.

THIS SPORTING AGE: Jack Holt—Not so good. Wrong casting for Jack Holt. Many more like this and Holt won't draw a dime. Running time, 66 minutes.—N. S. Tronslin, New Menlo Theatre, Menlo Park, Cal. Adult patronage.

WASHINGTON MERRY-GO-ROUND: Lee Tracy, Constance Cummings—This picture draws a good class of people and pleases everybody who sees it. And some of them rave over it. I would say one of the real good pictures that pleases. Played Nov. 22. Running time, 80 minutes.—W. H. Robson, Rialto Theatre, Albion, New York. Mixed patronage.

WASHINGTON MERRY-GO-ROUND: Lee Tracy, Constance Cummings, Alan Dinehart—Far the best of pictures that depict the affairs of Washington. It has a tense story all the way through. It holds the audience every minute. Skilfully directed and Tracy and Constance Cummings do a swell job with their roles. Constance Cummings is one of the younger stars that gives a finished performance in all the pictures we have shown of her. She is great in this picture as the all-wise secretary who knows the ropes of Washington. You can lay to this picture; it is a natural for a small town audience. They will like it and they will give you the benefit of the word-of-mouth advertising that is so valuable in a small town.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

WHITE EAGLE: Buck Jones—The best production to date of western star series of any and all. Should please any type of patronage.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—Exceptionally good, well liked and business above average. Played Nov. 16.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

CABIN IN THE COTTON: Richard Barthelmess—This picture drew a nice business and pleased all who saw it. We recommend this one. Played Nov. 20.—W. H. Robson, Rialto Theatre, Albion, New York. Mixed patronage.

THE DARK HORSE: Warren William and Bette Davis—A very timely picture dealing with politics but for some unknown reason it failed to click at the box office. But it is good and those that did see it spoke well of it and it is one picture that did more the last night than the first. If you can get them in the first showing you will have a lot of boosters for the following runs. Played Oct. 18-19-20. Running time 75 minutes.—G. W. Turner, Family Theatre, Pine City, Minn. Small town patronage.

LIFE BEGINS: Loretta Young, Eric Linden—A mighty fine picture. Will satisfy any intelligent audience. Played Nov. 29-30.—Bert Silver, Silver Family Theatre, Greenville, Mich.

MISS PINKERTON: Joan Blondell—If you like mystery of the light sort, this one will please and you can step on it as it will please the masses. Good for any day of the week, mostly Saturday. Played Oct. 28-29. Running time, 68 minutes.—G. W. Turner, Family Theatre, Pine City, Minn. Small town patronage.

STRANGER IN TOWN: Chic Sale, David Manners and Ann Dvorak—Exceptionally good picture. Suitable for Saturday. Well liked. Business fair. Played Nov. 9.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

THE TENDERFOOT: Joe E. Brown—Pleased 100 per cent. Don't fail to play this one. Played Nov. 6-7-8.—Robert Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

THE TENDERFOOT: Joe E. Brown—Not up to his usual standard but still pleased. Good sound.—W. H. Cuzner, Strand Theatre, Sydney Mines, Nova Scotia. Small town patronage.

THEY CALL IT SIN: Loretta Young—Here is the biggest surprise I have ever had on a picture. It grossed more on Sunday night than "Grand Hotel." Get this and run it on Sunday and you will more than please your crowd. Played Nov. 13.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

THREE ON A MATCH: Warren William, Joan Blondell—Go after this one, boys. It's good. Everybody will like it. The kind that brings them back. Played Nov. 29.—W. H. Robson, Rialto Theatre, Albion, New York. Mixed patronage.

Fox

CARELESS LADY: Joan Bennett and John Boles—Some difference of opinion on this but management considered it above program average. Leads were in good hands. Played Nov. 16-17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

CHANDU, THE MAGICIAN: Edmund Lowe, Irene Ware—This picture is good, but it did not draw like I thought it would. Somehow we just couldn't get them in, and those who came were divided, some said OK, others no. Don't look for "Frankenstein" business, or thrills like "Dracula." Played October 28.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

CHANDU, THE MAGICIAN: Edmund Lowe—If they like the old time magic tricks such as trap doors, swinging walls, etc., this picture will take the cake. It's good and the acting is fine. For the class that like this type of picture it will more than please and should do the business. It is gotten up nicely and you can step on it and not be sorry you did. Played Nov. 12-13. Running time, 74 minutes—G. W. Turner, Family Theatre, Pine City, Minn. Small town patronage.

CHANDU, THE MAGICIAN: Edmund Lowe, Irene Ware—Spooky film enjoyed more by men than women. Must have cost quite a bit to produce. Not the best for Sunday. Played December 3-4.—Henry Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

CHANDU, THE MAGICIAN: Edmund Lowe—They asked me what it was all about the next day and it didn't draw the film rental. Eight reels. Played Nov. 14-15.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CONGORILLA: Excellent entertainment. Best midweek drawing card of the year. Mr. and Mrs. Martin Johnson. Played Sept. 22-23.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

CONGORILLA: Another wild animal picture. The public is about fed up on this type of picture and it took the well known nose dive. But nevertheless it is very good. One of the of-this-kind that we have run and we have run them all so far. Hope we never have to take no more. Mr. and Mrs. Martin Johnson. Played Oct. 16-17. Running time, 78 minutes.—G. W. Turner, Family Theatre, Pine City, Minn. Small town patronage.

CONGORILLA: Boys, it's a real picture. We struck a bad break but nevertheless here is a picture that deserves extra heavy advertising. Play it big and you will not disappoint your patrons. I'll say it's the best animal picture to date, bar none.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

CONGORILLA: No stars—Bought at a big price, exploited big in this territory, and it drew exceptionally good business. This town claims the birthplace of Martin Johnson and they all knew him when——. The picture is a big improvement over most of the "wild animal" pictures. Variety and short sequences help a lot. Eight reels. Played Oct. 31, Nov. 1-2.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DOWN TO EARTH: Will Rogers—Drew well and satisfied both days. What a relief to show a clean, money-making picture like this one. Played Nov. 23-24. Running time, 80 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

DOWN TO EARTH: Will Rogers—Not the best Rogers by a long ways but it will get by where Rogers is liked. It is timely and should go over but for some reason it flopped for us. Played Oct. 11-12-13. Running time, 73 minutes.—G. W. Turner, Family Theatre, Pine City, Minn. Small town patronage.

DOWN TO EARTH: Will Rogers—Excellent. Here is a great picture and one that will draw and please. Good story and good cast, good sound and good photography. My first Will Rogers picture. I hope the rest are as good at the box office.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

DOWN TO EARTH: Will Rogers—Pleased the Rogers fans and gave Will a chance to get over a lot of his inimitable humor. Didn't draw enough business to pay rental and house expenses. They want too much for this, so be careful what you pay for him. Eight reels. Played Nov. 7-8.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THE FIRST YEAR: Janet Gaynor and Charles Farrell—Very good picture to very good business. Played Oct. 23-24. Running time, 80 minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

THE FIRST YEAR: Janet Gaynor and Charles Farrell—This pair always give us clean and exceptionally good entertainment. Pleasure to meet the customers when they leave the theatre. Played Nov. 23-24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

THE FIRST YEAR: Janet Gaynor, Charles Farrell—Just a pleasing picture that did only average business for me. Played Sept. 25-26.—Tom Edwards, Ozark Theatre, Eldon, Mo. Adult and children patronage.

THE FIRST YEAR: Janet Gaynor and Charles Farrell—Didn't do much with this one and had to pay for too many before they would date it, so lost money on the run. This team might knock them dead for some but not for us. Eight reels. Played Oct. 24-25-26.—Mayme P. Mussellman, Princess Theatre, Lincoln, Kan. Small town patronage.

HAT CHECK GIRL: Sally Eilers, Ben Lyon—Great. Swell picture that pleased everyone. Beautiful sets, good story and a great cast. Step on it boy, as is sure to please and will build up the second or third day. Played October 26.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

HAT CHECK GIRL: Sally Eilers and Ben Lyon—A picture that is a little spicy, but it will get by and the acting by all the cast is good. It should please the majority and that's what we are trying to do. Played Oct. 25-26-27. Running time, 64 minutes.—G. W. Turner, Family Theatre, Pine City, Minn. Small town patronage.

MAN ABOUT TOWN: Warner Baxter—Very good and pleased generally good patronage. Played Nov. 9-10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

MYSTERY RANCH: George O'Brien—A real western. Fact is, it is one of the best made last year. Book it and step on it because it will please the action fans. Six reels. Played Nov. 12.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

REBECCA OF SUNNYBROOK FARM: Marian Nixon, Ralph Bellamy—A sweet picture that will please anyone and did above average business. Played Oct. 9-10.—Tom Edwards, Ozark Theatre, Eldon, Mo. All kinds patronage.

SIX HOURS TO LIVE: Warner Baxter and Miriam Jordan—Wonderful cast and ably directed, but the theme did not hit our patrons as very pleasant. Left a bad taste in their mouths because of the possibility of the story. One of those kind which send you home to dream about and wish you hadn't seen. Played Nov. 20-21.— Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SIX HOURS TO LIVE: Warner Baxter and John Boles—Another good one Fox has on their new group. Good acting and an interesting story and plot that will please the majority. You can play it up and you won't have to hide as the people pass out. Played Oct. 23-24.—G. W. Turner, Family Theatre, Pine City, Minn. Small town patronage.

TESS OF THE STORM COUNTRY: Janet Gaynor, Charles Farrell—Fairly good production, but another re-make and few re-makes click at the old b.o. Some nice direction, especially the sequence on the opening with the monk almost stealing the picture. Gaynor appears to be showing age. Some close-ups not so ho.t Not near as good at box office as formerly.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

WILD GIRL: Joan Bennett and Charles Farrell—A picture that will please the entire audience. The finest picture in every way that we have put on the screen in some time. Don't go by the title, it is misleading. The acting and photography and get-up of the entire picture is great. Step on it. If Fox delivers this kind of picture the rest of the season they will lead the pack. Played Oct. 9-10. Running time, 74 minutes.—G. W. Turner, Family Theatre, Pine City, Minn. Small town patronage.

WILD GIRL: Charles Farrell and Joan Bennett—Here is a picture that is as delightful as the proverbial ocean breeze. The entire cast is fine, the story great and the scenery excellent. Don't forget to say this is Bret Harte's famous story, "Salomy Jane's Kiss." We used this in connection with a pie contest and turkey giveaway that filled our little old 600 seats. Excellent comments from the patrons.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

WILD GIRL: Joan Bennett, Charles Farrell, Ralph Bellamy—It's been a long time since I played a picture with Charles Farrell. The picture is only fair and nothing to get excited about. Some beautiful shots around the big redwoods of California.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

WILD GIRL: Joan Bennett and Charles Farrell—Pleased the western fans, but those who came to see Farrell growled. They expected him to sing. Good for Friday or Saturday. Farrell's talk not clear enough. Freedom from sex brought favorable comment from the ladies. Played Dec. 2-3. Running time, 77 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

Metro-Goldwyn-Mayer

BLONDIE OF THE FOLLIES: Marion Davies, Robert Montgomery, Jimmy Durante—I played this on Friday-Saturday and my patrons liked it. I know a lot of exhibitors would say I was foolish to play Marion Davies on Saturday, but this was my best Saturday in months. Played Sept. 9-10.—Tom Edwards, Ozark Theatre, Eldon, Mo. Adults and children.

DIVORCE IN THE FAMILY: Jackie Cooper, Irene Rich and Lewis Stone—This one will please big, little, old and young. It's just one of those that happen along occasionally that everyone enjoys. Our second night gross practically same as the first night. One would imagine it was a divorce picture, but all the action takes place a year or so after the divorce. You can get behind this one and hang around the lobby when the show is over, or in other words you do not have to hide out when your patrons are leaving the theatre. Played Oct. 4-5—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

DIVORCE IN THE FAMILY: Jackie Cooper—Juvenile star featured in adult title. A combination tending to lessen both juvenile and adult attendance. Good picture well produced.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

DOWNSTAIRS: John Gilbert—Enjoyed by about 50 per cent. Good sound and photography.—W. H. Cuzner, Strand Theatre, Sydney Mines, Nova Scotia. Small town patronage.

DOWNSTAIRS: John Gilbert—Not much drawing power and no box office, but the picture got all the business that it deserved. Seven reels. Played Nov. 3-4.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DOWNSTAIRS: John Gilbert—No good reason for making, releasing or showing this one. Just so much wasted film and time. Poor entertainment. Poor at box office. Played Nov. 27-28. Running time, 72 minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

ENTERTAINMENT VALUE FIRST

Entertainment value is the real criterion, says Charles Born, Elks Theatre, Prescott, Arizona, and this is the why of it, he says:

"'What the Picture Did for Me' is but a part of the story. A good picture with poor title and unknown or little known cast will usually do less than a catchy title with prominent stars in a poor picture. Entertainment values should count most."

FAITHLESS: Robert Montgomery, Tallulah Bankhead—Said to be Robert Montgomery's best picture, but far from it. Story and plot unwholesome. Why not give these folks some open air and healthy breathing? Played November 22. Running time, 74 minutes. —N. Ray Carmichael, Coliseum Theatre, Lamoni, Iowa. Small town and college patronage.

GRAND HOTEL: Greta Garbo, Joan Crawford and Lionel and John Barrymore—This picture did a little more than a program picture, but is not liked by the movie-going small town.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

GRAND HOTEL: John and Lionel Barrymore and Greta Garbo—Elaborately produced and well acted. Drawing power almost exclusively from high-brow patrons who appreciated the offering. A good drawing card. Running time, 112 minutes.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—Wonderful picture and I can't understand why it fails at box office. Played Nov. 27. Running time, 120 minutes.—Walt Bradley, Moon Theatre, Neligh, Nebr. Very high class patronage.

GRAND HOTEL: Greta Garbo, John Barrymore, Joan Crawford, Lionel Barrymore, Wallace Beery—The biggest disappointment I have ever played. My people didn't like it and I had several walkouts. Metro made me play it 3 days and it was the smallest Tuesday I have ever had. Personally I enjoyed the picture, but at the box office I call it a big flop. Played Nov. 13-14-15.—Tom Edwards, Ozark Theatre, Eldon, Mo. Small town patronage.

KONGO: Walter Huston and Lupe Velez—The old Lon Chaney "West of Zanzibar" done over with an excellent cast and good acting, but it does not please the patrons. You know a picture has to be terrible these days to cause walk-outs. Don't worry, you will have them on this one. Played Nov. 17-18.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

THE MASK OF FU MANCHU: Boris Karloff, Myrna Loy, Karen Morley—An attempt at a new style of mystery thriller. Not as good as some that were released a few months ago. In these days of worry, people want light entertainment, comedy drama; everyone has enough trouble, why sit through a depressing picture. Let's have something that finishes up with adventure and optimism. The possibility of attaining success. People will leave our theatres then with their heads up, smiling and we may expect them to return.—N. Ray Carmichael, Coliseum Theatre, Lamoni, Iowa. Small town and college patronage.

PACK UP YOUR TROUBLES: Stan Laurel, Oliver Hardy—Laurel and Hardy's best feature comedy, certainly drew the kids in and pleased most of the adults. Played November 25-26. Running time, 64 minutes.—N. Ray Carmichael, Coliseum Theatre, Lamoni, Iowa. Small town and college patronage.

PAYMENT DEFERRED: Charles Laughton, Maureen O'Sullivan—Why Metro ever released this is beyond me. The most disgusting picture in ages. If I had it to do over again I would have paid and not played. However it only goes to show that no matter how good some of them can make 'em they can also make a juicy crow.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

RED DUST: Clark Gable and Jean Harlow—Great show. Gable back in parts that he can do and Harlow sells herself to the public as never before. Great Sunday show.—Walt Bradley, Noon Theatre, Neligh, Neb. General patronage.

RED DUST: Jean Harlow, Clark Gable—One mighty fine picture. Pleased them all. Paul Bern's death might have hurt the draw of Harlow on this, but there should be no doubt about her future after they see her in this.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

RED DUST: Jean Harlow, Clark Gable—A sweetheart at the box office, and my audience ate it up. A little hot, but my people liked it, and are still talking about it. And this team means money. Played Nov. 20-21.—Tom Edwards, Ozark Theatre, Eldon, Mo. Adult patronage.

RED HEADED WOMAN: Jean Harlow—Good adult picture. Drew fair at box office. Played Nov. 13-14. Running time, 75 minutes.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

RED HEADED WOMAN: Jean Harlow—No draw in this town. Very poor business. Played Dec. 1-2-3. Running time, 83 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town patronage.

RED HEADED WOMAN: Jean Harlow—Drew average adult patronage. No kids picture. No more risque than many others. No smutty lines. The little comedy in it probably saved it here. But think there are too many of this kind. Played Dec. 5-6. Running time, 74 minutes.—G. Carey, Strand Theatre, Paris, Ark. Famliy patronage.

SKYSCRAPER SOULS: Warren William and Maureen O'Sullivan—Fair picture, but no drawing power in small towns. Business exceptionally poor on this one. Played Nov. 20-21. Running time, 80 minutes.—N. . Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

SKYSCRAPER SOULS: Warren William—Good program picture to fair business. Played Nov. 11-12-13. Running time, 68 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town patronage.

SKYSCRAPER SOULS: Warren William—Just another picture. Ran this on Sunday and business dropped off 50 per cent. One of MGM's designated specials which proved to be a poor program.—J. B. Widdle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

SMILIN' THRU: Norma Shearer and Fredric March—We have received more favorable comments on this one than any we have had for months. Pleased practically 100 per cent and the women rave about it. This one will make the old box office smile. Played Nov. 13-14.—Gerald Stettmund, Odeon Theatre. Chandler, Okla. Small town patronage.

SMILIN' THRU: Norma Shearer, Fredric March, Leslie Howard—One of the best. Miss Shearer could not have been greater. Played Nov. 27. Running time, 87 minutes.—Walt Bradley, Moon Theatre, Neligh, Nebr. General patronage.

SMILIN' THRU: Norma Shearer, Fredric March, Leslie Howard—The cleanest picture I have ever played and it certainly did please. All three stars are perfect and it's the kind of a show you are proud to run. Get behind this picture with a big campaign and just run a slide on "Grand Hotel." Played Nov. 27-28.—Tom Edwards, Ozark Theatre, Eldon, Mo. Adult patronage.

SPEAK EASILY: Buster Keaton and Jimmy Durante—First rate entertainment. Better drawing card than most of the specials here.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

SPEAK EASILY: Buster Keaton, Jimmy Durante—A scream. I got behind this one in a big way and broke my Saturday record. These 2 boys make a real team. Played Sept. 16-17.—Tom Edwards, Ozark Theatre, Eldon, Mo. All kinds patronage.

WASHINGTON MASQUERADE: Lionel Barrymore—Good picture, but no business. Played Nov. 8-9-10. Running time, 91 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town patronage.

Paramount

BIG BROADCAST: Stuart Erwin, Leila Hyams, and Radio stars—One of the nicest and most satisfactory pictures of the year. One radio-advertised picture that brought the crowds. Paramount deserves great credit for this one.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

BLONDE VENUS: Marlene Dietrich, Herbert Marshall, Cary Grant, Dickie Moore—Better than "Shanghai Express." Here is a picture that has everything to appeal to an average audience. The work of Marlene Dietrich is surely wonderful. Dickie Moore great. Good at the b.o. Photography and sound great.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

DR. JEKYLL AND MR. HYDE: Fredric March—Wonderful photography, perfect reproduction and a great box office attraction.—W. H. Cuzner, Strand Theatre, Sydney Mines, Nova Scotia. Small town patronage.

GUILTY AS HELL: Edmund Lowe and Victor McLaglen—Highly entertaining murder mystery uniquely presented with plenty of comedy and suspense. Played Oct. 27.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

GUILTY AS HELL: Edmund Lowe, Victor McLaglen—Here is a sweet little picture that pleased everyone and did above average business. I think it is suitable for any night in the week. Has comedy and suspense and a different story style. Played Sept. 4-5.—Tom Edwards, Ozark Theatre, Eldon, Mo. Children and adults.

HERITAGE OF THE DESERT: Randolph Scott, Susan Fleming—Nothing in our town will draw or please better than a Zane Grey picture. This is just a cracker-jack Western and will please everyone where Westerns are in vogue. This picture drew and pleased better than Lloyd and Chevalier combined. Sound

and photography excellent.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

HORSE FEATHERS: Four Marx Brothers—Women panned this, for there were many smutty speeches really uncalled for, as this quartette can give corking entertainment and still keep the women satisfied, if they cut out the dirt. Played Nov. 30-Dec. 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

HORSE FEATHERS: Four Marx Brothers—Much advertised as a super-comedy. Your success on an extended run will appear on how your first night crowd takes the picture. Seems to get off to a slow start and unless you have someone that makes the humor contagious, it may not please. Played November 18-19. Running time, 72 minutes.—N. Ray Carmichael, Coliseum Theatre, Lamoni, Iowa. Small town and college patronage.

HORSE FEATHERS: Four Marx Brothers—Good show. Full of laughs. Right up to the Marx standard.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

HORSE FEATHERS: Four Marx Brothers—Very good and while there is a lot of dirty comedy it gets over and they like it enough to send the neighbors. Drew above the average and showed a profit. Boy, that's a miracle! Seven reels. Played Oct. 27-28-29.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HORSE FEATHERS: Four Marx Brothers—It holds my house records and put them in the aisles. Step on it. Played Sept. 2-3.—Tom Edwards, Ozark Theatre, Eldon, Mo. All kinds patronage.

HUCKLEBERRY FINN: Jackie Cooper—Great for children, and thoroughly enjoyed by adults. Sound excellent.—W. H. Cuzner, Strand Theatre, Sydney Mines, Nova Scotia. Small town patronage.

LADY AND GENT: Wynne Gibson and George Bancroft—First class picture. Perfect characterization and well produced. Poor drawing card on account of title and former Bancroft subjects. Played Nov. 1-2. —Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

LOVE ME TONIGHT: Maurice Chevalier—A very good picture that drew extra business on Thanksgiving and they liked it. Sold worth the money and we had a few extra dimes when we checked up. Ten reels. Played Nov. 23-24.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LOVE ME TONIGHT: Maurice Chevalier, Jeanette McDonald—Good picture, but not as good as the other Chevalier pictures. At least it did not do the business, but that may be on account of conditions. The picture is far above average and will please. Played October 23.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

LOVE ME TONIGHT: Maurice Chevalier and Jeanette McDonald—This may be Chevalier's best picture, but we failed to see it. It did not click here at all. "The Love Parade" was by far his best. In fact, we don't think he has made a real picture since.

LOVE ME TONIGHT: Maurice Chevalier, Jeanette McDonald—Goodbye "Mawruss," you're washed up. Even the flaps don't fall for you any more. At least that's my experience. This was one huge success as a "flop." Goodbye and good luck.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. Mixed patronage.

MADISON SQUARE GARDEN: Jack Oakie, Marian Nixon—Boy what a picture. They ate this one up, and came back the second night in big bunches. It's something new, and will please far above average. Paramount are making some mighty fine pictures this year.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

MOVIE CRAZY: Harold Lloyd—On a par with former Lloyd pictures in everything but subject matter and title. Sounds like a two-reeler. Movie, stars, Hollywood, etc., below par as subject matter here. Played Oct. 30-31.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

MOVIE CRAZY: Harold Lloyd, Constance Cummings—Just fair. Not as good as other Lloyd pictures. Some liked it, and some didn't. Of course Harold is always good, but this one was hardly up to standard, and did not draw only average business.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

MOVIE CRAZY: Harold Lloyd, Constance Cummings—Picture itself okay, but Lloyd is dead as a doornail now. Which only goes to show that these birds can't lay off making pictures only once in a decade and then expect them to flock to the old b.o. to see them later. By actual experience I found that our oldest grade school pupils *did not know* who Harold Lloyd was and the box office showed the older ones had completely forgotten him, for he was our biggest flop of the year and there have been some big flops at that.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

THE NIGHT OF JUNE 13: Clive Brook, Lila Lee, Mary Boland, Frances Dee, Gene Raymond—Just a fine picture. Everyone liked it and told me so. Don't be afraid of this one. It's swell entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

THE NIGHT OF JUNE 13: Clie Brooks, Lila Lee, Charles Ruggles—Very slow starting in the story, but it gradually builds up into a fairly good picture. Nothing unusual about it and a little hard to get the facts to them. Genevieve Tobin, Pat O'Brien, Rita LaRoy not so good. The same old story of the little girl that wants to make good in Hollywood. The picture is trite and has no new ideas of three or four others of like type that have come out in the same old vicious cycle that goes with this business. One picture of a type clicks and five or six others come out along the same line. When will the producers learn not to copy too close?—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

SPIRIT MOVES JOSEPH GRAY

The spirit moves, and having moved, busts out! Regards on re-establishing "What the Picture Did for Me." You said you had a substitute for it, but you didn't. No one can better the best that humans can do. I wonder if you ever realized its tremendous value and possibilities for keeping trash off the screen. In the long view, no one —not even the distributor who peddles it—is really benefited by a poor picture. Nevertheless, I think you are making a mistake by barring individual opinions in the reports to be made. Did I read this announcement correctly? [The idea is that the exhibitor will be best served by comment on the picture's performance and statements of fact helpful to fellow theatremen.—Ed.]

Secondly, thirdly and finally: When Mr. Quigley summed up the movie business in the sentence — "The best bargain obtainable," he said all there was to say. By the practical application of that theory, I have been able to keep a small theatre (300 seats) in a small mining town open full time during these four years of horror. You might not suspect it, but it sounds like some achievement. "The Best Bargain" is the beginning, the middle and the end of all things "movie," or I'm an astrologer, which I ain't. Congratulations.—JOSEPH GRAY, Gray Theatre, Spangler, Pa.

ONE HOUR WITH YOU: Maurice Chevalier—Enjoyed by all. Good reproduction.—W. H. Cuzner, Strand Theatre, Sydney Mines, Nova Scotia. Small town patronage.

PHANTOM PRESIDENT: George M. Cohan and Jimmy Durante—A very good picture that will satisfy and it don't have to be played during a campaign, but would be fine for the city elections in the spring. Pleased a fair crowd. Eight reels. Played Nov. 9-10. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THE PHANTOM PRESIDENT: Jimmy Durante and George M. Cohan—Good entertainment. Drawing power better than average.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

THE PHANTOM PRESIDENT: George M. Cohan, Jimmy Durante, Claudette Colbert—We ran this on election night and pleased everyone. The subject is appropriate and story and cast good. Run it as soon as possible while the political pot is still boiling. It's a good show.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

70,000 WITNESSES: Phillips Holmes, Dorothy Jordan and John Mack Brown—A great picture because it has a swell story, giving the patron some football and then changing off into a dandy mystery murder story. Well played, holding suspense till the very end. Played Nov. 18-19. Running time, 72 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Nebr. Small town patronage.

70,000 WITNESSES: Johnny Mack Brown, Phillips Holmes, Dorothy Jordan—I played this during the football season and stocked them in, and pleased 100 per cent. A pip of a picture that will keep you on the edge of the chair every minute. Play it as soon as possible.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

70,000 WITNESSES: Phillips Holmes—Very good and above the ordinary in drawing power. Charles Ruggles is a scream and carries the comedy along at a fast clip. Seven reels. Played Nov. 28-29.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

70,000 WITNESSES: Phillips Holmes, Charles Ruggles—Don't overlook this picture, get behind it. I did and was rewarded with business way above average. Charlie Ruggles steals the picture, but everyone in it is good. Paramount have delivered right down the line this year and I take my hat off to them. Played Oct. 30-Nov. 1.—Tom Edwards, Ozark Theatre, Eldon, Mo. Mixed patronage.

VANISHING FRONTIER: John Mack Brown—Very good action picture. Lots of the good old "West" in this. Brown not a western type. Running time, 62 minutes.——Walt Bradley, Moon Theatre, Neligh, Nebr. General patronage.

STRANGE CASE OF CLARA DEANE: Wynne Gibson and Pat O'Brien—Very good, but no business. Played Nov. 22-23. Running time, 78 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town patronage.

Radio-Keith-Orpheum

BILL OF DIVORCEMENT: John Barrymore—Well made and excellently acted. Subject matter of minor appeal. Below average. Sunday and Monday drawing card. Played Nov. 6-7.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

BIRD OF PARADISE: Dolores Del Rio and Joel McCrea—Drew above average on account of intensive advertising first day. Tragic ending and scene when Del Rio sucks the juice of an orange and spits in McCrea's mouth to quench his thirst, killed our second day. Director should have known better. Played Nov. 28-29. Running time, 80 minutes.—G. Carey, Strand Theatre, Paris, Ark. Family patronage.

BRING 'EM BACK ALIVE: (Frank Buck)—Very good business. Many good comments. Played Nov. 24-25. Running time, 67 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town patronage.

BRING 'EM BACK ALIVE: (Frank Buck)—A box office natural. Everyone has heard of it and those who have not will be at your place of business the next night, so why worry. Played Oct. 30-31.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

BRING 'EM BACK ALIVE: (Frank Buck)—Good enough picture of its kind, in fact one of the best, but failed to draw here. Played Nov. 27-28-29.—Robert Wygant, Height Theatre, Houston, Texas. Neighborhood patronage.

BRING 'EM BACK ALIVE: (Frank Buck)—A different kind of jungle subject. Well liked and well attended. Played Nov. 3-4.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

BRING 'EM BACK ALIVE: Animals and snakes—A great picture, but it did not draw here. Played Nov. 27-28.—Bert Silver, Silver Family Theatre, Greenville, Michigan. Town and country patronage.

GIRL CRAZY: Wheeler and Woolsey—Splendid comedy. Two very popular comedians. Good sound and phonography.—W. H. Cuzner, Strand Theatre, Sydney Mines, Nova Scotia. Small town patronage.

HOLD 'EM JAIL: Bert Wheeler and Robert Woolsey—Very funny which drew good attendance. Played Nov. 18-19-20. Running time, 66 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town patronage.

IS MY FACE RED: Ricardo Cortez—Fair picture that was liked. Played Nov. 24-25. Running time, 65 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Nice little picture and this kid Mitzi deserves a world of credit. Hard, however, to put a picture of this type over with the grown-ups as they think they won't like it. But they will. Nothing big, but mighty good family entertainment.—Joe Hewitt, Lincoln Theatre, Robinson, Ill.

ROCKABYE: Constance Bennett, Joel McCrea, Paul Lukas—Not so hot. Women, however, liked it. But not men. Fell down at box office. Think much of the fan mag and press publicity (much of which is adverse) is hurting the draw on many of these stars. —Joe Hewitt, Lincoln Theatre, Robinson, Ill.

THIRTEEN WOMEN: Irene Dunne and Ricardo Cortez—Just another good argument for censorship. Played Nov. 1-2.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

Raspin

EXPLORERS OF THE WORLD: One of the best travel pictures in some time. Well liked. Has novelty owing to different locales. Played Nov. 24. Running time, 81 minutes.—N. S. Tronslin, New Menlo Theatre, Menlo Park, Cal. Family patronage.

Syndicate

NIGHT RIDER: Harry Carey—The best western that Carey has made in a long time. Was enjoyed by our patrons. Played Nov. 19.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

Tiffany-World Wide

THE CROOKED CIRCLE: James Gleason, Zasu Pitts—Good program picture with plenty of laughs. No one took it seriously, but it clicked to much better than average business. Running time, 70 minutes.—Don Monroe, State Theatre Lincoln Nebr.

Educational

HELL FIRE AUSTIN: Ken Maynard—Pleased the

Maynard fans and was up to average. Played Nov. 5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

FALSE FACES: Lowell Sherman—Fair program picture. No appeal to story or cast apparently as it did a complete flop here. Running time 75 minutes. —Don Monroe, State Theatre, Lincoln, Nebr.

HELL FIRE AUSTIN: Ken Maynard—One swell western for Saturday in small town. Nothing better. Business 20 per cent less than Tom Mix. Played Nov. 12.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

THE LAST MILE: Preston Foster—Excellent picture, but needs strong publicity. No appeal for women. Played to much better than average business. Running time, 75 minutes.—Don Monroe, State Theatre, Lincoln, Nebr.

THE LAST MILE: Preston Foster—Very good, but not so much drawing power. Made a mistake by running it just one day because it would have done better on a two-day run. Nine reels. Played Nov. 17.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LENA RIVERS: Charlotte Henry, Beryl Mercer—Don't fail to play this picture. It brought them in and how. Pleased nearly everyone who saw it. Played Oct. 23-24-25.—Robert Wygant, Height Theatre, Houston, Texas. Neighborhood patronage.

LENA RIVERS: Charlotte Henry—Pretty good picture for a week-end. While some had read the book, others didn't know the cast, consequently there wasn't much cash to count. Played Oct. 20-21. Seven reels. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RIDERS OF THE DESERT: Bob Steele—Just another western with plenty of blank ammunition shot away at the mountains. Six reels. Played Nov. 19.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STRANGERS OF THE EVENING: Zasu Pitts, Lucien Littlefield—This is a dandy picture of the mystery type that will please your patrons, plenty of comedy and excitement. Played Nov. 2.—Robert Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

SUNSET TRAIL: Ken Maynard—Best western that Ken has made in a long time. Drew average business on Saturday. Played Oct. 22. Seven reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TEXAS GUN FIGHTER: Ken Maynard—A good western that drew average Saturday night crowd. Seven reels. Played Dec. 3.—Mayme W. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TEXAS GUN FIGHTER: Ken Maynard—Very poor western picture. The director must have been asleep when this was made. One of the poorest Maynard westerns we ever played. Played Oct. 28-29.—Robert Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

THOSE WE LOVE: Kenneth MacKenna—Fair program picture. The trick is to get any of the customers in so that it can get a break. No star appeal and little else to recommend it to the customers. Poor business. Played Oct. 17-22. Running time, 73 minutes.—Don Monroe, State Theatre, Lincoln, Nebr.

United Artists

AROUND THE WORLD IN 80 MINUTES: Douglas Fairbanks—Not one person liked it. The second night only employees of theatre in the house. Photography, sound and story worst ever.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

CONGRESS DANCES: Lillian Harvey—Appeal to this one very limited. The critic in "Liberty" that gave it four stars must have been hit on the head about that time as he certainly saw three stars too many. No business at all. Steer clear of this one. Played Oct. 10-15.—Don Monroe, State Theatre, Lincoln, Nebr.

CONGRESS DANCES: Lillian Harvey—Not suitable for small town, poor box office attraction. Sound and photography good.—W. H. Cuzner, Strand Theatre, Sydney Mines, Nova Scotia. Small town patronage.

SCARFACE: Paul Muni—One of the year's best pictures. Gangster story that appeals even to the women. More than double the average gross. Running time, 90 minutes.—Don Monroe, State Theatre, Lincoln, Nebr.

THE STRUGGLE: Hal Skelly—If there has ever been a poorer picture made please name it. I ran it on 10 cent nite, and advertised for my people not to come and see it. Those that came left before it was over, so did I. Pay for it, but don't play it. Played Sept. 27.—Tom Edwards, Ozark Theatre, Eldon, Mo.

THE UNHOLY GARDEN: Ronald Colman, Fay Wray—Another bad one from U. A. This company may make good pictures for Broadway, but nine out of every ten are just right down rotten for the small towns.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

Universal

AFRAID TO TALK: Eric Linden, Sidney Fox—Good picture, but doesn't mean much at box office. No draw for the women. Poor business. Running time, 75 minutes.—Don Monroe, State Theatre, Lincoln, Nebr.

AIR MAIL: Ralph Bellamy, Pat O'Brien—Very excellent picture. Should please average audience. Did slightly better than average business, but cost special price. Played Nov. 21-26. Running time, 80 minutes.—Don Monroe, State Theatre, Lincoln, Nebr. College studes. Middle class.

AIR MAIL: Pat O'Brien, Ralph Bellamy, Gloria Stuart—This picture is a thriller. Draws all classes and pleases them. This picture is O.K. anywhere. We want more of this kind. Played Dec. 4-5. Running time, 83 minutes. W. H. Robson, Rialto Theatre, Albion, New York. Mixed patronage.

THE ALL AMERICAN: Richard Arlen, Gloria Stuart—One of the best football pictures yet. With strong advertising campaign failed to do much better than average business. Running time, 75 minutes. Don Monroe, State Theatre, Lincoln, Nebr.

THE ALL AMERICAN: Richard Arlen and Gloria Stuart—Is this a picture? We believe it the greatest football picture ever made. It has everything! Football, parts of four games, a swell story with a great moral, heart interest. Football critics around here said the only thing wrong was the fact that that great array of real football stars lined up against each other were not allowed to really play the football they were capable of. Played Nov. 11-12. Running time, 78 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

THE ALL AMERICAN: Richard Arlen and Gloria Stuart—Exceptionally good football picture. Interesting story and football game. Will please the majority of your patrons. Played Nov. 3-4.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

BACK STREET: Irene Dunne and John Boles—Best Universal on 1931-32 contract. Acting and production value first rate. Title meant nothing to majority. Drawing power fair.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

BACK STREET: Irene Dunne, John Boles—What a show! I'll nominate this one for a place among the ten best of 1932. No exhibitor living can afford to miss this one. Buy it, and run it as soon as possible. It's another "Seed," only better.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

BACK STREET: Irene Dunne and John Boles—The cast in this means nothing. Advertise Fanny Hurst's "Back Street." Most people have read the book or heard about the picture, so all you have to do is let them know the date you have it. Picture will give fine satisfaction. Played Nov. 20-21.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

BACK STREET: Irene Dunne and John Boles—A good picture that didn't break any house records, but it satisfied at a slight raise in admission prices. That's something. Nine reels. Played Nov. 21-22.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BACK STREET: Irene Dunne, John Boles—Ran two weeks in this six day town which is the first time this has happened in history of town. Probably the most perfect picture of the year. Appeal unlimited. Tear-jerker, but they like it. Business perfect. Held them out for two weeks. Played Sept. 19-24, Sept. 26-Oct. 1.—Don Monroe, State Theatre, Lincoln, Nebr.

DESTRY RIDES AGAIN: Tom Mix—Did not draw the usual western business, but feature was ok'd by the patrons. Most of them would like a little more comedy mixed in. Played Nov. 26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

THE DOOMED BATTALION: Luis Trenker, Tala Birell—War angle makes appeal limited. Scenes in Swiss Alps are magnificent, but don't darw the cash customers. Tala Birell shows signs of talent. To give the picture its just dues, it certainly is different. Poor business. Played Sept. 9-14. Don Monroe, State Theatre, Lincoln, Nebr.

FAST COMPANIONS: Tom Brown—A good picture with plenty comedy and thrill, extra good for Saturday night, well liked, business a little off. Played Nov. 15.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

FAST COMPANIONS: Tom Brown—Very good horserace picture with action, comedy, and pathos. I did fair with it, but am bringing it back for a Friday and Saturday because it is a good picture for the farmers to see. Eight reels. Played Nov. 16.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

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THE FOURTH HORSEMAN: Tom Mix—Mix is my best bet on Saturday. Always do good business with this star. Business 20 per cent above other westerns. This picture has some of the finest scenery ever shown and a world of action. Business as usual, good. Played Nov. 18-19.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

THE FOURTH HORSEMAN: Tom Mix—A fine western picture. Played Dec. 3.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THE FOURTH HORSEMAN: Tom Mix—Unusually good Mix western with good story and enough thrills to please the kids. Westerns do not draw now like they usually do on account of the fact that farmers, who are the best patrons of western pictures, do not have any money. Business very poor. Played Nov. 25-26. Running time, 57 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

THE FOURTH HORSEMAN: Tom Mix—Tom Mix draws about 25 per cent of what he used to. Possibly conditions are to blame, but you don't see the kids flock in any more to see Tom and Tony. The picture is good. So are the other Tom Mix pictures.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

HIDDEN GOLD: Tom Mix—A very good western and it drew average business, but it satisfied them; that's hard to do in these times. Hardly worth the money that they charge for them. Six reels. Played Nov. 25-26.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MY PAL THE KING: Tom Mix—A very good western and set in a different mounting. It didn't draw so well, but guess it was the title. A great little Wild West show and rodeo mixed in with a mythical kingdom. Plenty of fast action. Six reels. Played Oct. 7-8.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MY PAL THE KING: Tom Mix—Not a western. Excellent family picture. Played Nov. 22-23. Running time, 66 minutes.—N. S. Tronslin, New Menlo Theatre, Menlo Park, Cal. Family patronage.

OKAY AMERICA: Lew Ayres—This is a peach and one you can boost to the skies. I only played it one day and have been sorry ever since for not playing it two. You can play it any day in the week and step on it. Played Nov. 18.—Tom Edwards, Ozark Theatre, Eldon, Mo. Children and adults.

OKAY AMERICA: Lew Ayres, Maureen O'Sullivan —Just a Joe Dandy picture. It drew well and pleased above average. I would say it's a great picture and will please 90 per cent. Sound and photogrphy excellent.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

OKAY AMERICA: Lew Ayres and Maureen O'Sullivan—The best newspaper columnist and radio announcer story that has come to the screen. Some gangland mixed with it to round out the story. Do not be afraid of it as we had nothing but complimentary remarks concerning it. Played Nov. 15-16.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

OKAY AMERICA: Lew Ayres—Very good picture of its type. Poor drawing card. No star value.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

OKAY AMERICA: Lew Ayres—Another good picture from this company which stepped business up 30 per cent above average. Well liked by all.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

THE OLD DARK HOUSE: Boris Karloff, Gloria Stuart—Good thriller with Boris Karloff excellent. Plenty of publicity angles. Did better than average business. Running time, 75 minutes.—Don Monroe, State Theatre, Lincoln, Nebr.

THE OLD DARK HOUSE: Boris Karloff, Gloria Stuart, Melvyn Douglas, Lillian Bond—Another one of those spooky pictures enjoyed by some and despised by others. Played November 19-20.—Henry Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

THE OLD DARK HOUSE: Joan Bennett, Donald Cook and Skeets Gallagher—Audiences have become immune to the "Frankenstein" type of picture even though the producers tell us the public is clamoring for them. This one is mildly amusing and seemed to be "just another picture." Played Nov. 10-11.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

OLD DARK HOUSE: Boris Karloff—Just fair for people who like this kind. Patrons report not as good as "Frankenstein," but it will get by. Played Dec. 2. Running time, 74 minutes.—W. H. Robson, Rialto Theatre, Albion, New York. Mixed patronage.

ONCE IN A LIFETIME: Jack Oakie, Sidney Fox—We ran this picture on Thanksgiving day, and were sorry as it did not please the masses. One good patron pronounced it the poorest fiction he ever saw in any theatre, however, a few of the 400 said it was fair. Although it is supposed to be a comedy. I did not hear anybody laugh.—W. H. Robson, Rialto Theatre, Albion, New York. Mixed patronage.

ONCE IN A LIFETIME: Jack Oakie and Sidney Fox—Somewhat disappointed in this. Expected a full evening of laughs on account of the city critics' reports. Guess small town patronage does not get this so-called high-class comedy because the picture did not get many laughs. Believe it satisfied generally, however. Played Nov. 23-24. Running time, 75 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

ONCE IN A LIFETIME: Jack Oakie, Sidney Fox —Very clever picture with Jack Oakie at his best. Does not please everyone, but has an especial appeal to those people who understand the trade or who read fan magazines. Good business. Played Oct. 3-8. —Don Monroe, State Theatre, Lincoln, Nebr.

RADIO PATROL: Robert Armstrong and Lila Lee —Rather unusual. Gave excellent idea of police activities of the present radio age. Satisfactory. Played Nov. 12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixe patronage.

RADIO PATROL: Robert Armstrong and June Clyde—Don't let them set this one for your best days. It's a very bad picture. It seems they started out to make a picture of the police, then lost the script and just went on without it. There are so many weak spots in it that even the action fans do not like it. We ran it on our cheap admission prices and got by with it okay but it's a bad one. Running time, 68 minutes.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

RIDER OF DEATH VALLEY: Tom Mix—Best Tom Mix to date. Patrons well pleased. For some reason Tom has not the drawing power here he used to have in the silent days. Business off. Played Nov. 20-21-22.—Robert Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

TOM BROWN OF CULVER: Tom Brown—This is nice entertainment and the whole family can go see it. It gave good satisfaction to all and deserves an extra boost any place. Will appeal to family trade and may bore some of the younger set who are first year in college, but those who like it a lot will more than make up for them. Running time, 70 minutes.—Steve M. Farrar, Orpheum Theatre, Harrisburg, Ill. Small city patronage.

TOM BROWN OF CULVER: Tom Brown—Certainly is a very wonderful picture. Knowing that there were no women in it at all, we were inclined to feel that it would lack heart interest. But from the first foot, it had heart interest and no foolin'. It will fill the bill any place. Played Nov. 16-17. Running time, 77 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

TOM BROWN OF CULVER: Tom Brown—One swell picture that should be run in all houses. Well liked by everyone and business extra good.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patroange.

UNEXPECTED FATHER: Slim Summerville—Pleased a large audience. Summerville toned down a little and made good from start to finish. Played Nov. 19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Mixed patronage.

Warner

BIG CITY BLUES: Joan Blondell—Good picture which did about average business. Well liked. Played Nov. 8.—J. B. Weddle, Walnut Theatre, Lawenceburg, Ind. Small town patronage.

BLESSED EVENT: Lee Tracy—By far the best thing Tracy has ever been in and is one swell show. Sunday night business 20 per cent above average. Personally think the best picture run in my house in a year and am pretty sure my patrons thought so too. Played No.v 20.——J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

BLESSED EVENT: Lee Tracy—Excellent. Will help any sick box office. Played Nov. 27. Running time, 83 minutes.—N. S. Tronslin, New Menlo Theatre, Meinlo Park, Cal. Family patronage.

BLESSED EVENT: Lee Tracy, Mary Brian—One of the most entertaining pictures ever played. Gave satisfaction to all we got to see it. Business very bad, but no fault of the picture. Played Dec. 4-5.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THE CROONER: David Manners and Ann Dvorak —A good picture which did about average business. Well liked—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

THE EXPERT: Chic Sale—Just ordinary picture to fair business. Played Oct. 28-29-30.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town patronage.

LOVE IS A RACKET: Douglas Fairbanks, Jr.—Interest holding and entertaining. This is one of the best of this type story made. Attendance below average. Played 6-7.—Charles Born, Elks Theatre, Prescott, Ariz. General patronage.

THE MAN WHO PLAYED GOD: George Arliss—Excellent production and sound, but drawing power fair in small town.—W. H. Cuzner, Strand Theatre, Sydney Mines, Nova Scotia. Small town patronage.

ONE WAY PASSAGE: William Powell, Kay Francis—This picture seemed to draw the classes or the 400, but did not draw the masses. It seemed to please the 400, but did not draw our usual Sunday night crowd.—Played Nov. 27. Running time, 60 minutes.—W. H. Robson, Rialto Theatre, Albion, New York.

ONE WAY PASSAGE: Kay Francis, William Powell—Folks will want more pictures from this team. Good Sunday show.—Walt Bradley, Moon Theatre, Neligh, Nebr. General patronage.

ONE WAY PASSAGE: William Powell and Kay Francis—Business good on this one. Frank McHugh almost steals the show. Well received by audience. —J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

SCARLET DAWN: Douglas Fairbanks, Jr. and Nancy Carroll—Just another picture. Can't be any reason for these kind. Good cast but wasted. Another story of Russia. Running time, 60 minutes.—Walt Bradley, Noon Theatre, Neligh, Neb. General patronage.

SCARLET DAWN: Douglas Fairbanks, Jr., Nancy Carroll—One of the poorest we have used this year. We tried to hide, but the patrons looked us up to tell us how rotten it was. Double feature this one, or pay for it and don't run it at all, as they will all go out mad. Played Dec. 11. Running time, 57 minutes.—W. H. Robson, Rialto Theatre, Albion, New York. Mixed patronage.

A SUCCESSFUL CALAMITY: George Arliss—A dandy picture, but my patrons do not appreciate Arliss. Can not do average business with his pictures.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Small town patronage.

WINNER TAKE ALL: James Cagney—Very good picture. Double featured with "Tenderfoot" to very good business. Played Nov. 4-5-6. Running time, 67 minutes.—U. F. Loibl, Chimes Theatre, Cedarburg, Wis. Small town patronage.

Short Features

Educational

SHOT GUN WEDDING: Buster West—By all means show this one as it is as good as you'll get.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

Fox

FOX NEWS: Good and bad.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Metro-Goldwyn-Mayer

BIRTHDAY BLUES: Our Gang—A very funny kid comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THE CHIMP: Laurel and Hardy—Funny, you bet. This pair get plenty laughs most of the time, but they cost too much. They don't draw in any extras. Hal Roach. Two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CHOO CHOO: Our Gang—On a par with other Our Gang comedies.—Henry Bettendorf, Opera House, Foley, Minn. Small town patronage.

FIRST IN WAR: Charley Chase—A number of laughs, some good singing and it makes pretty fair entertainment. Hal Roach. Two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOT SPOTS: Taxi Boys Series—A good slap stick comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich.

HOOK AND LADDER: Our Gang—It got a lot of laughs froms the kids and I think the adults got some fun out of the kids' capers. Hal Roach. Two reels.—Mayme P. Muesslman, Princess Theatre, Lincoln, Kan. Small town patronage.

THE SOILERS: Zasu Pitts, Thelma Todd—Two of the funniest women on the screen.—Bert Silver, Silver Family Theatre, Greenville, Mich.

WHAT PRICE TAXI: Taxi Boys—Regular old slapstick and lots of it. Got a lot of real bellylaughs with this comedy. Hal Roach. Two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WHIPPET RACING: A good one-reel subject.—Henry Bettendorf, Opera House, Foley, Minn. Small town patronage.

YOUNG IRONSIDES: Charley Chase—Funny in spots and a good comedy. Hal Roach. Two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MGM—Shorts

WILD BABIES: Boy Friends—More of a musical, not much of a comedy. Hal Roach. Two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Paramount

PARAMOUNT PICTORIAL NO 1.: Clever and good fillers. One reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BUILDING WINNERS: Very good Sportsreel. One reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage .

HOLLYWOOD ON PARADE NO. 1: All Star—This one reeler is the most fascinating short I believe I have ever run, with one exception. Plenty of music and plenty of stars. Running time, 10 minutes. —Tom Edwards, Ozark Theatre, Eldon, Mo.

THE SINGING PLUMBER: Donald Novis—Good comedy. This Novis is a real singer and it is his ability to sing that puts over the picture. Running time, 18 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SOUVENIR NO. 1—The best single reel on the market, excepting some cartoons. If they don't laugh at these, then don't try them with any other shorts. One reel.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

RKO

CRASHING RENO: Daphne Pollard and Eddie Gribbon—Very pleasing comedy.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

FIREHOUSE HONEYMOON: Harry Sweet—A good two reel comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich.

THE HURRY CALL: Chic Sale—One of his best, plenty of laughs.—Robert Wygant, Heights Theatre, Houston, Texas.

MICKEY'S CHARITY: Mickey McGuire—A good two reel kid comedy.—Bert Silver, Silver Family Theatre, Greenville, Mich.

MICKEY'S HELPING HAND: Mickey McGuire—Good kid comedy. Book this for Christmas Day. Mickey tries to play Santa Claus in this comedy and will be a knock-out for a Christmas program. Running time, 19 minutes.—Robert Wygant, Heights Theatre, Houston, Texas.

SHAMPOO THE MAGICIAN: Rosco Ates—Two reel comedy. It is funny.—Bert Silver, Silver Family Theatre, Greenville, Mich.

SLOW POISON: James Gleason and Harry Gribbon—Fair comedy brings a few laughs. Running time, 20 minutes.—Robert Wygant, Heights Theatre, Houston, Texas.

SLOW POISON: Jimmy Gleason and Eddie Gribbon—Here is the poorest excuse for a comedy you can possibly show.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

SWIFT JUSTICE: Nick Harris—These two reel detective pictures are better and have more action in them than most features you play nowadays. Very good. Running time, 20 minutes.—Robert Wygant, Heights Theatre, Houston, Texas.

Universal

BLESS THE LADIES: Slim Summerville—While this is not quite up to the standard of these comedies, I find that all Summerville comedies produce more than an average number of laughs.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

CARNIVAL CAPERS: Oswald—Find them generally very satisfactory.—Horn and Morgan, Star Theatre, Hay Springs, Nebr. Small town patronage.

FINISHING TOUCH: Skeets Gallagher and June Clyde—Pretty good with quite a few laughs. Hilarious difficulties in which Gallagher lets himself provide most of the comedy. Running time, 21 minutes. —Horn and Morgan, Star Theatre, Hay Springs, Nebr.

OSWALD CARTOON: Believe you will find these cartoons very pleasing.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

STRANGE AS IT SEEMS: These subjects are always good. We use them about once a month and find our patrons asking for them.—Horn and Morgan, Star Theatre, Hay Springs, Nebr. Small town patronage.

YOO HOO: James Gleason—Very, very good. Human interest story with a swell little kid sharing honors with Gleason. Running time, 20 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Nebr. Small town patronage.

Warner Vitaphone

BELIEVE IT OR NOT: (Ripley)—While these contain many excellent subjects they do not seem to get over with the audience here as well as other similar products I have shown.—A. T. Keith, Strand Theatre, Granbury, Texas. Small town patronage.

THE CLOWN PRINCE: Joe Penner—Very ordinary. Penner's laugh is about the only redeeming feature. Running time, 19 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Nebr. Small town patronage.

PASSING THE BUCK: Broadway Brevity series—Boys, it's a wow. I don't care what show you run it with, this musical will get as many compliments as your feature. Running time, 20 minutes.—Tom Edwards, Ozark Theatre, Eldon, Mo.

SHERLOCK'S HOME: Jack Haley—An amateur detective captures a bunch of crooks. It's good comedy.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

TEE FOR TWO: A wonderful two reel subject.—Bert Silver, Silver Family Theatre, Greenville, Mich.

YOU CALL IT MADNESS: Richy Craig, Jr.—You might call this one a backwards comedy. Good hokum and plenty of laughs.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage

Serials

Monogram

LIGHTNING WARRIOR: This serial is holding up well and has a lot of western action. An amateurish cast and the sound is terrible, but it is drawing and holding business so shouldn't kick too much. Two reels, 12 episodes.—Mayme P. Musselman, Prinss Theatre, Lincoln, Kan. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



REFLECTIONS OF A WINTER MORNING

SOME OF THE INDUSTRY'S non-essentials:

Exchange managers who try high-pressure tactics while all the time "Ye Dumb Exhib" is laughing up his sleeve.

Accessory plugger who tries to sell a five-'n-ten shootin' gallery enough stuff to plaster the town; then finally ends up by settling for a set of 11 by 14's.

Theatre executives who write too many "pep" letters that have a most depressing effect on the receivers.

And—theatre executives who like to write columns. Some of them, by the way (so I'm told), would make far better columnists than execs. But, maybe I'm wrong.

Bookers who can only find that extra print when a box of candy or cigars are forthcoming. Otherwise—not a ghost of a chance.

Managers who still make callers wait fifteen minutes to a half hour because they think it makes 'em (the managers) important.

Assistants who know how to do everything but assist, and at the psychological moment are never to be found where they should be.

Bookers who refuse to recognize and value the local manager's point of view regarding bookings. Booking, like house management, is best handled by the man in each town and not by an overlord hundreds of miles away.

The manager who strolls into his theatre ten minutes before show time and leaves ten minutes before the last break. He's the bird who is always telling others how to manage a theatre.

The showman who never has a moment to spare but can generally be found gossiping over the 'phone and telling confidential things to the opposition manager. (This one ought to be shot at sunrise.)

▽ ▽ ▽

THINGS I'D LIKE to be doing right now:

Getting the car ready for that Florida trip where I'm sure to meet all those northern theatre execs who always find important work to be done down south after the first of the year.

Playing a round of golluf with Al Cuici on the Florida-Biltmore course where I once had hopes and ambitions of trouncing Sonny Shepherd, but settled for a dime-a-hole round on the Municipal course out at Miami Beach.

Playing the doggies and horsies. Especially at the gorgeous Hialeah Park where the Royal Palms make you dream of fairyland and faraway places.

Playing Santa Claus to a flock of loyal guys who are helping to keep those shootin' galleries open. But it looks like that Santa costume will have to stay in mothballs for another year.

Strolling down Hollywood Boulevard after dark . . . Or taking a dip in the ocean of Southern California's marvelous beaches . . . Visiting Eddie Eckles at the RKO studios . . . Listening to Pete Smith out on the MGM lot talk about those MGM stars . . . Talking shop with Frank Whitbeck as of yore while hearing the choicest assortment of profanity ever uttered.

Or—perhaps—getting into Nashie and starting on a country-wide tour just to see whether those many Round Tablers look as good as I've often pictured them.

. . . and you'd be surprised how accurately we can picture a man from his correspondence and type of showmanship.

▽ ▽ ▽

NO THEATRE LOCATED within a reasonable distance of children institutions should overlook those unfortunate kiddies who are inmates of such places. For the mighty small cost involved—generally just the electric juice—you can gather as many of them into your theatre as it will hold and give them one of those shows on Christmas morning that will remain stamped indelibly in their minds as one of the bright spots in their otherwise drab existence.

Local bus or traction companies and private individuals will gladly leave the family fireside to bring these youngsters to the theatre. Local merchants will, regardless of good or bad business conditions, support the idea with enough candy and other goodies to help the plan along.

The local newspaper will unquestionably get behind the idea and support it with front page publicity; and there are no limits to the good such a performance can do for your theatre, while at the same time you can feel that you have sponsored a worthwhile idea. "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Here's hoping that several thousand managers have the opportunity of going "nerts" this Christmas for the same reason. We have a faint idea that they will all bear up well under the strain.

O'BRIEN USED TRADE REVIEW TO MAKE UP AN AD THAT CLICKED

As a pleasing, attractive variation of advertising style, George O'Brien, owner-manager of the Fargo Theatre, DeKalb, Ill., took a leaf from producers-distributors book by steaming up his newspaper ad on "Klondike" with a review written by a HERALD reporter in Hollywood.

He figured wisely that his public knew nothing about the picture and that a showman's review, written exclusively for the trade, would interest and impress the reader. We can't accurately state just what results were obtained through use of this gag because George mailed his information to the Club the day prior to playing the picture; however, we do know that the paper hadn't been off the press two hours before five people made mention of the novel ad, proving, beyond a doubt, that it attracted attention.

Printing excerpts of complimentary reviews of pictures by local reporters is common practice among the trade, but it's a little out of the ordinary for a theatre to feature a review from a trade paper, even though we recall an instance of several years ago when the Capitol Theatre in New York City blew up a flattering review written by a man on the old "News" to offset adverse criticism made by some budding motion picture critics on Metropolitan newspapers. We also recall that it well served to attract thousands of passers-by to the box office, with its attractive presentation in large blow-up type on an easel placed near the entrance.

But to get back to O'Brien's idea, which was entirely different in that he wished to impress his public with what a trade reporter thought of a picture that hadn't received any press ballyhoo to speak of. He boiled the Hollywood review down to a point where no damage was done and it made a good looking and impressive insert in his ad. He thinks some other Round Tabler might want to try the gag, when confronted with similar circumstances, so shot it in for us to broadcast.

HAPPY NEW YEAR?



Yes sir, that's just what L. J. Wegener, manager of the Capitol Theatre, Clinton, Iowa, wished his patrons via the above ad when ushering in the first day of "Greater Movie Season"—a Happy New Year of Hits. Premature or otherwise, the catchline caught the eye.

Easy Method Bookkeeping System
FOR THEATRES
(copyrighted)
Consisting of: Ledger, Film Invoice Record and Dating Book, covering period of two years.
Price Complete, $7.50
Ledger includes Income Tax Form, summarized so as to place on Government form.
Prompt Delivery on Receipt of Check
Address EASY METHOD LEDGER SYSTEM, Seymour, Ind.

MACRIS FOUND THAT BEAUTY CONTEST IS STILL A GOOD STUNT

One of those good old fashioned Beauty Contests had Orestes Macris, manager of the Temple Theatre, Wellsville, N. Y., all excited a short time ago, and we don't think he can be blamed for letting off a little steam in connection with direct results at the box office. Everything went off smoothly, merchants, patrons and all other individuals concerned were well satisfied, and a good time was had by all. What more can anyone ask?

He followed out the plan of getting the ball a-rolling by going to the proprietor of the leading ladies' wear shop in town, who fell strongly for the scheme. This store furnished five models and Orestes, somewhat a judge of pulchritude on his own, selected five more from local ranks. So that no one would be offended he ran an entry blank in the paper to effect that any lady might enter the contest on the second night, which was a nice piece of diplomacy on the part of Macris.

Next he lined up twelve merchants for the promotion of a double truck co-op ad, a copy of which we have before us and would reproduce except for a bad rip. Of course the merchants all tied up with models to represent them at the theatre.

Thus far Macris had a healthy beauty contest well under way for the surprisingly small expenditure of $5. His next problem was music, which was eventually provided by the "Temple Serenaders," recruited by Orestes himself and especially named for the occasion. We now have the cost up to $15, which was the total amount of expense for the entertainment. The several models represented the several merchants and the prizes were awarded by a committee consisting of the Mayor, Town Clerk, a leading business man, two bankers and two doctors. The result was two packed houses the first night and two the second night, with about 50 disappointed patrons turned away.

Good work, Orestes, and we can see that there's plenty of life in Beauty Contests yet, provided, of course, that they've not been overworked. Glad to hear that you did so well with yours and here's credit for everything you accomplished, co-op ad, general success of show, etc.

R. HORNING TIED UP WITH FLORIST FOR A GIVE-AWAY OF ROSES

Distribution of 4,000 heralds calling attention to a give-away of flowers was one of the features in the campaign put over on "Smilin' Through" by R. Hornung, manager of Shea's Theatre, Jamestown, N. Y.

The flower tie-up was made with McCrory's, who not only donated 1,000 artificial flowers for patrons but arranged a special "Smilin' Through Flower Show" for the week. The herald mentioned that a beautiful rose would be presented to every lady patron of the theatre.

Horning also secured windows in a large department store to feature stills of Norma Shearer; two beauty shops for display of hair-style stills of Shearer, and effected a tie-up with a music store to plug the song "Smilin' Through."

"The Showman's Calendar"

DECEMBER

28th	Woodrow Wilson Born—1856 Proclamation Day Lew Ayres' Birthday
29th	Iowa Admitted to Union—1848 Texas Admitted to Union—1845
30th	Rizal Day, Philippines
31st	New Year's Eve

JANUARY

1st	New Year's Day Paul Revere Born—1735 Emancipation Proclamation—1863 Marion Davies' Birthday William Haines' Birthday
2nd	Anna May Wong's Birthday Eddie Gribbon's Birthday
4th	Utah Admitted to Union—1896 New Mexico Admitted to Union—1912 First Radio Chain Broadcasting—1923
6th	George Washington Married Martha Custis—1758 Theodore Roosevelt's Death—1919 Tom Mix's Birthday Phyllis Haver's Birthday Loretta Young's Birthday
7th	Millard Fillmore (13th President) Born—1800
8th	Battle of New Orleans—1815
10th	Francis X. Bushman's Birthday
11th	Alexander Hamilton Born—1757 Chester Conklin's Birthday
12th	Jack London born—1876
13th	Kay Francis' Birthday
14th	Bebe Daniels' Birthday
16th	Harry Carey's Birthday
17th	Benjamin Franklin Born—1705 Nils Asther's Birthday
18th	Daniel Webster Born—1782
19th	R. E. Lee Born—1807
21st	Stonewall Jackson Born—1824
22nd	Conrad Veidt's Birthday

VARIETY OF EFFORT FEATURED WORK IN CANGNEY CAMPAIGN

A variety of ballyhoo featured the campaign made on "Successful Calamity" by James Cangney, manager of the Empire Theatre, San Antonio, Texas.



One of his stunts, the placing of a man atop the marquee, is pictured in the accompanying photo. He sat in a chair and read newspapers, and a sign alongside read: "I am waiting for a 'Successful Calamity.'" This stunt attracted a lot of attention.

Another bally which caused a lot of word-of-mouth publicity was the sale of envelopes of "pictures" to passers-by. The purchasers were not told the nature of the contents and upon opening the envelope photos of the Empire and a small card were found. The card read: "This was a 'Successful Calamity'—You are hooked for a nickel—Get yours back the way I got mine and see—George Arliss in a 'Successful Calamity' at the Empire." The gag was taken good-naturedly and it is assumed by the writer that the nickel was refunded at the box office.

The title also inspired Cangney to revive the wrecked auto stunt by parading a badly dilapidated flivver through the streets. A wrecking car was supplied by a tie-up made with a local garage. The entire, long front of the theatre was attractively bannered: "George Arliss—Your Favorite Star Outdoing His Former Triumphs."

The above is just a sample of the excellent work Cangney has been doing down in San Antone and we're glad to be able to pass along word of his activities to other Round Tablers. We'll tell you more about his showmanship in future issues.

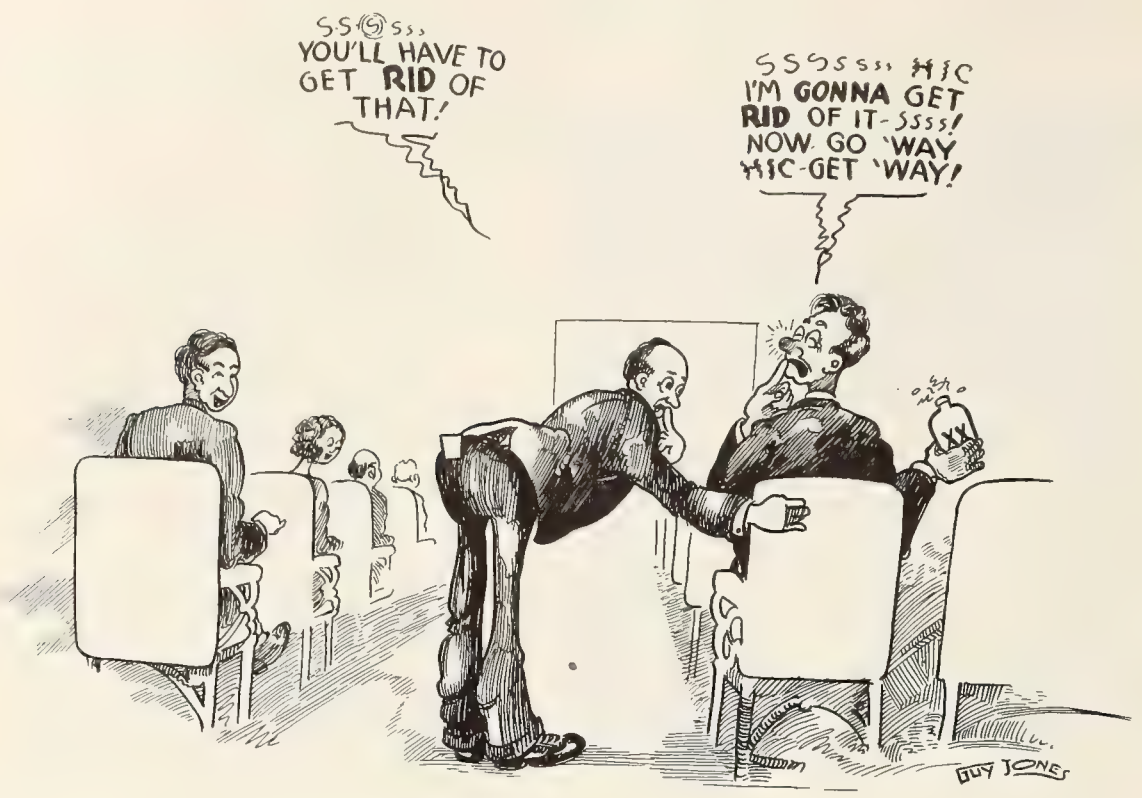
Sparks Names Booth C. M.

M. W. Booth has been appointed city manager of all E. J. Sparks theatres in St. Petersburg, Fla., following the continued illness of veteran theatre manager Harry Griffin. Other changes in effect are: Bob Allison, now manager of the Plaza; Walter Tremor, at the Alcazar, and "Red" Wiles appears slated for the Pheil when that house reopens.



KEEPING UP WITH THE TIMES!

By GUY JONES



Just another incident in the life of a manager!

WHETHER COTTON IS UP OR DOWN WATERS KEEPS ON PLUGGING

The cotton market may not be up out around Newport, Ark., where Lawrence Waters manages the Capitol Theatre, but that showman's spirits are a long way from being down. It's work, work, work, all the time, in order to produce results, but he's forever on the job.

Not long ago he held a "Harvest of Hits" and obtained excellent results from the move. As a climax to his "Climax Week," when three outstanding feature pictures were the attractions, he promoted a full page ad from his local newspaper, the latter offering "Congratulations to the Capitol Theatre" for presenting such fine shows. Fully half the page was devoted to theatre copy, a boxed portion below carrying newspaper house copy based on: "The Capitol Theatre feels that it is enabled to bring such big hits to Newport only because of consistent advertising in the "Newport Independent."

Tying in for a boost of the newspaper's pull as an advertising medium was a smart move on Waters' part, as the full page co-op bears out. It meant several hundred inches of valuable space at absolutely no cost to theatre, which is a mark being shot at by many a theatre manager these daye. He thinks some other Round Tabler might find the time ripe to put across the same idea, so here tiz!

AL HOSTLER MADE ATTRACTIVE FRONT ON CURRENT FILM

Colors used in the attractive front made for "Blessed Event" by Al (Hustling) Hostler, manager of Warner's Altoona Theatre, Pittsburgh, Pa., make it next to impossible to reproduce a photograph we happen to have at hand. However, we can tell you that a feature of the display was the huge central figure of a baby riding a stork. The picture's title, lettered in gray on white, stood out prominently, with names of Dick Powell, a former Pittsburgh M. C. who made good in the movies, Mary Brian and Lee Tracy, featured. Thirty stills from the picture and three lobby cards were framed in the layout. The marquee was brightly lit and heavily bannered, making it visible for many blocks distant.

Hostler's front was a splendid example of effective use of white space and light colors. Next time we report on this Round Tabler's activities we'll hope to present more concrete evidence of what he's doing.

CRAITE GIVES FILM A BIG PUSH WHEN IT RATES SPECIAL PLUG

A number of tear-sheets from a Fort Atkinson, Wis., newspaper present evidence that when a good picture comes along I. J. Craite, in charge of the Fort Theatre there, puts his shoulder to the wheel and gives a mighty push.

We refer above to the engagement of "Grand Hotel," which Craite certainly plugged heavily with large display advertising, etc. Anyone in his locality with enough intelligence to read knew that the picture was on its way to town.

We note also that Craites gives his patrons a change of diet occasionally, such as a forty-five minute Hawaiian Revue, etc. This was billed for a Monday night at no advance in admission, which, from the ads, is a thirty-five cent top. On certain nights he advertises "10 Cent Night."

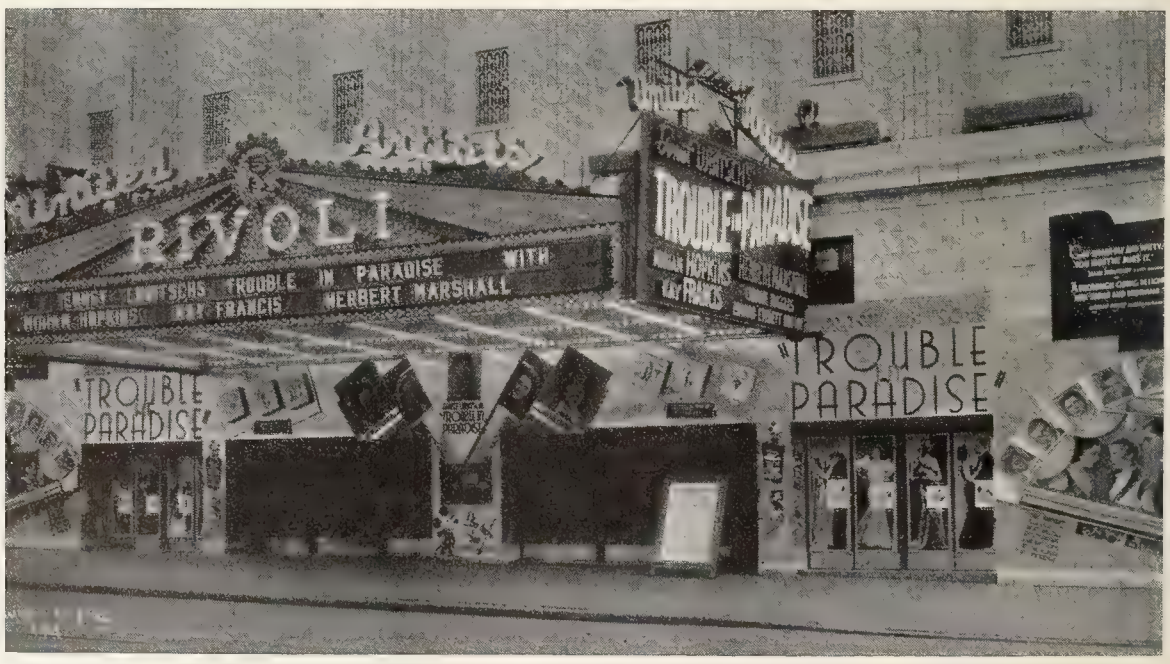
After a long absence from these pages we're glad to have Craite on the active list and hope he'll continue to keep the Club informed on what he's doing these days to boost box office trade. We'll await his next communication with interest.

FRANK SMITH AND STAFF CRASHED TAB FOR SPECIAL SPACE

A Chicago newspaper was recently crashed for a stunt on "Air Mail" by Frank Smith, manager of the RKO, Palace Theatre, and his cohorts, John Joseph, publicity man, and Andy Sharick, "U" exploiteer.

The trio got away with darned near three columns of space in several issues of a popular tabloid (and you know how the tabs hoard space) for a questionnaire dealing with 10 questions concerning air mail service suggested by the Chicago postmaster. Any boy or girl not more than 16 years of age was eligible to compete for the awards. Entries were received at the newspaper office.

ANOTHER ATTRACTIVE RIVOLI FRONT!



Pictured above is the strikingly attractive front designed by U. A. artisans for the run of "Trouble in Paradise" at the Rivoli Theatre, New York City, a house long famous for its outstanding displays. Thanks to Louis Nathan for sending in the original photograph and Duke Wellington who built the display.

FRANK BOUCHER BUSY PUTTING OVER SHOWS DOWN IN WINCHESTER

Every time we look over data concerning the activities of Frank Boucher, manager of the Capitol Theatre, Winchester, Va., we wonder how he finds the time to enter into so many schemes for boosting theatre patronage in the conventional 18-hour day's routine. Looks as though he must take catnaps in his office instead of using the other six hours for sleep.

Opened With a Bang!

Among a lot of other things here's a big campaign on opening of Greater Show Season, which ran for four weeks and was one of the largest ever put over in his town. It included a four-page special section in a newspaper and distribution of same in all outlying sections; promotion of 100 inches of free space in section, with total cost of section, including front page, at $25; posting of 200 window cards and 200 one-sheets; endorsements in an editorial and from city officials; special art pieces in lobby; front attractively decorated; free flowers for lobby; banners on trucks through town one week in advance; special program by organist; phone calls to every home in town; careful distribution of week's program; special trailers, and lighting of 24 large railroad flares on opening night. The local newspapers generously supported the occasion with news stories, readers, etc.

When he glanced over the continuity sheet on the McNamee-Capitol newsreel No. 84 and noted that scenes from the famous Red Cross shoe factory were included, he immediately contacted the local dealer in the shoes and arranged for a tie-up which resulted in a cooperative ad in the newspaper. The dealer was also tied-in for a give-away of the shoes to theatre patrons.

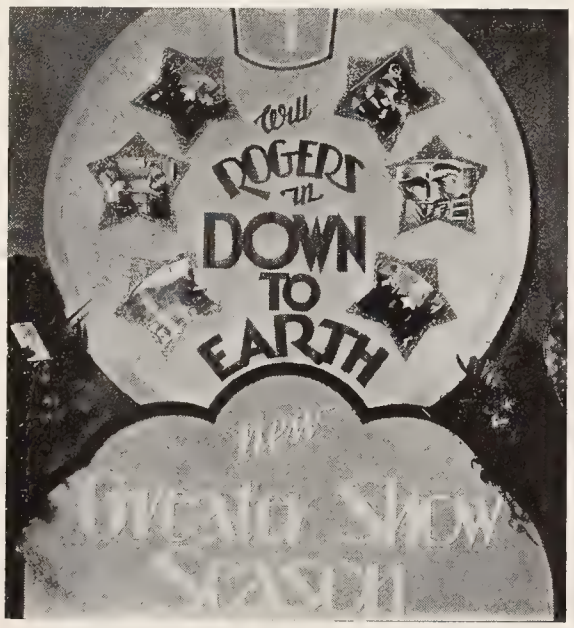
When he found out that Victor McLaglen and Edmund Lowe, so-featured in "Guilty As Hell," wore $17.50 suits of clothes while working in the production, he tied-up with a local dealer in reasonably priced clothing to prove to one and all that a good suit could be bought these days for a small outlay of cash. In addition, the clothier arranged for wide distribution of an attractive herald which carried photos of the two stars and gave generous mention to the theatre, attraction and playdates.

Giant Herald Good Gag!

We also have here before our eyes, gentlemen, a copy of the largest herald put out, perhaps, for the largest show ever held in Winchester. It's a whopper, all right, and carries the large photo of So-And-So and His Orchestra in the center. Other copy discloses that the Girls' Athletic Association presented their Mock Wedding; that a stage personality appeared in a special request program, and that a special program of modern music was rendered by the orchestra. The heralds were promoted without cost to the theatre except an outlay of $9.50 for printing, which included 50 free window cards.

Citizens of Winchester inclined to test their expenses in the art of opening safes were given an opportunity to do so when "Jewel Robbery" played the Capitol, according to a story in a local newspaper. The safe was very easy to open, so the story ran, as there were only four numerals in the combination to the small iron safe placed in the theatre lobby, the first of which was 20. All any man, woman or child had to do in order to obtain a pair of guest tickets was to exercise their skill in determining the remaining numerals.

We have several snap-shots showing various other activities around the Capitol but only one of them, owing to shade and lack of sharpness, is clear enough to reproduce. This deals with "Down to Earth" and we think everyone will agree that it was a good looking display. Another shows a front



made for "Horsefeathers," which featured large caricature posters atop the marquee and a view of a student band playing in front of the theatre.

Now do you all agree with us that Frank Boucker is a busy showman? As a matter of fact we could go on and on, offering additional proof that he must be on mighty good terms with his newspaper friends down in Winchester, according to this and that news item and reader here and there in various tear sheets. So we'll sign off for this time and look forward to receipt of another batch of material on this Round Tabler's interesting activities.

ACROSS THE CITY DESK!

Here's a Real Timely Article Picked Up from RKO's "Now"; Do You Fit Either Description?

by A City Editor

THEATRE managers? From my point of observation there are two kinds. One type is a considerable pain in the neck. The other is going to find a welcome in my city room. How do I draw the line? I'll answer that, too. The pain in the neck is the manager who is too lazy to study his patrons and his city—and tries to "plant" asinine, uninteresting "plugs" in my paper through friendship or the broadcasting of ducats.

The guy who finds a welcome is the manager who knows his city well enough to realize the element of NEWS when it slaps him in the face—and hands me that type of copy. He's the fellow who gets a break with me.

Here's a bit of advice that you can pass along to the managers of your circuit. If they're wise, if they want to get the benefit of publicity in the news columns of newspapers, let them realize that the editor is trying to satisfy HIS public just as certainly as the theatre manager is trying to satisfy HIS patrons.

It Must Be "News"!

I wouldn't go to a theatre manager and ask him to sell my newspaper from his stage. At least, I wouldn't ask it unless I tied it up in some way which would give to his patrons entertainment, the commodity they paid for when they entered his theatre.

In return, I don't want a manager to hand me a story (and expect me to run it) unless it has in it the thing I am selling to the public. And the thing I'm selling is NEWS.

I can't realize how so many managers pass up opportunities for legitimate publicity—the kind an editor would be glad to print. The stuff is there, in virtually every show, every film, every campaign, if the manager utilizes it. But he can't utilize it unless he knows his city, his people and develops the NEWS sense.

Men sitting behind city desks, whether in New York or Ong's Hat, are interested primarily in one thing—giving their readers the stories about why some star wears a riding habit in a bathing pool. But they are interested (and their readers will be entertained) in a story linking a current attraction with some LOCAL event or movement by a story which reads like a news story and does not carry the press agent brand in every phrase.

Cut the Superlatives!

And superlatives are "out" when I handle theatre copy. I've seen too many thousands of yarns about "Greatest pictures ever made and the most astonishing stage show ever presented." My readers don't believe such fairy tales—and I'm not going to ask them to. In my belief, a sane story, logically written and put together without bombast gets the attention of newspaper readers and sells them an idea. In these days, I don't think Barnum would be 100% right.

I'm open-minded on theatre publicity and I think the majority of editors feel as I do. I'm ready to give a manager or a press agent a break—if he'll remember and respect the purpose of MY job. I'm sitting in this chair, trying in my humble way to give the readers of my paper the thing for which they pay their pennies. That thing is NEWS—and, Mister, you can put that word in bold face caps, for it's one thing which influences a story in this paper.

(NOTE: *The sub-heads are ours.*—ED.)

WE OFTEN WONDER! By LOU SYLVESTER



We are also wondering whether Lou is referring to Xmas shopping or seasonal art work for the theatres. However, both thoughts are happy ones and will, perhaps, be acted upon after this cartoon makes its appearance.

ED LYNCH PULLED NOVEL STUNT WHEN PLAYING "FUGITIVE"

Taking advantage of the vast amount of nation-wide newspaper publicity accorded the sweat-box tragedy down in Florida a short time ago, Ed Lynch, manager of the Cameo Theatre, Bridgeport, Conn., cashed in on a whale of a lot of word-of-mouth advertising and free space when exploiting "I Am a Fugitive."

He arranged with a reporter on the local newspaper to impersonate imprisonment of a chain-gang victim in an improvised sweat box placed in front of the theatre,



betting the reporter that he couldn't stand the gag for over five minutes. The stunt was good for two-column art, caption and a lengthy account of the reporter's experience in next day's paper. Lest the accompanying photo does not reproduce to advantage, let us state that the sweat box, showing the intrepid reporter inside, was equipped with conventional bracelets for neck, arms and legs in order to carry out a realistic set-up.

Lynch's campaign also included use of 24-sheets; 500 window cards; 100 special 40x60 posters; 10,000 "Roosevelt Wins" tabs (similar to those used in the New York campaign); 5,000 door knob hangers; window displays in all book stores, and considerable additional newspaper space. In fact, he went after trade in a big way and returns were excellent.

Ed strongly recommends use of the sweat box as a lobby display which will stop 'em right and left, not only when used with the reporter stunt, but just by itself. That the Florida affair is still fresh in the public mind is an angle not to be overlooked.

A "Hooeywood" Premiere!

Burlesquing the well known west coast first nights, Lew Golden, manager of the RKO Orpheum Theatre, Omaha, Neb., recently turned the prop room topsy-turvy to ballyhoo the appearance of Olsen & Johnson.

Tie-ups were made with a leading local newspaper and Creighton University, the latter supplying plenty of broken down flivvers and "celebrities" of every description. Front and marquee were rigged up in mock splendor by digging up a dilapidated canopy and more color was supplied by red flares and comic cameramen. Olson & Johnson acted as stooges and were all over the lobby. The first two days attendance broke all opening day records at the house.

SANTA CLAUS CAME TO ED HIEHLE VIA 'PLANE AND PARADE

There was a great hullaballoo December 10 out in Newark, Ohio, where Ed Hiehle operates the Midland Theatre, according to the dope on an extra large newspaper ad we have at hand. It announced that Santa Claus would arrive in town on that date and that the kiddies would be in one swell time!

Santa was to arrive by plane, no less, and his arrival was to be heralded by a powerful siren. It was further stated that he would drop by parachute in a secret spot on the outskirts of Newark, from which he was scheduled to proceed to the High School to head a Stupendous Boy, Girl and Pet Parade through the principal streets.

All the boys and girls in town were invited to participate in the parade and to bring along pets, if any, for which valuable gifts were awarded as follows: 1—For the most unique outfit. 2—Boy with funniest make-up. 3—Girl with funniest make-up. 4—Best combination of boy and pet. 5—Best combination of girl and pet. 6—Best movie star character make-up. 7—Best newspaper comic strip character make-up. Awards were made at the "Junior Talent Show," held at the Midland on a Saturday at 1 P. M. Admission to the matinee was ten cents and it was not necessary to attend the show to participate in the parade. Each entrant was given a number and judged accordingly.

Another Xmas stunt that Hiehle announced in the same ad was the placing of a mammoth Santa Claus letter box on a prominent spot on the Court House grounds. As the ad stated: "Santa Claus will gather these letters before he leaves Newark for his next stop, so that he can familiarize himself with the wants and requirements of the children of Newark and Licking County. Sit down and write your letter to Santa and be sure to mail it in the big box. Store exteriors and interiors have been decorated and the show windows will display Santa's latest and finest gift wares."

Next time we hear from Ed Hiehle we'll probably be able to give his fellow Round Tablers full details on the above stunt. We're pushing it along right now with the thought that some other member will want to arrange similar festivities.

As we go to press comes word of Ed's Annual Toy Matinee, held Nov. 26, so that all the toys donated by the 2,000 youngsters who packed the house that day could be repaired and classified for distribution at Xmas time by the Central Xmas Committee, a local relief organization that fills baskets with clothing, goodies and whatnot. A newspaper clipping discloses that cameramen were on hand when city trucks came to haul away the big loads. Hiehle has been pulling this stunt for the past 10 years and this one was the biggest of all.

START THE NEW YEAR RIGHT!

—and the best way to do so is to get under way with a gala midnight show on New Year's Eve. If surrounded with sufficient glamour and a certain amount of mysterious promise as to the affair itself, you should create enough interest and excitement to insure a sell-out.

As to the show itself: extreme care should be exercised in the selection of the screen subjects, and these, if possible, should be augmented with proper stage talent.

If a theatre full of people leave your house after a successful midnight show on New Year's Eve, that crowd will be goodwill dispensers for many weeks after. As a money-maker, these midnight parties can always show a handsome profit if smart showmanship is at the helm.

BROWN RECOGNIZES INSTITUTIONAL WORK AS AID TO THEATRE

The value of institutional exploitation is strongly recognized by Fred Brown, manager of the Fox Theatre and director of other Fox houses in Green Bay, Wis., and in order to show his fellow Club members exactly what he has in mind, we'll attempt to describe a stunt that took considerable time and effort to bring to a successful conclusion.



Fred Brown

Three years ago when Green Bay had two park commissioners but very slim attendance at the summer playgrounds, Brown induced the city authorities to stage a Doll Buggy Parade. Each child who entered the pageant was given a pass to the theatre for the current attraction and the event was well patronized by both children and their parents. This year the Doll Parade reached the proportions of a civic event.

In all seven parades that Brown has held in the parks his theatre has stolen the show. Approximately 64,000 people have attended the parades and the theatre obtained credit in over 200 inches of free editorial space. Many will ask what real benefit, outside of the foregoing, came from all the time and effort put forth to promote these affairs and Brown will answer this question with the statement that he had four boy acrobats, dressed like Mickey Mouse, cavort in front of their large audience. While the parade was on the loudspeaker system also announced the current program at the theatre, as well as the donation of guest tickets to the entrants. To further capitalize on the event, "grand finals" were held on the theatre stage, with winners from each park on hand. Capacity trade resulted from the move.

Brown does not mean by the above that managers should neglect exploitation of individual pictures, because he and his crew do not miss anything in this respect. He invariably has some street bally or house-to-house gag in effect and proper stress is made on other exploitation and advertising angles. However, he does believe that institutional selling, such as promotion of Park Parades, etc., are of immense value as producers of the right kind of publicity for any theatre that gets behind such a move. He has also tried out a "Million Dollar Baby" stunt and perhaps he'll send us full details. In the meantime, we wish this progressive member of the Round Table Club continued success. He has held a number of managerial posts in this field and we predict his future contributions to this department will be read with much interest.

Dugger Publix D. M. in Southwest

J. B. Dugger, for several years manager for Publix in Dallas, Texas, has been promoted to the post of district manager for the company in the southwest division. The move follows the recent halving of territory formerly under Harry Balance, when New Orleans, Memphis, Jacksonville, Atlanta and Charlotte were given to Oscar Morgan.

COAST INGENUITY



Picture above shows how the fellows out at Loew's State Theatre, Los Angeles, intrigued patrons during the showing of Laurel & Hardy's "Pack Up Your Troubles." Note the life-size figures at left; the dummy comedians in centre, and the show-time clock innovation near the cashier's booth. According to our records, R. J. Deusern manages the State.

LASHLEY HOOKED UP WITH RADIO DEALER TO SELL A PICTURE

When exploiting "Big Broadcast," H. T. Lashley, manager of the Carolina Theatre, Greenville, S. C., found a number of local radio dealers receptive to a cooperative ad.

He lined them up in advance for a series of co-op ads, each one giving the theatre a generous slice of space, and on opening night they came through for a give-away at the theatre of one of the most expensive models. The stunt took care of opening and the picture had what it took to return excellent business for remainder of date.

It's not at all surprising to hear that City Manager Lashley has been out lining up local merchants for ads that rate free space and promoting give-aways, for that's one of his regular activities. He and the other Palmetto Amusement fellows are always on the job and we'll tell you more soon.

GOOD WORK DONE BY HERMAN LORENCE ON "PROSPERITY" FILM

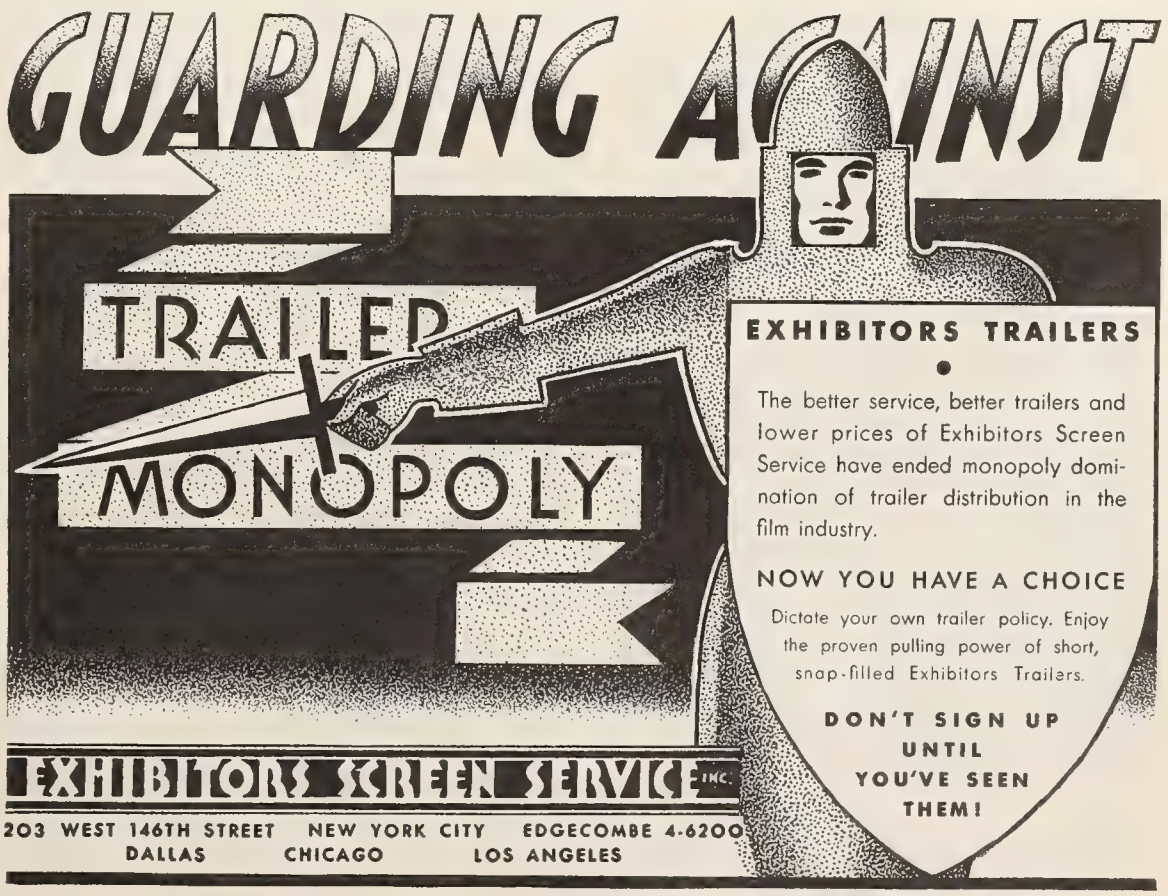
A front page boost by the Mayor, wide distribution of stickers, window streamers and napkins, and a novel "dividend" give-away, were salient points of the campaign made on "Prosperity" by Herman Lorence, manager of the Strand Theatre, Niagara Falls, N. Y.

In fact, in addition to the Mayor's proclamation on the first page of the local newspaper, which mentioned the picture by title and described it as a "vivid portrayal of a state of mind to which people should permit themselves to become adjusted," the whole neighborhood became prosperity-minded due to Lorence's efforts.

Everyone who went into a cafeteria was confronted with 20,000 paper napkins imprinted with title, name of theatre and play-dates and supplied free by the restaurant except for cost of imprinting. Everyone who glanced at shop windows saw one of the 800 window streamers that announced: "Prosperity Week Is Here"; to say nothing of the 15,000 stickers that bore the same copy.

Distribution of 10,000 novel "Prosperity Bonds" about town proved a neat gag. Each one was good for "100 Shares of The Laughing Stock of America," and more and more copy in the same vein. It was also stated that the bearer should bring the certificate to the Strand during "Prosperity Week" and share in a special dividend. The certificates were a good, if inexpensive, imitation of the kind regularly used. You can guess, yourselves, that the "dividend" was handled in the fashion usual to give-aways, etc.

Lorence has been doing some aggressive campaigning since he took over management of the Strand and there's every indication that the box office is flourishing as the result of his effective work. We predict that Club members will look forward with interest to further accounts of his activities. We will tell you more about his novel exploitation work in future issues.



THE THEATRE FRONT

Real Box Office Appeal Can Be Applied Via Paint and Brush, According to This Fine Artist!

by IRVING SINCLAIR

THE entertainment-shopping population of a given district would, at first glance, appear to be a limited circulation in the measurement of box office appeal. There is, nevertheless, a tremendous importance attached to the lobby display of a theatre. No need to tell this to a live manager. He knows it. He knows that the men in the Art Department of his theatre must be showmen as well as artists. He has lived with good, and with inferior, craftsmen.

There have been nickel hoarders who, in this era of all too true depression, have dispensed with elaborate display. They have one-sheeted the fronts of first class houses, and have lived to rue the idea. The public, they find, reacts with uncanny psychology in the face of cheapness.

The luxurious sweep of a well executed, colorful, original lobby has a drawing power often extending, through word of mouth, far beyond the mere front house of the theatre in question. A good manager knows that there are artists even among patrons, and that many a lay person has a feeling for the correctness of things.



Mr. Sinclair Painting the Garbo Poster

Good Lobbies an Asset!

In fact, the general public wants good lobbies. It has been educated up to a certain expectation of beauty. It leaves its humdrum daily existence for the express purpose of forgetting such realities, it searches for glamour. The first sock in the jaded eye is, of course, the front house lobby.

The artist aims to create novel ideas to tempt the gaze of the casual passerby. Managers often rely upon the lobby to sell



a "dud," and the artist's ingenuity is, in fact, always necessary to sell any picture.

One artist's forte may be oil, another's pastel or water color. Oil has always seemed to me to be a bolder, more arrestive, and above all a richer medium. However, I do not make the mistake of using it in instances where it is uncalled for. Pencil and pastel, water color and air-brush all have their special value. Some photoplays call for caricature, or lightness, or delicacy, in which the employment of oil would be oppressive.

In doing Star heads the artist endeavors to make them a shade more handsome and theatrical than he sees them in the still photograph from which he is painting. In working on sexy "clinches" he injects voluptuousness into the woman's form and passion into the man's gaze. These tricks often have their desired effect upon the minds of the shoppers. As a matter of fact, there must be an appeal of some sort in the fundamental idea of any lobby display, even if it be only "atmosphere appeal," as has been the case in many Western, war, Spanish and Oriental lobbies.

And speaking of "stills," it is the far-flung cry of all theatre artists that the Hollywood Studios make better photographs, since the still photographs of the motion picture sequences are the very backbone upon which a lobby is built. When an artist has good photos from which to work he will very likely turn out an excellent front. It is next to impossible to get a good likeness from a photograph in which the detail is poor. And the Hollywood photographer sometimes loses sight of the why and wherefor of his business.

The advance photos for a Road Show are usually much more carefully made than are those accompanying a mere program picture. A complete and elaborate set of the more tense dramatic sequences of the photoplay are sent to all art departments and it remains for the artists to decide upon various angles from which to sell the picture.

In the creation of a lobby for GRAND HOTEL I attempted a rather unusual treatment. I made a straight portrait several times larger than life-size of each of the seven stars in this production. The idea, somewhat to my surprise, rated special newspaper publicity.

Accompanying this article there are several reproductions of the GRAND HOTEL lobby. Upon inspecting the portraits one sees that it was my endeavor to present the characters in their most alluring and salable moods. For instance, Lewis Stone played the somewhat obnoxious part of a Doctor whose face bore a hideous disfigurement. A faithful reproduction of this character might send a chicken-hearted shopper far from the theatre. Therefore Mr. Stone looked out from his lobby frame happily minus disfigurement.

Joan Crawford I endowed with flaming hair and provocative flesh, an arrogant Flammchen challenging the world to great regret if it does not stop in to see her performance in GRAND HOTEL.

Garbo, I had striven to represent as a piquant, wistful, fleetingly happy Grusinkaya, of whom one yearns to know more.

MANAGER FRIED SURE GETS AWAY WITH LOT OF NEWSPAPER SPACE

Several copies of a neighborhood newspaper at hand testify beyond all doubt that Sam Fried, manager of the Parthenon Theatre, Randforce house over in the Ridgewood section of Brooklyn, doesn't need to be announced when he makes calls on his newspaper boy-friends.

We don't know just what sort of treatment Sam gives his publisher-friend, but you can believe us when we tell you that stealing a whole front page is just a mere incident in Sam's young life. It's just an every-day occurrence to read a large, front page streamer announcing that "White Zombie Is Coming"; or, "Spectacular Film at Parthenon and Glenwood Brings New Life To Screen"; or, perhaps, a more subtle head such as—"Scandal Smears Ridgewood." The latter tied-in the arrival of "Blessed Event" at the theatre and the announcement that the paper would feature a column called "Strictly Confidential," which would bare the private lives of Ridgewood round-the-towners. We wouldn't be at all surprised to hear that Eddie Boyce, author of the column, is Sam himself, for he's certainly been out in his neck of Brooklyn long enough to find out a few things.

All we can add is Okay, Sam, and more power to you for grabbing such a lot of valuable publicity. Maybe you'll drop the Club a line some day and let us in on the secret of your success, so that we can pass this very worthwhile tip along to the other fellows. Whatever your system is, we'll say it's good!

ON THE WAY!

The Club is fortunate in having in its possession complete data on the fine campaign waged in behalf of Greater Movie Season by Frank Boucher, manager of the Capitol Theatre, Winchester, Va. Just as soon as time and space permit, this department will take pleasure in presenting it in detail to all Round Tablers.

personalities

HAROLD STETSON
former manager of the Fox Theatre, Tucson, Ariz., and brother of Albert Stetson, who recently resigned his post as district manager of Fox-Arizona Theatres, is opening the new Studio Theatre, intimate type playhouse, in Phoenix, Ariz.

▽

IRVING FEINMAN
for the past few months connected with exploitation activities at the Globe Theatre, Broadway, New York City, is doing some special publicity work for Harry Brandt at the Empire Theatre, Brooklyn, N. Y.

▽

COL. THOMAS McCAMBELL
manager of the Tulane Theatre, New Orleans, La., has been receiving congratulations from his host of friends on occasion of his 70th birthday. They say Colonel Tom doesn't look a day over 40.

▽

ARTHUR WORDEN
of Fulton, N. Y., recently purchased the Palace Theatre, Cortland, N. Y., from H. C. Whitford.

▽

R. S. WALLACE
is manager of the Strand Theatre, Alliance, Ohio, recently reopened after being dark for several months.

▽

GEORGE MICHAELS
has taken over operation of the Victoria Theatre, Elmhurst, L. I., N. Y., a house formerly run by the Fox circuit.

▽

LOU BRAGER
who has been doing exploitation work for Warners in Pittsburgh, has been transferred to Philadelphia.

▽

GEORGE BRONSON
former New Haven theatre man, is the new manager of the Cameraphone, East Liberty Theatre, Pittsburgh, Pa.

▽

O. P. GRISCHY
is in charge of the Broadway Theatre, recently reopened in Cincinnati, Ohio.

▽

WILLIAM R. PATTIE
in charge of the Temple Theatre, Leland, Miss., recently won his battle for charity shows on Sundays.

▽

CHARLES HUFFMAN
has reopened the Star Theatre, Amsterdam, Ohio, on a vaude-film policy.

▽

HARLEY BENDER
has taken over the Paradise Theatre, Howard, S. D., from William Adams.

▽

JOHN ZICKOS
operator and manager of the New Gem Theatre, Fulton, Mo., is credited with having waged a successful battle for Sunday shows in his town.

▽

SAM NASTER
manager of the Fox-Lincoln Theatre thinks there ought to be a limit on hospitality to bandits. For the fourth time he played host to hold-up men, this time to the tune of over $200 in box office receipts.

ELMER C. RHODEN
division manager for Fox-Midwest, recently held a conference of managers in the Wichita district.

▽

JACK SIMMONS
of Pittsburgh, is the new manager of the Capitol Theatre, Steubenville, Ohio.

▽

HERBERT MORGAN
has been appointed manager of the Proctor Theatre, Schenectady, N. Y., with Ward Kreag as treasurer.

▽

ROBERT UNGERFELD
is in charge of the Plaza and Strand Theatres as a result of the new RKO-Farash set-up in Schenectady, N. Y. Max Fink, of Rochester, has been made assistant manager.

▽

GUY GRAVES
is at the helm of the State Theatre, Schenectady, N. Y., following the changes made when the RKO-Farash Theatres deal went into effect. He also has charge of the Erie.

▽

W. E. DAVIS
and R. E. Wallace have taken over the Strand Theatre, Alliance, Ohio, formerly operated by Warners.

▽

CHARLES MICHELSON
has been appointed manager of the Westwood Theatre, Westwood, N. J.

▽

MILTON SUGMUND
formerly chief usher at the Mayfair Theatre, New York City, has been named assistant manager of the 81st Street Theatre.

▽

MIKE NEILSON
has taken over operation of the new Roxy Theatre, opened at Bingham City, Utah, last November by Harmon Peery.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

WAYNE GOSSETT
is new manager of the United Artists Theatre. Wilshire Boulevard, Los Angeles, succeeding Charles Jones, resigned.

▽

FRED BRUNELLE
has been appointed manager of the RKO Madison Theatre, Brooklyn, N. Y.

▽

THEODORE FRIETAG
is filling Fred Brunelle's old post as manager of the RKO Theatre in Richmond Hill, L. I., N. Y.

▽

WALTER FINNEY
for many years associated with the RKO Orpheum and Pantages Theatres, has again returned to Tacoma as manager of the Roxy Theatre for Jensen & Von Herberg.

▽

W. W. PARSONS
connected with the Texas Theatre, San Antonio, for the past several months, has been appointed manager of the newly opened State Theatre in that city.

▽

LE ROY HANDLEY
formerly with the RKO theatre organization, has been made house manager of the Empire Theatre, independent house in San Antonio, Texas.

▽

JOSEPH MILLER
recently succeeded Roland Douglas as publicity manager of the RKO Majestic Theatre, San Antonio, the latter having been transferred to a similar post at the Majestic Theatre in Houston, Texas.

▽

EDDIE MOORE
formerly general manager of the Appel Circuit, York and Lancaster, Pa., is the new manager of the Cambria Theatre, Johnstown, Pa., succeeding W. F. Bitner, resigned.

▽

K. C. McGARY
has replaced P. F. Reese as manager of the Manos Theatre, Greensburg, Pa.

▽

NAT FELLERMAN
has taken over all booking duties for Warners in the Pittsburgh district. Bob Kimmelman, assistant booker, recently resigned.

▽

J. M. BRENNAN
has been appointed manager of the new Rockefeller Theatre, Williamsburg, Va., scheduled to open early in January.

▽

BILL ZEILOR
former manager of Warner's Enright Theatre, Pittsburgh, Pa., who recently resigned his position there, has joined the Fox-Midwesco staff in Milwaukee.

▽

FRANK ROBERTS
has been made manager of the Warner-Enright Theatre, Pittsburgh, Pa., succeeding Bill Zeilor.

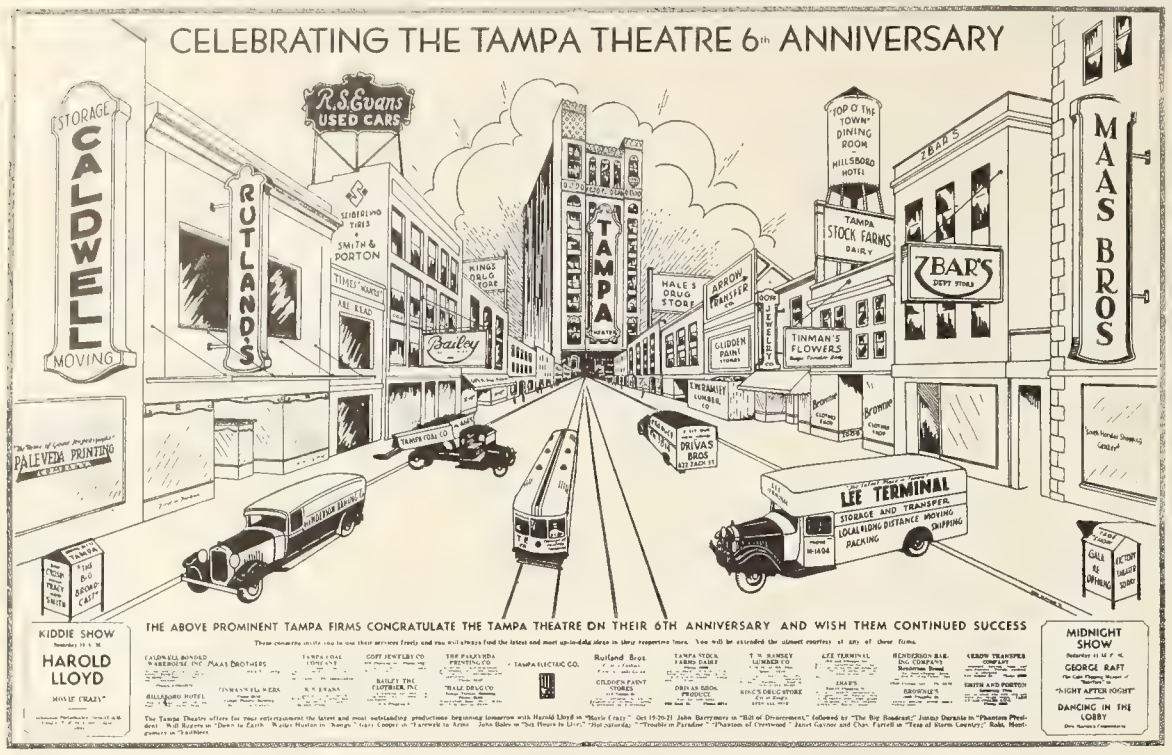
▽

JOE GOETZ
has taken over the Pastime Theatre, Horicon, Wis., from W. H. Markham.

▽

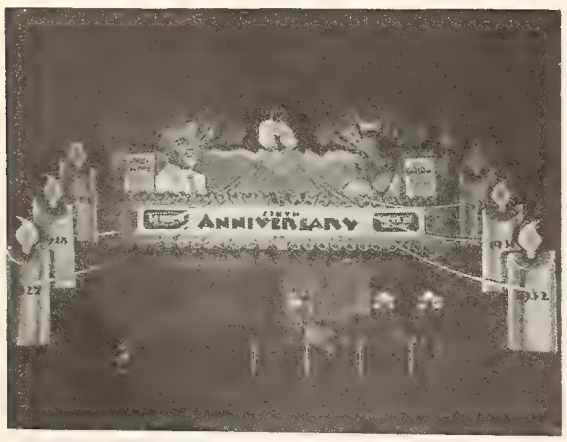
VIOLA FOSS
is the new proprietor of the Home Theatre, New Lisbon, Wis., formerly operated by Julius Grulke.

A NEW KIND OF CO-OP!



SIXTH ANNIVERSARY was celebrated in a lavish manner a few weeks ago by the Tampa Theatre, Tampa, Fla., and included a gala week of outstanding screen and stage attractions, kiddies' matinee, special invitations, dancing in the lobby and special radio broadcast. The affair was ably handled by Jesse L. Clark, supervisor of E. J. Sparks theatres in the district; Jack Fitzwater, manager of the Tampa, and his efficient staff.

The week started off with a Kiddies' Matinee at 10 A. M. on Saturday and during the ensuing week a number of popular stage personalities, radio singers and a well known organist contributed their bit. Couples married in '26 were also invited to join with the Tampa in celebration of their anniversaries by attending the theatre as guests of the management. The Birthday



Dancing Party in the lobby and broadcast of this festivity was one of the outstanding features.

As a testimonial to the Tampa a local newspaper assisted with the promotion of a double truck cooperative ad among a large number of merchants. It was a corker, as you may see for yourselves by the reproduction herewith. At last something different in the way of co-ops, to our way of looking at it, and its general scheme reminds us of the old-time olio drops which are still in evidence in "Opery" houses in many sections of the country.

But wasn't that a novel way to set up the spread? Instead of arranging a flock of ads in the cut-and-dried style, Fitzwater and his associates used a street scene, names on buildings, signs, trucks and other spots to credit the many merchants and advertise the fact that all were in on the Tampa's Big Week.

And was that an attractive display fashioned by the art department for the inner lobby! As you see from the accompanying photo, the place that extended across the entire width of the lobby bore large cutouts of Bing Crosby and John Barrymore, both featured in attractions for the week. In the upper portion of the center the figure of a youngster held the ribbons which ran to candle replicas for the Tampa's six years' existence as a theatre.

The Tampa has often been described as one of the handsomest theatres in Florida. It was built from plans drawn by the well-known John Eberson and the Hispano-Italian style, particularly appropriate for Florida's historical background, was lavishly followed out. Congratulations to Jesse Clark, Manager Fitzwater and their staff for putting over a good job, to say nothing of that splendid co-op.

PHILLIPS PROMOTED LOT OF FREE SPACE WHEN HE REOPENED

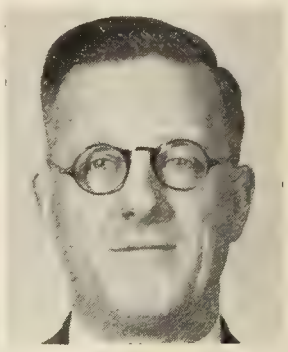
Over 600 inches of free space is hereby chalked up to the credit of Ralph E. Phillips, manager of the State Theatre, Chattanooga, Tenn., on occasion of his return to that city and reopening of the theatre for the fall and winter season.

The large ad was headed "Welcome Back! Chattanooga Welcomes the Reopening of the State—Chattanooga Welcomes Back As Manager Mr. Ralph Phillips," etc., etc. Balance of copy pointed out the State's importance as a city institution and included endorsements of about a dozen local concerns. We scarcely need add that the theatre and current show received a good break for a display ad.

Nice work, Ralph, and a mighty effective way of breaking the ice on occasion of your return to town. Now let's hear what took place in exploitation activities following the theft of all that free space.

CLUB GETS LINE ON WHAT JOHN TREWHELA DOES FOR A LIVING

When one of our newly elected Round Tablers includes show-selling data with his application, that's the way we like to see him make his debut in this department. We refer to none other than John W. Trewhela, manager of the Fox-Judith Theatre, Lewiston, Idaho, for right off the bat we can give his fellow showmen a slant on what he and his staff have been doing of late.



To make the introduction complete, we'll call attention to the small photo. That's John himself. The other photo shows the very attractive front fashioned for "Congorilla" by Oscar Wilson, lobby display artist, and his assistant, Linn Casey. It registered in a big way, reports Trewhela, and materially helped the picture play to a packed house. We also note that a relative of Frank Buck's was discovered out in Lewiston by the theatre management and this fact, along with a corking boost for the picture, found its way into a column on the front page of the local newspaper.

A glance at a tear-sheet from the same newspaper discloses that he also tied-up with the classified ad department for the granting of guest tickets to those who inserted ads during a designated week. Another tear-sheet shows the fine cooperative page he and the newspaper boys worked up on "Congorilla," with the picture getting a



great break right in the center of the page. About a dozen merchants participated.

His Mickey Mouse Club also appears to be in a flourishing condition and during a recent Birthday Matinee he arranged to give away large balloons to all the youngsters. Furthermore, on these occasions he takes special space in the newspaper to herald the event.

Trewhela has a fine house out in his town and it boasts the largest stage of any theatre in the state of Montana. We have some interesting picture post cards at hand, showing sections of Lewiston and surrounding country. Our eyes immediately lit on one captioned "Spring Creek—Famous Trout Stream," and, believe us, John, if we ever get out your way again it certainly would be a treat to fish that good looking piece of water. What say? In the meantime, however, we'll await further news from you and your staff.

PRE-ELECTION STUNT WORKED OUT BY BOYD MADE HIT WITH FANS

A pre-Election Day stunt that brought a lot of sizzling publicity to the RKO Albee Theatre, Cincinnati, Ohio, was recently tried out by Manager Boyd.

He placed a microphone in the lobby, wired through to a local station, and twice daily patrons were allowed to participate in the "First Radio Straw Vote Ever Taken." They stated their names, professions, party choice, ideas on the bonus and prohibition questions and gave their low-down on respective candidates. The stunt kept patrons all "het-up" for a whole week and fitted in nicely with the run of "Washington Merry-Go-Round" at the Lyric, another local RKO house.

Incidentally, while on the subject of the RKO Lyric, Clem Pope, RKO city manager, advises us that Manager Hastings is supervising a dance class, which we will attempt to tell you more about later on if Hastings or Clem will come through with details.

Boyd's election gag was a corker all right and we can very well see that it made a great hit with a public supercharged with thoughts about the coming national election. It's a good one to file away under this classification, fellows, or to use, perhaps, for some other event you may be able to fit it to.

TOILET CLEANLINESS!

If there is any part of your theatre demanding close attention it is your toilets. Yet, you can walk into hundreds of theatres and find these rooms foul-smelling and an insult to your patrons.

Particularly on those days when the kiddies predominate, you must exercise extreme caution and make frequent trips to those rooms to make sure that they are fit for the use of your patrons.

Toilets, especially in the busy theatres, cannot wait until the following day for a mopping or cleaning. This is necessary every hour or two and be positive that the toilet paper holders are full, too. In ladies' rooms you should make doubly sure that everything is O.K., because nothing will chase away the ladies quicker than dirty lounge rooms and toilets.

There is nothing delicate about this subject. It's as important as any phase of your theatre's operation; so just check up a lot more in the future than you have in the past, to be certain that your hired help is not overlooking or neglecting the toilets.

New Publicity Set-Up

A new set-up in the Fox publicity department, New York City, includes Morris Helprin, formerly with Paramount, who will serve under Earl Wingart, recently with Paramount as publicity manager. Resignations include Mike Vogel, Edward Eustace and E. F. Simpson.

GILLMAN'S SWELL BALLYHOO!

SEE the funny looking gazebos? And the animal that is not a bull? The combination represents a novel street bally used by S. A. Gillman, manager of Loew's Parkway Theatre, Baltimore, to exploit Laurel & Hardy in "Pack Up Your Troubles" and, from what we hear, the stunt tied up traffic and brought out the police.

Two ushers were dressed in clothes similar to those worn by Laurel & Hardy and caricature heads made from papier mache. The model cow was promoted from a local dairy concern and carried a banner reading "This Is No Bull," and other copy pertaining to picture, theatre and playdates. The bally attracted such a large crowd that a hurry call had to be made to the police department for help to straighten out traffic, which suggested to Gillman the faking of an arrest.

The playing off of this comedy also suggested a "Laff Week" program, which included a Charley Chase two-reeler and a Betty Boop cartoon. The Week was played up on the marquee sign and on 5,000 heralds distributed from house to house. Lines such as "Laff Week," "All Comedy Show" and "Barrels of Fun"—the latter painted on two barrels placed atop the marquee—were used to advertise the occasion.

Results at the close of the Week were all that could be looked for and considerable credit for the excellent returns is attributed to the novel bally. The papier mache heads look mighty good to us and there's no reason why these couldn't be used again and again on future Laurel & Hardy attractions. As near as we can learn the heads were obtained from the M-G-M home exchange in New York and if other Club members want to invest the small amount necessary to secure a pair of them, we'd suggest getting in touch with your local exchange. The "No Bull" idea, Gillman tells us, was inspired from a cartoon run in this department some time ago.

Lest we forget, let us also credit Assistant Manager R. F. Etchberger for his share in the Laff Week campaign. We'll be looking for further news concerning the show-selling activities of these men because we like the way they do things.



HERE'S PROOF FROM SWANK THAT CO-OPS GO IN SMALL TOWNS

In order to prove to the man who doubts the possibility of promoting a full page co-operative ad in small towns we are presenting facsimile evidence of one that was



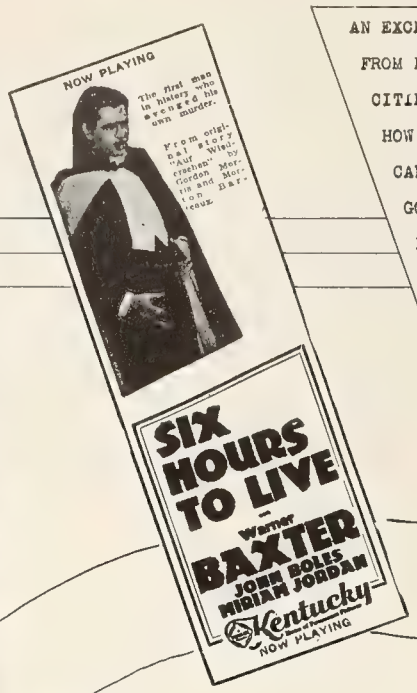
put over by M. M. Swank, manager of the Nova Theatre, Stockton, Kas.

With "All American" booked for Armistice Night, Swank called on his newspaper friends and together they cooked up the attractive page reproduced here. He designed the ad, using a re-vamp of a stock mat, with copy built around the local "Big Game" of the season. The merchants who stood the cost were given credit for the free tickets for the team and Pep Club, but the theatre actually stood this portion of the expense. In addition to lining up the merchants' signatures the newspaper came through with a corking publicity story on the front page.

"Give us small town fellows more dope on how to sell our shows," S. O. S's Round Tabler Swank and we are hereby broadcasting his message to other Club members similarly situated. It takes real shows, he tells us, to bring patrons to town after the cows and chickens have been put to bed and unless there's a good attraction in town the Fords are also put to roost for the night. So come on through, fellows, and let's us see what you can do to help this member out, even though he appears to be getting on pretty well with his own ideas.

AN EXCELLENT GROUP OF ADS FROM DIFFERENT TOWNS AND CITIES DEMONSTRATING AGAIN HOW EFFECTIVE EXCHANGE MATS CAN BE IN THE MAKE-UP OF GOOD NEWSPAPER ADVERTISING. THEIR USE IF STRONGLY RECOMMENDED TO EVERY SHOWMAN WHO HAS STILL TO EMPLOY THEM IN HIS SHOW SELLING VIA THE LOCAL NEWSPAPERS!

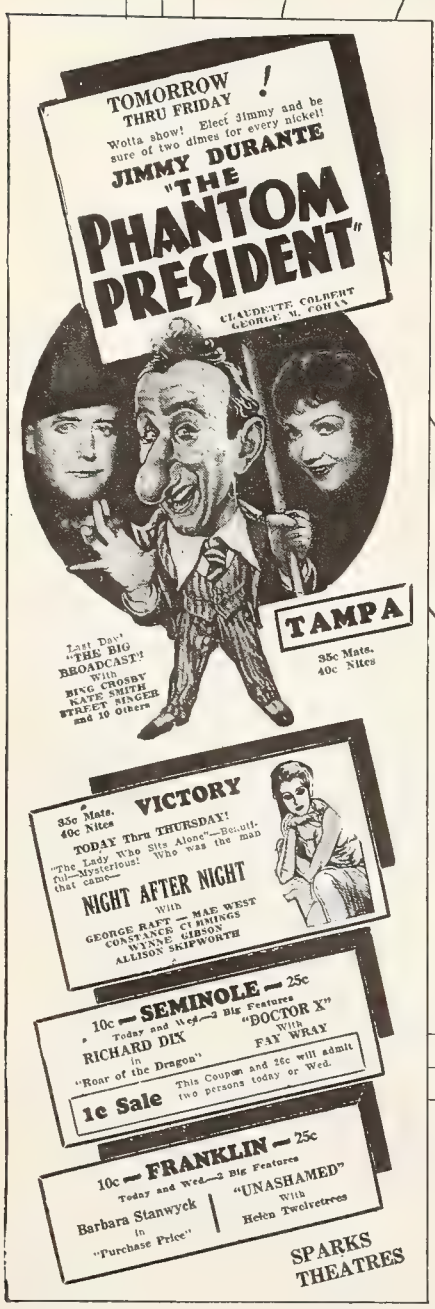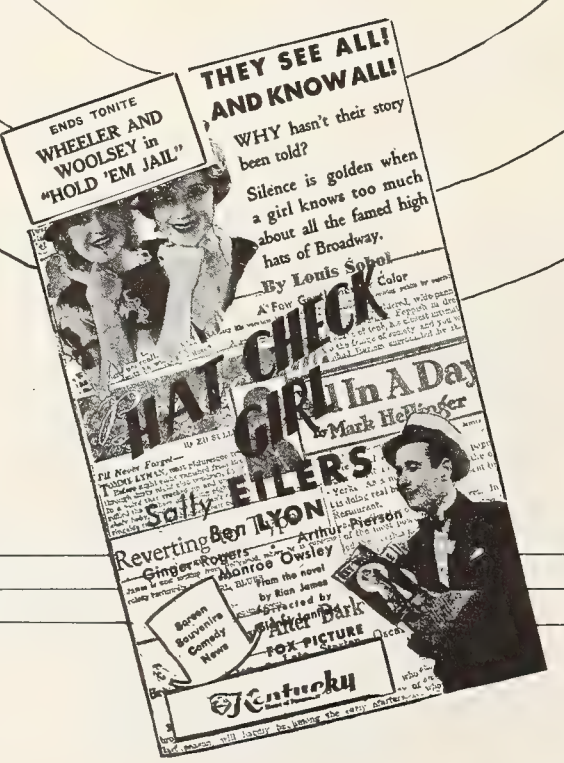


















TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 151.—(A) How many wires does a three-phase circuit usually employ and why? (B) For what purpose is three-phase current ideal? (C) Explain, in some detail, the basic principle or reason electricity is able to perform work. Sounds hard, but if you think the matter over it is really very simple. (D) What term is used to express work performed by current and how may we determine what horsepower is used when power consumption is so expressed? (E) Just what is the physical effect of resistance overcome by electric current. Note the physical.

Answer to Question No. 147

Question No. 147 *was: "(A) In examining a diagrammatic illustration of alternating current, as per Page* 6, *Vol.* 1, *of your Bluebook, what do the various lines represent? (B) Explain the action of the generation of one cycle of alternating current. By that it is meant, tell us at what point the voltage starts, how the voltage rises and how long it takes for it to rise to maximum and what is happening to the amperage at the same time; also, what happens after the voltage has reached its peak. (C) Explain why alternating current reverses its direction*

Some of the answers are absolutely correct, and others sufficiently so to get by. Those whose answers were correct are:

Lester Borst, C. Rau and E. Evans, G. E. Doe, Gale Danielson, J. Wentworth, T. Van Vaulkenburg, W. S. Andrus, B. Diglah and O. Garling, D. Holler and B. Eilers, A. Bailey, S. Kay, M. L. Tomlinson, H. Edwards, B. M. May, L. T. Choates, P. T. Garling, L. M. and R. Wright, T. McGruder, A. Breston and G. Lombard, C. L. Daniels, H. D. Schofield, A. Ilks and B. R. Rouen, J. L. Major and D. B. Bates, T. Howard and T. Buckstein, P. L. Davis and T. Torr, S. G. Goss and P. Lambert, J. R. Carter, J. Ahrenson, P. J. Cermak, H. D. Cylor and H. D. Davis, H. B. Coates, D. N. Peters, M. S. O'Brien, W. A. Andres, B. T. Sampson and G. C. Hendrie, J. Rathburn and D. Little, B. R. Compton and L. Peterson, D. M. Sykes and E. O. Olliver, M. Penderly, G. Framann and T. H. Heins, M. McGuire, K. L. Knight, P. O'Brien, H. M. Evans, J. L. Richards and T. B. Cudmore, K. H. Steele and T. Potter, H. L. Harvey, M. R. Sanders and T. L. Shelton, A. Jones and L. T. Foley, L. S. Marksley and J. L. Bischoff, F. B. Gamble, L. C. Cummings and J. D. Schneider, C. Lilly and T. G. Sawyer, H. M. Greger, L. Peterson and D. Donahue, L. D. Solomon and P. Hadley, D. Golding, L. Andrews, T. Lavery and S. Chestney, R. Singleton, F. D. Prinde and T. Gaitsley, G. Deckson and L. Carnlo, B. R. Thompson and D. U. Shelton, B. E. Danning and D. L. Simmons and W. D. Adamson.

There are a large number of answers to Section A suitable for publication. I have selected that of T. Van Vaulkenburg:

"The diagram referred to is conventional. It is a horizontal line which, at its left end, joins the center of a vertical line. The horizontal line, in its length, represents seconds of time. The vertical line represents voltage.

"Over and under the horizontal line are blunt-tipped triangles formed by one continuous line which starts from the junction of the horizontal and vertical lines, passes upward and then again down, and then, after having formed one of the aforesaid triangles, crosses it downward, where the process is repeated in reverse, and so on as far as one may find it desirable to carry the line.

"Thus a series of triangles are formed above and below the line which exactly represent the action of a. c. as follows. The horizontal line represents time in its length, but in its position up and down it represents zero in voltage. The triangle line leaves the intersection of the two lines and moves upward and away from the vertical line. The upward movement represents rise in voltage, and since voltage in a closed circuit represents amperage as well, it also may represent current flow. The movement of the line away from the vertical line represents time, its total slope representing the time required for one alternation. When the line (voltage) has reached its apex, it drops downward, with the same slope (time), until it reaches the time-zero voltage line, whereupon the process is repeated in reverse on the under side of the horizontal line, whereupon two alternations (one complete cycle) has been completed."

I don't know what you chaps think about it, but that I regard as the best verbal explanation I have yet seen of such a diagram.

(B) I believe we must hand the palm to H. Edwards on this one, though Rau and Evans and some others did mighty well, too. Edwards says:

"This I believe may only be done by examining the action of a single coil on the armature of a single-magnet generator. Remembering that current is generated when a conductor cuts lines of magnetic force, and that lines of magnetic force will not be cut when a conductor is moving in the same direction the said lines are, and that current in the conductor will move in a direction at right angles to the direction the conductor is moving (see text, Page 7, Vol. 1 of Bluebook, and Fig. 1), let us examine into the matter.

"The magnetic poles (N and S) will be on opposite sides of the armature. Lines of magnetic force will move straight across from N to S through the armature. The coil (conductor) will be rotating, of course. When it is in vertical position both its sides will be moving either with or directly against the lines of force and cutting across none of them. The voltage of our coil is therefore at zero. As the conductor continues to rotate one side of it begins to cut down and the other up through the lines, and across them; therefore voltage is generated, and in increasing amount as a greater number of lines are cut, until the coil is in horizontal position, where the greatest number are cut. It then passes on around, cutting less and less, until it again is in vertical position and voltage at zero, whereupon the process is repeated, but with the other wire or coil side rising and the one that before ascended now descending, and since the current generated must always flow in one direction, the direction of the current in the coil and whatever the coil is connected to, is reversed. When once more the coil attains vertical position the voltage has again fallen to zero and one cycle has been completed."

(C) On this, Dale Danielson says:

"To properly answer this I will first state one of Faraday's principles: 'When a conducting circuit is moved in a magnetic field so as to alter the lines of force passing through it, a current is induced therein, in a direction at right angles to the direction of motion, and at right angles also to the direction of the lines of force, as viewed from a point from which the motion originated.' Thus, in an alternator, when one coil (Fig. 1, Page 7, Vol. 1, Bluebook) is moved in a field of magnetic lines, the current must flow in one direction, as from the above stated principle. When this coil has turned half around and the other half is cutting lines of force, the current induced flows in the same direction. But as the coil is reversed the flow is reversed in the coil itself, and through the brushes and rings the external circuit is still connected to the same sides of the coil it was formerly. Consequently the external current flow is reversed every cycle."

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 26		
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

A Shriek in the Night
Anna Karenina
Beyond the Law
Boots of Destiny — Hoot Gibson
Davy Jones' Locker
Eleventh Commandment
Midnight Alarm
Nestors, The — Monte Blue
Pullman Car
Red Kisses
Slightly Used
Three Castles
Valley of Adventure, The — Monte Blue
Without Children

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Rider, The	Harry Carey	June	72	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Across the Line — Harry Carey
Double Sixes — Harry Carey
Horsehoofs — Harry Carey
Hurricane Rider, The — Harry Carey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25	69	Aug. 20
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No Greater Love	Alexander Carr-Dickie Moore	June 4	60	May 21
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Acquitted — Alan Dinehart-Neil Hamilton-Mae Clarke
Air Hostess — Evalyn Knapp-James Murray-Thelma Todd
Bitter Tea of General Yen — B. Stanwyck-Nils Asther — 80 — Nov. 26
Brief Moment — Barbara Stanwyck
California Trail, The — Buck Jones-Helen Mack
Child of Manhattan — John Boles-Neil Hamilton-Nancy Carroll
Cornered — Tim McCoy
Destroyer, The
East of Fifth Avenue — Leo Carrillo-Lois Wilson-Dickie Moore
End of the Trail, The — Tim McCoy-Luana Walters
Fighting for Justice — Tim McCoy-Joyce Compton
Forgotten Man, The — Jack Holt
Hurricane Deck
Mike
Parole Girl
Pearls and Emeralds
Ranger Man — Tim McCoy-Caryl Lincoln
Rules for Wives
Sundown Rider, The — Buck Jones-Barbara Weeks
That's Africa — Bert Wheeler-Robt. Woolsey-Raquel Torres
Treason — Buck Jones-Shirley Grey
Wild Horse Stampede — Wm. Janney-Dorothy Appleby

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Douglas Fairbanks, Jr.	June 25	72	June 18
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29		Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris			
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Feb. 11,'33		
Frisco Jenny	Ruth Chatterton	Jan. 14,'33		
Grand Central Airport	Richard Barthelmess			
Match King, The	Warren William-Lili Damita	Dec. 31		
Mind Reader, The	Warren William-C. Cummings			
She Had to Say Yes	Loretta Young-Lyle Talbot			
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Jan. 14,'33		Nov. 5

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17	51	
Bachelor's Affairs	Adolphe Menjou-Minna Gombell Joan Marsh-I. Purcell	June 26	76	June 18
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
First Year, The	Gaynor-Farrell	July 31	80	July 23
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 11		
Mystery Ranch	Geo. O'Brien-C. Parker	June 12	55	June 25
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29	74	June 18
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Week Ends Only	Joan Bennett-Ben Lyon	June 19	70	June 11
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Broadway Bad — Joan Blondell - Ginger Rogers Ricardo Cortez — Feb. 12,'33
Cavalcade — Clive Brook-Diana Wynyard
Dangerously Yours — Miriam Jordan-Warner Baxter — Jan. 29,'33
Fortune Smiles — Spencer Tracy-Marian Nixon-Stuart Erwin — Jan. 15,'33
Handle With Care — Jas. Dunn-Boots Mallory — Dec. 25
Hot Pepper — Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel — Jan. 22,'33
Infernal Machine, The — Genevieve Tobin-Chester Morris-Alexander Kirkland — Feb. 5,'33
Man-Eater — Marion Burns-Kane Richmond
Paddy, The Next Best Thing — Janet Gaynor
Robbers' Roost — George O'Brien-Maureen O'Sullivan — Jan. 8,'33
Second Hand Wife — Sally Eilers-Ralph Bellamy — Jan. 1,'33
Smoke Lightning — George O'Brien-Nell O'Day — Feb. 25,'33
State Fair — Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven
Walking Down Broadway — James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell — Dec. 4
Zoo in Budapest — Gene Raymond

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28		
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21		
Kiss of Araby				
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 19		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler			

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30		
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15		
Via Pony Express	Jack Hoxie-Marceline Day	Dec. 15		

Coming Feature Attractions

Comeback, The	Benny Rubin		
Sing, You Sinner		Jan. 1,'33	
Vampire Bat, The	Lionel Atwill-Fay Wray	Dec. 15	
Woman in the Chair, The		Jan. 15,'33	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July 15		
Gorilla Ship, The	Ralph Inc-Vera Reynolds	June 11	66	Aug. 27
Hearth Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Honor of the Press	Edw. J. Nugent-Rita La Roy	May 15	64	Aug. 1
Malay Nights	John Mack Brown-D. Burgess-Ralph Inc	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Temptation's Workshop	Helen Foster-Tyrell Davis	June 20		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		
Widow in Scarlet	D. Revier-Kenneth Harlan	July 1	58	July 23

Coming Feature Attractions

Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May 28	71	June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family (Reviewed under the title "After Divorce")	Jackie Cooper	Aug. 27	78	Aug. 20
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9		
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Huddle	Ramon Navarro-M. Evans	May 14	104	June 25
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Letty Lynton	Joan Crawford-R. Montgomery	May 7	86	May 7
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
New Morals for Old	Robert Young-M. Perry	June 4	76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June 4	95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Red Dust	Clark Gable-Jean Harlow	Oct. 22	73	Oct. 22
Red Headed Woman	Jean Harlow-Chester Morris	June 25	75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Thru	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
Unashamed	Helen Twelvetrees	July 2	77	July 23
Washington Masquerade (Reviewed under the title "Washington Show")	Lionel Barrymore	July 9	74	July 2

Coming Feature Attractions

Buddies	Buster Keaton-Jimmy Durante		
China Seas	Clark Gable		
Clear All Wires			
Happily Unmarried			
La Tendresse	Norma Shearer		
Lady, The	Irene Dunne-Phillips Holmes		
Lost	Joan Crawford		
Man of the Nile	Ramon Novarro		
Men Must Fight	Phillips Holmes-Diana Wynyard		
Peg O' My Heart	Marion Davies		
Pig Boats	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans		
Rasputin and the Empress	Ethel, John and Lionel Barrymore		
Reunion in Vienna	John and Lionel Barrymore		
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan		
Tugboat Annie	Marie Dressler-Wallace Beery		
Turn To the Right			
Whistling in the Dark	Ernest Truex-Una Merkel		
White Sister, The	Helen Hayes		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flames	Johnny Mack Brown	May 30	70	June 18
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Honor of the Mounted	Tom Tyler	June 20	60	
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Features

Black Beauty		Jan. 15,'33	
Crashin' Broadway	Rex Bell	Dec. 30	
Diamond Trail, The	Rex Bell	Dec. 30	
Fighting Champ, The	Bob Steele	Dec. 15	
Jungle Bride	Anita Page-Charles Starrett	Jan. 10,'33	
Oliver Twist			
Self-Defense	Pauline Frederick	Dec. 15	68 Dec. 10
West of Singapore			

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Lelia Hyam - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Devil Is Driving, The	Edmund Loew-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Dec. 25	78	Dec. 10
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Lady and Gent	Geo. Bancroft-Wynne Gibson	July 15	80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July 22	72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July 1	68	June 18
Man from Yesterday	C. Colbert-C. Brook	June 25	70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June 10	78	June 18
Million Dollar Legs	Jack Oakie	July 8	64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
Phantom President, The	Geo. M. Cohan-Claudete Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
Thunder Below	T. Bankhead - C. Bickford - P. Lukas	June 17	69	June 25
Trouble in Paradise	Mirian Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July 29	70	July 23
Wild Horse Man	Randolph Scott-Sally Blane	Nov. 25		

Coming Features

Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33	
Crime of the Century, The	Stuart Erwin-Wynne Gibson		
Curse of Sunken Gold			
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft		
Eleven Lives	Frances Dee-Randolph Scott		
Good Company	Alison Skipworth-Roland Young		
Hello, Everybody	Kate Smith		
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec.	70 Dec. 10
King of the Jungle	Frances Dee-Buster Grabbe		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen		
Luxury Liner	George Brent-Sari Maritza-Zita Johann-Irving Pichel		
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30	
Murder at the Zoo	Charles Ruggles		
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 27,'33	
No Man of Her Own	Clark Gable-Carole Lombard	Dec.	74 Oct. 8
Passage to Paradise, A	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett		
Pick Up	Sylvia Sidney-George Raft		
Queen Was in the Parlor, The	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33	
She Done Him Wrong	Mae West-Owen Moore-Cary Grant	Jan. 20,'33	
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert		123 Dec. 10
Way to Love, The	Maurice Chevalier		

POWERS PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May 15	70	Jan. 16
Gables Mystery, The	Lester Matthews-Anne Grey	June 15	71	May 7
Her Radio Romeo	Gene Gerrard-Jessie Matthews	July 15		
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Skin Game	Edmund Gwenn - Phyllis Konstam	June 1	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	80	July 30
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June 17	66	June 11
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Nov. 25	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov. 15	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25	75	Nov. 26
Roar of the Dragon	Richard Dix-Gwill Andre	July 8	76	July 9
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Secrets of the French Police	Gwili Andre-Frank Morgan	Nov. 11		
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11		
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
End of the World				
Goldie Gets Along	Lily Damita-Chas. Morton			
Great Jasper, The	Richard Dix-Julie Hayden			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Half-Naked Truth, The	Lee Tracy-Lupe Velez			
Hell Bent for Election	Edna May Oliver			
Heroes for Hire	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson-R. Hudson			
Just a Woman	Irene Dunne-Chas. Bickford			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Past of Mary Holmes, The	Helen MacKellar-Eric Linden			
Penguin Pool Murder	Edna May Oliver	Dec. 9	75	Nov. 12
Sailor Be Good	Jack Oakie-Vivienne Osborne			
Scarlet River	Tom Keene			
Sun Also Rises, The				
Sweepings	Lionel Barrymore			
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)		92	Apr. 9
Three Came Unarmed	Joel McCrea-K. Hepburn			
Topaze	John Barrymore-Myrna Loy			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares (Reviewed under title "The Impassive Footman"—Assoc. Radio British)	Invincible		69	Aug. 13
Yorck	Werner Krauss	Protex Trading	Nov. 23	99	Dec. 10

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15	70	June 11
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Cynara	Ronald Colman-Kay Francis		80	Nov. 5
Hallelujah, I'm a Bum	Al Jolson			
I Cover the Waterfront				
Jade	(Made in Tibet and India)			
Joe Palooka	Jimmy Durante			
Masquerader, The	Ronald Colman-Elissa Landi			
Perfect Understanding	Gloria Swanson			
Secrets	Mary Pickford-Leslie Howard			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox (Reviewed under title "Merry Go Round")	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once In a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2	68	July 23
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Features

Big Cage, The				
Counsellor-at-Law				
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Jan. 26,'33		
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22		
Laughing Boy	Zita Johann			
Laughter in Hell	Pat O'Brien-Gloria Stuart			
Left Bank, The				
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78	Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 12,'33		
Popeye	Summerville-Pitts			
Prison Doctor, The				
Private Jones	Lee Tracy-Gloria Stuart			
Rebel, The	Vilma Banky-Luis Trenker			
Road Back, The				
S. O. S. Iceberg				
Salt Air	Chas. Murray-Geo. Sidney			
Terror Trail, The	Tom Mix			
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33		

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Baby Face	Barbara Stanwyck			
Blue Moon Murder Case, The	Ben Lyon - Mary Brian - Peggy Shannon			
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent			
Grand Slam	Paul Lukas-Loretta Young			
Hard to Handle	James Cagney	Jan. 28,'33		
Haunted Gold	John Wayne	Dec. 17		
Illegal	Ivor Barnard			
Keyhole, The	Kay Francis-George Brent			
King's Vacation, The	George Arliss			
Ladies They Talk About	Barbara Stanwyck	Feb. 4,'33		
Lawyer Man	Wm. Powell-Joan Blondell	Jan. 7,'33	72	Dec. 3
Parachute Jumper	Douglas Fairbanks, Jr.	Jan. 28,'33		
Picture Snatcher	James Cagney			
Radio Girl	Bebe Daniels			
Somewhere in Sonora	John Wayne			
Sucker	D. Fairbanks, Jr.-Loretta Young			
Telegraph Trail, The	John Wayne			
Wax Museum	Lionel Atwill-Fay Wray	Jan. 28,'33		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 5	78	
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Features

Death Kiss, The	David Manners-Adrienne Ames-John Wray	Dec. 25		
Drum Taps	Ken Maynard	Jan. 29,'33		
Hypnotized	Moran and Mack	Dec. 25		
Lone Avenger, The	Ken Maynard	Apr. 9,'33		
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33		
Tarnished Youth	Jetta Goudal-Gilbert Roland			
Tombstone Canyon	Ken Maynard	Dec. 25	62	

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Crooked Lady, The	Austin Trevor	M G M-British		77	Apr. 9
Diamond Cut Diamond	Adolphe Menjou	M G M-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough-Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Lodger, The	Ivor Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion		82	Dec. 10
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Wolf In Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Broadway Malady			
Crystal Gazabo	Nov. 7		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Medicine Show, The			
Minstrel Show, The			
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars			
Snowtime			
Wedding Bells			
Wooden Shoes			
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30		
Tonight's the Night			
MEDBURY SERIES			
Laughing with Medbury In Wildwest		1 reel	
Laughing with Medbury In Mandalay	May 31	1 reel	
Laughing with Medbury In India		1 reel	
Laughing with Medbury In Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18	7	May 21
Mickey in Arabia	July 20	7	Dec. 10
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The			
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
False Alarm			
Famous Bird Case, The			
Fencing Around			
Flop House			
Pet Shop, The	Apr. 28		
Stepping Stones	May 17		
Wolf at the Door, The			
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
His Vacation	Sept. 8		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Boudoir Butler, The	May 29	22	
Boy, Oh Boy!	Dec. 25		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kid' In' Hollywood			
Kid's Last Fight, The		9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons			
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Wild Company	Jan. 1,'33		
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	1 reel	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Man Eating Sharks	Apr. 10	8½	June 11
Sea Going Birds	July 3	7	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	
Old New York	Sept. 11	10	
When Dad Was a Boy	Jan. 22,'33		
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33		
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	

Title	Rel. Date	Running Time Minutes	Reviewed
HODGE-PODGE			
Bubble Blowers	Sept. 11	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
IDEAL COMEDIES			
(Brooks-Flynn) Hollywood Lights	May 8	20	Apr. 30
MACK SENNETT COMEDIES			
Alaska Love	July 17	20	
Andy Clyde			
Candid Camera, The	June 19	19	Aug. 13
Granger-Pangborn			
Divorce A La Mode	May 22	22	May 21
Raymond Hatton			
Listening In	Apr. 24	19	
Arthur Stone-D. Granger			
Neighbor Trouble	Aug. 14	19	
Stone-Granger			
Young Onions	Sept. 18	19	Sept. 10
Harvey-Granger			
MACK SENNETT FEATURETTES			
Hatta Marri	July 10	20	July 2
Harry Gribbon			
Spot on the Rug, The	May 15	19	May 21
Billy Bevan			
MERMAID COMEDIES			
Big Flash, The	Nov. 6	22	Oct. 15
Harry Langdon			
Hitch Hiker, The			
Harry Langdon			
Pest, The			
Harry Langdon			
Tired Feet	Jan. 1,'33		
Harry Langdon			
Vest with a Tale, The	Dec. 4	22	
Tom Howard			
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33		
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18		
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33		
Mad King, The	June 26	6	July 23
Robin Hood	Jan. 22,'33		
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27	6	
Woodland	May 1	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33		
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES			
(Ray Cooke) Torchy's Busy Day	Oct. 2		
Torchy's Kitty Coup	Jan. 22,'33	20	
Torchy Rolls His Own	Nov. 20	21	
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
He's a Honey	Apr. 17	21	Apr. 9
Harry Barris			
Hollywood Run-Around	Dec. 18	20	
Monty Collins			
Honeymoon Beach	Oct. 23	21	
Billy Bevan-Glenn Tryon			
Keyhole Katie	Jan. 15,'33		
Gale Seabrook-John T. Murray			
Now's the Time	June 12	20	June 4
Harry Barris			
Ship A-Hooey	Aug. 7	22	
Glenn Tryon			

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths in Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33		
60 Rhapsody of the Rails			
61 Mississippi Showboats			
62 Berlin Medley		9	Nov. 26

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
Wild Babies	June 18	17	
You're Telling Me	Apr. 16	19	
CHARLEY CHASE			
First in War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Young Ironsides	Sept. 3		
FISHERMAN'S PARADISE			
Color Scales	Apr. 23	9	May 14
Trout Fishing	Apr. 2	9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Music Lesson, The			
Office Boy, The	July 16		
Puppy Love	Apr. 30	7	
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10	21	Oct. 15
ODDITIES			
Chili and Chills	Sept. 10		
Sea Spiders	Aug. 13	9	Oct. 29
OUR GANG			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	
SPORT CHAMPIONS			
Blocks and Tackles			
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Football and Footwork			
Old Spanish Custom	Oct. 15	10	
Pigskin		12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	
Timber Toppers	May 7	9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18		
No. 5	Dec. 16		
No. 6	Jan. 13,'33		
ONE REEL ACTS			
Beyond the Blue Horizon	Apr. 1		
Vincent Lopez			
Breaking Even	Sept. 30		
Tom Howard			
Bridge It Is	May 13		
The Musketeers			
Bun Voyage	June 3		
Lester Allen			
Coffee and Aspirin	Apr. 8		
Solly Ward			
Hollywood Beauty Hints	July 15		
Ireno	July 1		
Ethel Merman			
Knowmore College	Apr. 15		
Rudy Vallee			
Meet the Winner	May 6		
Tom Howard			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor	Oct. 28	10	Oct. 1
Rudy Vallee			
Patents Pending	Aug. 5		
Burns and Allen			
Pro and Con	July 8		
Tom Howard-Alan Brooks			
Rhapsody in Black & Blue	Sept. 2		
Louis Armstrong			
Rookie, The	Dec. 23	1 reel	
Tom Howard			
Seat on the Curb, A	June 24	7	Aug. 13
Hugh Cameron			
Arthur Aylesworth			
Singapore Sue	June 10	10	Aug. 13
Anna Chang			
Switzerland	Apr. 29		
Lester Allen			
Ten Dollars or Ten Days	July 22		
Eddie Younger and His Mountaineers			
Those Blues	May 27		
Vincent Lopez			
Your Hat	Nov. 25		
Burns & Allen			
PARAMOUNT PICTORIAL—			
NEW SERIES			
No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug. 12	1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept. 9	1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct. 7	1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov. 4	1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec. 4	1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U. S. Navy			
SCREEN SONGS			
Ain't She Sweet			
Lillian Roth			
Dinah	Jan. 13,'33	1 reel	
Mills Bros.			
Down Among the Sugar Cane	Aug. 26		
Lillian Roth			
I Ain't Got Nobody	June 17		
Mills Bros.			
Just a Gigolo	Sept. 9		
Irene Bordoni			
Just One More Chance	Apr. 1		
Let Me Call You Sweetheart	May 20	1 reel	
Ethel Merman			
Oh, How I Hate to Get Up in the Morning	Apr. 22	7	May 7
Romantic Melodies	Oct. 21	1 reel	
The Street Singer			
Rudy Vallee Melodies	Aug. 5	1 reel	
Rudy Vallee			
School Days	Sept. 30		
Gus Edwards			
Shine On Harvest Moon	May 6	1 reel	
Alice Joy			
Sing a Song	Dec. 2		
James Melton			
Time On My Hands	Dec. 23		
Ethel Merman			
When It's Sleepy Time Down South	Nov. 11	1 reel	
Boswell Sisters			
You Try Somebody Else	July 29	10	June 25
Ethel Merman			
SCREEN SOUVENIRS			
No. 10—Old Time Novelty	Apr. 22	1 reel	
No. 11—Old Time Novelty	May 20	1 reel	
No. 12—Old Time Novelty	June 17	1 reel	
SCREEN SOUVENIRS — NEW SERIES			
No. 1	Aug. 5	1 reel	
No. 2	Sept. 2	1 reel	
No. 3	Sept. 30	10	Oct. 15
No. 4	Oct. 28	1 reel	
No. 5	Nov. 25	1 reel	
No. 6	Dec. 23		
No. 7	Jan. 20,'33		
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19	1 reel	
Catch 'Em Young	Dec. 9		
Fighting Fins	Sept. 16	10	Oct. 15
Over the Jumps	Jan. 6,'33	1 reel	
Stuff on the Ball	Oct. 11		
Water Jamboree	Nov. 14	1 reel	
TALKARTOONS			
Admission Free	June 10		
A-Hunting We Did Go	Apr. 29	1 reel	
Betty Boop's Bamboo Isle	Sept. 23		
Betty Boop's Bizzy Bee	Aug. 19	1 reel	
Betty Boop for President	Nov. 4	7	Oct. 1
Betty Boop's Ker-Choo		7	Dec. 10
Betty Boop Limited	July 1		
Betty Boop, M.D.	Sept. 2	7	Dec. 10
Betty Boop's Museum	Dec. 16	1 reel	
Betty Boop's Ups & Downs	Oct. 14	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Chess Nuts	May 13		
Dancing Fool	Apr. 8	1 reel	
Hide and Seek	May 27	7	Apr. 16
Kidnapping (Tent.)	July 1	1 reel	
Minding the Baby	Sept. 26	1 reel	
Stopping the Show	Aug. 12		

Title	Rel. Date	Running Time Minutes	Reviewed
TWO REEL COMEDIES			
Blue of the Night	Sept. 10		
Bing Crosby			
Bridge It Is	May 13		
The Musketeers			
Bring 'Em Back Sober	Nov. 18	2 reels	
Sennett Star			
Courting Trouble	Oct. 28	2 reels	
Sennett Star			
Dentist, The	Dec. 9	20	Dec. 3
Sennett Star			
Door Knocker, The	May 27		
Doubling in the Quickies	Dec. 16	2 reels	
Sennett Star			
Dunker, The	Apr. 1	19	May 7
Billy House			
False Impressions	Nov. 4	2 reels	
Sennett Star			
Harem, Scarem	June 10		
Al St. John			
Hawkins and Watkins, Inc	July 8	22	Sept. 3
His Week End	May 13		
Johnny Burke			
Hollywood Double, A	Nov. 25	2 reels	
Sennett Star			
Honeymoon Bridge			
Sennett Star			
Jimmy's New Yacht	June 3		
Light House Love	May 6		
Ma's Pride and Joy	Oct. 14	18	Aug. 27
Donald Novis			
Meet the Senator	May 20		
Prosperity Pays (Tent.)	Nov. 4		
Tom Howard			
Singing Plumber	Sept. 23		
Donald Novis			
Summer Daze	Apr. 15	20	May 14
Dane & Arthur			
Twenty Horses	Apr. 29		
Ford Sterling			
Up Popped The Ghost	July 22		
What Price Air	June 24	20	June 18
Tom Howard			

POWERS PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Sept. 15	9	
Dual Control	Sept. 1	12	
(Capt. James A. Mollison-Amy Johnson)			
It All Depends on You	Nov. 1	8	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 2
Light of Love	Oct. 15	9	
Me and the Boy Friend	Oct. 1	8	
Mystery of Marriage, The		18	Apr. 2
Special Messengers		9	Mar. 26

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug. 19	20	
Easy Street	Sept. 30	19½	
The Rink	Nov. 11		
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug. 12	20	Aug. 13
Millionaire Cat, The	Oct. 21	21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct. 28	18	
Just a Pain in a Parlor	Aug. 26	20	
HEADLINER SERIES			
Jitters, the Butler		22	Aug. 20
Clark and McCullough			
Shampoo, the Magician	Nov. 25		
Roscoe Ates-Hugh Herbert			
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov. 28		
Iron Minnie	July 4		
Rule 'Em and Weep	May 2	19	May 21
Two Lips and Juleps	Sept. 9	20	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May 21		
Mickey's Busy Day	Sept. 2	18	Aug. 6
Mickey's Golden Rule	June 4	19	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June 28	20	May 21
Golf Chump, The	Aug. 5	20	Aug. 13
Mother-in-Law's Day	Apr. 25	20	
Parlor, Bedroom and Wrath	Oct. 14	20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
TOM AND JERRY SERIES			
Barnyard Bunk	Sept. 16	6	
Joint Wipers	Apr. 23		
Jolly Fish	Aug. 19	6	
Pencil Mania			
Piano Tuners	Nov. 11		
Plane Dumb	June 25	7	
Pets and Pans	May 14	8	
Redskin Blues	July 23	7	
Spanish Twist, A	Oct. 14	6	
Tuba Tooter, The	June 4	7	May 21

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10	Nov. 5
Sportsmen's Paradise		10	July 30
CAPITAL			
Isle of Isolation		10	July 30
CENTRAL FILM			
A Pilgrimage Through Palestine		10	Dec. 3
In Old New Orleans			May 28
Syria			May 21
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30
Holy Men of India		10	May 7
IDEAL			
Evolution		28	Sept. 3
MARY WARNER			
The Mozelle		9	Oct. 15
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2
PRINCIPAL			
Cock-Eyed Animal World		85	July 23
Get That Lion		29	Aug. 27
Killing the Killer		11	July 30
Isle of Desire		3 reels	
Isle of Peril		32	July 16
Isles of Love		1 reel	
Mexico		43	June 11
Primitive		1 reel	
STANLEY			
An Old City Speaks		15	
I Love a Parade			
Pep, Vim and Vigor		7	
Sponge Divers of Tarpon	Nov. 2		
UFA			
Cod Liver Oil Preferred		22	June 11
Last Pelicans in Europe		10	May 7
Steel		10	May 21

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug. 5	7½	Oct. 8
2. Trader Mickey	Aug. 26	7	
3. The Whoopee Party	Sept. 16	7	Nov. 12
4. Touchdown Mickey	Oct. 7	6½	
5. The Wayward Canary	Oct. 28	7¼	
6. The Klondike Kid	Nov. 18		
7. Mickey's Good Deed	Dec. 9	8	
SILLY SYMPHONIES			
1. Bears and Bees	July 15	6½	
2. Just Dogs	Aug. 12	7	
3. Flowers and Trees	Sept. 9	8	Oct. 15
4. Bug in Love	Sept. 21	7	
5. King Neptune	Oct. 7	7	Oct. 29
6. Babes in the Wood	Dec. 2	8	
7. Santa's Workshop	Dec. 30	7	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept. 12	1 reel	
Carnival Capers	Oct. 10	1 reel	
Catnipped	May 23	7	June 25
Day Nurse	Aug. 1	1 reel	
Foiled	Apr. 25		
Jungle Jumble, A	July 4	1 reel	
Let's Eat	Apr. 25	7	Apr. 30
Making Good	Apr. 11	7	July 23
Oswald, the Plumber	Jan. 16,'33	7	
Teacher's Pest	Dec. 19		
To The Rescue	May 23		
Wet Knight, A	June 20	1 reel	
Wild and Wooly	Nov. 21	1 reel	
Winged Horse	May 9	1 reel	
POOCH CARTOONS			
Athlete, The	Aug. 29	8	Sept. 10
Butcher Boy, The	Sept. 26	7	Sept. 17
Cat and Dogs	Dec. 5	1 reel	
Crowd Snores, The	Oct. 24	1 reel	
Merry Dog, The	Jan. 2,'33	1 reel	
Underdog, The	Nov. 7	1 reel	
SPORT REELS			
Running with Paddock	Apr. 11	10	Apr. 23
Chas. Paddock			
Victory Plays	May 2	9	May 7
Tilden Tennis Reel			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
STRANGE AS IT SEEMS SERIES			
No. 18—Novelty	Apr. 18	9	May 14
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 9,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide	Sept. 26	9	Oct. 1
Good Old Days, The	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Runt Page, The	Apr. 11	1 reel	
Unshod Maiden, The	Apr. 18	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies		17	May 21
E. Lambert			
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Marriage Wow, The	Apr. 20	16	Mar. 26
Bert Roach			
Meet the Princess	May 4	17	Apr. 16
Slim Summerville			
(1932-33 SEASON)			
Boys Will Be Boys	Nov. 30	2 reels	
Frank Albertson			
Family Troubles	Jan. 11,'33	2 reels	
Henry Armetta			
Finishing Touch	Oct. 19	2 reels	
Skeets Gallagher-June Clyde			
Hesitating Love	Nov. 16		
L. Fazenda-M. Prevost			
Kid Glove Kisses	Sept. 21		
Slim Summerville			
Lights Out	Dec. 14		
James Gleason			
My Operation	Dec. 28		
Vince Barnett-June Clyde			
Officer, Save My Child	Nov. 2	2 reels	
Slim Summerville			
Union Wages	Aug. 31	20	Sept. 17
Louise Fazenda			
Who, Me	Sept. 7	2 reels	
Frank Albertson			
Yoo Hoo!	Oct. 5	21	Sept. 3
James Gleason			

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—		1 reel	
ROBERT L. RIPLEY			
BIG STAR COMEDIES			
No. 6—Shake a Leg		17	
Thelma White and Fanny Watson			
No. 7—The Perfect Suitor		2 reels	
Benny Rubin			
No. 8—Maybe I'm Wrong		18	May 28
Richy Craig, Jr.			
No. 9—The Toreador		17	May 7
Joe Penner			
No. 10—On Edge		19	May 7
Wm. and Joe Mandel			
No. 11—Poor but Dishonest		2 reels	
Thelma White and Fanny Watson			
No. 12—In the Family		2 reels	
Thelma White and Fanny Watson			
BIG V COMEDIES			
No. 1—Sherlock's Home			
Jack Haley			
No. 2—Here, Prince			
Joe Penner			
No. 3—You Call It Madness			
Richy Craig, Jr.			
No. 4—Hey, Pop			
Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn			
Jack Haley			
No. 6—The Run Around			
William Demarest			
No. 7—Trouble Indemnity			
Codee and Orth			
No. 8—The Build-Up			
Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen		1 reel	
Billy Hayes-Dave Gorcey			
BROADWAY BREVITIES			
No. 7—Sea Legs		19	Apr. 23
No. 8—Absentminded Abner		2 reels	
Jack Haley			
No. 9—A Regular Trouper		19	July 23
Ruth Etting			
No. 10—A Mail Bride		18	June 4
Ruth Etting			
No. 11—Artistic Temper			
Ruth Etting			
No. 12—What an Idea		18	June 25
Harriet Hilliard			

Title	Rel. Date	Running Time Minutes	Reviewed
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck		2 reels	
No. 2—Tip, Tap, Toe			
No. 3—A Modern Cinderella			
No. 4—The Red Shadow			
No. 5—Moonbeams			
No. 6—Poor Little Rich Boy			
No. 7—A Young Man's Fancy			
No. 8—That Goes Double			
No. 9—Win, Lose or Draw			
HOW TO PLAY GOLF—			
BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno		7	Dec. 10
No. 10—Bosko's Dog Race		8	July 8
No. 11—Bosko at the Beach		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumber-jack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
No. 2—Bosko the Drawback			
No. 3—Bosko's Dizzy Date			
No. 4—Bosko's Woodland Daze			
No. 5—Bosko in the Ditch			
No. 6—Bosko in Person			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears			
Jack Denny and Band			
No. 2—Municipal Band Wagon			
No. 3—Smash Your Baggage			
Small's Paradise Band			
No. 4—The Lease Breakers		9	Dec. 3
Aunt Jemima			
No. 5—The Yacht Party			
Roger Wolfe Kahn's Band			
No. 6—Hot Competition			
The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band			
No. 8—"How's Tricks?"			
Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit			
Noble Sissle and Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
No. 4—Three's a Crowd			
No. 5—Shanty Where Santa Claus Lives			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 2
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again		6	June 11
No. 11—Moonlight for Two		7	July 2
No. 12—The Queen Was in the Parlor		7	July 23
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30
NOVELTIES			
Bigger They are, The		2 reels	
Primo Carnera			
Gypsy Caravan		1 reel	
Martinelli			
Handy Guy, The		2 reels	
Earl Sande			
Rhythms of a Big City		1 reel	
Season's Greetings, The		5	
Christmas Special			
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital		18	
Clarence Whitehill			
ONE-REEL COMEDIES			
Baby Face			
Victor More			
Military Post, The			
Roberto Guzman			
No-Account, The			
Hardie-Hutchison			
No Questions Asked			
Little Billy			
Strong Arm, The			
Harrington-O'Neill			
ORGAN SONG-NATAS			
For You		1 reel	
Organ-Vocal			
Say a Little Prayer for Me		1 reel	
Organ-Vocal			
When Your Lover Has Gone		1 reel	
Organ-Vocal			
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 11—Napoleon's Bust		10	June 25
Dan Coleman-Ted Husing			
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23

Title	Rel. Date	Running Time Minutes	Reviewed
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2			
No. 7—Babe O' Mine			
No. 8—Dangerous Occupations			
No. 9—Out of the Past			
No. 10—Love Thy Neighbor			
No. 11—Rambling Round Radio Row No. 3			
No. 12—A Whale of a Yarn			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4			
No. 15—Inklings			
No. 16—Parades of Yesterday			
No. 17—Mississippi Suite			
No. 18—Little White Lies			
No. 19—Rambling Round Radio Row No. 5			
No. 20—You're Killing Me			
No. 21—Old Time News Reel			
No. 22—Rambling Round Radio Row No. 6			
No. 23—Around the World in 8 Minutes		8	Aug. 20
SPORTSLANT SERIES— TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING		1 reel	
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills			
S. S. VAN DINE MYSTERY SERIES			
(Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23
No. 8—Murder in the Pullman		20	June 4
No. 9—The Side Show Mystery		20	June 11
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two		16	Nov. 12
No. 3—Hey! Hey! Westerner		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The			
Frank McGlynn, Jr.-Mary Murray			
Freshman Love			
Ruth Etting			
Old Lace			
Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World		1 reel	
No. 2—Transportations of the World		1 reel	
No. 3—An Oriental Cocktail		10	Oct. 8
No. 4—Curious Customs of the World		1 reel	
No. 5—From Bethlehem to Jerusalem		1 reel	
No. 6—High Spots of the Far East		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery	Mar. 28	18 (each)	Apr. 18
Jas. Flavin-Lucille Browne			
Detective Lloyd	Jan. 4		Jan. 16
Jack Lloyd			
Heroes of the West	June 20	18 (each)	June 18
Noah Berry, Jr.			
Jungle Mystery	Sept. 12		
Tom Tyler			
Lost Special	Dec. 5		
Frank Albertson			
Men of the Mounted	Feb. 27,'33		
Tom Tyler-Jacqueline Wells			

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

Gracella and Theodore
Baltimore Century

Here's a novelty adagio and singing act in three scenes. First is the medieval. The second part is done through a special drop with cat and dog masks and included an aria from an opera. Third come jungle scenes and adagio dancing. There was big applause.

Manuel
Detroit Hollywood

Manuel performs on a slack wire without the usual parasol. In Mexican attire, with a flat bottle, he staggers along the wire like an inebriate bound for disaster. This striking novelty wins large applause.

The Four Normans
Detroit Fox

These jugglers seem to exhaust the possibilities for varied novelty with Indian clubs. They work four in a line, criss-cross in a square and three to one, interspersing their act with a good brand of comedy.

INSTRUMENTAL

Paul Whiteman & Orchestra
New York Capitol

After opening with his famous "Rhapsody in Blue," Whiteman introduces Ramona, pianiste in the orchestra, who favors with a low-down rendition of a gal named "Birmingham Bertha." The Rhythm Boys then harmonize with "Jig Time," and get plenty of laughs with a novelty impersonation bit themed around the "Scat Song." Whiteman scores with a violin solo of "When Day Is Done," after which Goldie, the trumpeter, offers a bit of clowning. Irene Taylor, blues singer, gets over nicely with "Underneath the Harlem Moon," Jack Fulton aces with "Say It Isn't So," and Peggy Healy, audition winner, gets hot with "Fit as a Fiddle" and "Dinah," for a good reception. The orchestra features a special arrangement of "Dark Eyes," and Paul closes the entertaining show by introducing two Harlemites who offer a hot "Lindy Hop."—H. P.

Col. Feodor Maybohm (12) And His Russian Revels
Baltimore Hippodrome

The routine was practically the same used by this troupe for some time, with the Colonel directing. There are the two girl violinists, the girl toe dancer who gives the bronze buddha dance, and the girl acrobatic dancer, with some Russian steps by the Colonel and another man in the troupe. All went over in a fast manner.

Recording Service Moves

National Sound Recording Service, Inc., has removed its New York studio to 729 Seventh avenue. Leonard Herzig is head of the organization.

Patrons Request Additional Music

Fourteen of 32 patrons of the Cohen Theatres in Detroit requested that the management return Bob Clarke, organist, in place of the screen organlogues now in use, in the course of a patron reaction plan inaugurated by Ben and Lou Cohen, who operate the houses.

The definite indication of the desire on the part of patrons for the musical entertainment in addition to the screen attraction was further emphasized by the fact that several persons requested a larger orchestra than the present 10-piece novelty band now used. Also a few patrons asked the return of Eddie Loughton, who previously acted as master of ceremonies. Comedy-drama was indicated as the most acceptable type of screen entertainment.

The management utilized a card method of obtaining reactions.

Spitalny Partner in Radio Talent and Program Bureau

H. Leopold Spitalny, musical director for Publix Balaban and Katz, Chicago circuit, and Martin A. North, formerly with the McJunkin Advertising Company, have organized a radio talent and program bureau in Chicago.

The bureau is described as the first in Chicago to provide a complete planning and supervising service, in connection with the maintenance of a talent service. Records are made of all available talent and kept on file, so that the sponsor may select the voice desired without the necessity of individul interviews.

Named Canada Radio Head

Hector Charlesworth, prominent as a dramatic critic in Toronto for many years, has been appointed chairman of the new National Radio Commission with headquarters in Ottawa at a salary of $10,000 a year. The commission has been created by the Dominion government for the purpose of carrying on the business of broadcasting in Canada, including the control of commercial stations.

Named NBC Program Director

Frank Black, conductor and composer, has been named general program director of the National Broadcasting Company. The appointment becomes effective immediately. Mr. Black will work under the supervision of John Royal, vice-president in charge of programs.

DANCERS

Sammy Krevoff
Buffalo Hippodrome

"Dance Impressions," with Fay Galpin, Eleanor Rumrill, Grace Walsh and Edith Donnan, is attractively mounted and costumed and made considerable of an impression. Besides Krevoff's solo work and the girls' ballet dancing, impressions also are offered of Anna Pavlowa, Marilyn Miller, Harriet Hoctor and others.

John and Edna Torrence (2)
Detroit Michigan

This act is marked by the versatility of the Torrences, and more particularly by the slender gracefulness of Miss Torrence. Their first number is a delightfully smooth piece of ballroom dancing, to the haunting strains of "At the Masquerade," immediately followed by a jazz number of torrid temperature. In their second appearance, the Torrences are aided somewhat by twelve shapely girls of the chorus, and by the novelty and lavishness of the setting.

SINGERS

Gus Van
Brooklyn Metropolitan

Brooklyn's own Gus Van drew them into the Met this week and offered the audiences his inimitable dialect characterizations in a cycle of well chosen numbers. He got off to a good start with his opening number, "Come on Prosperity," and followed it up with a visit in song and dialect "around the town," for closing. Here is a first class "name" act that audiences can't fail to like.—E. D.

Bernice Claire
New York Paramount

Miss Claire, with a charming stage personality and a pleasing soprano, opens with a Victor Herbert semi-classic and then offers a medley of songs themed in the various pictures in which she had appeared.—H. P.

COMEDY

Chic Kennedy
Boston Metropolitan

Miss Kennedy's appearance gives the audience the expectation of a love ballad, but instead she sings "Gas House" song, taking the audience by storm. She follows with laughable portrayal of the farmer's daughter, the farmer, the villain and the whole police force.

ACROBATICS

Pasquali Brothers (3)
Buffalo Buffalo

These gymnasts and tumblers have one of the most sensational acts of its kind now being offered. Instead of slow building up for thrills they go through their routine with such aplomb that the hardest stunts look easy. They got a good round of applause.

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STAGE ATTRACTIONS

ORGAN SOLOS

JESSE CRAWFORD (New York Paramount) offered for his organ solo selections from Ziegfeld's "Showboat." Opening with "Can't Help Lovin' Dat Man," Jesse modulates into "Make Believe," the vocal chorus sung by a boy behind a colonial scrim, while a girl also behind the scrim answers with "Why Do I Love You?" Crawford then finales with "Ol' Man River," with an effective Mississippi river scene flashed on the scrim.

EDDIE WEAVER (New Haven Paramount) currently presents an entertaining organ novelty, entitled "All Around the Town." He builds it up with talk and parody on local affairs and achieves an outstanding and interesting solo. The basic idea is a novel way of presenting the requests for songs from patrons from the different locales around New Haven. These numbers are: "Another Cup of Coffee," then "Humoresque" and "Swanee River" simultaneously, one with the left and one with the right hand; "Sure of Everything," "Two Hearts," and a finale of "Please." The solo opens with a cleverly written parody and special lyrics to "East Side," and a smartly worded oral introduction by the popular Weaver. This young chap has been at this same house for the past six years and still is going strong.

TED CRAWFORD (Phoenix Orpheum) recently presented a colorful and entertaining organ solo which he called "At the Bal Masque." Opening with a chorus of the sensational hit, "Masquerade," at the finish of which he registered the organ at a kinura solo stop, with harp accompaniment, and played a chorus of the old hit, "When Lights Are Low." Following this with a bright passage of "Loin Du Bal," brilliantly played on the orchestral bells, and a vocal chorus of "Masquerade," on the non-synchronous device, with full organ accompaniment at the finish, Crawford built up a spectacular climax with the aid of lighted lanterns. Crawford and his solo earned the tremendous applause.

AL GULLICKSON (Milwaukee Warner) offered a recent solo, "The Evolution of the Waltz." Selections included many old waltz hits, including "The Blue Danube," "Three o'Clock in the Morning," and "After the Ball." These numbers were accompanied by pictures of dancers waltzing upon the screen and between numbers Al played several partial parodies on memories, including "Should Auld Acquaintance Be Forgot" and "Memories." He closed his organ number with the popular waltz hit, "Masquerade."

JOHN HAMMOND (Brooklyn Strand) offered but one number from the stage console this week. This was "That's Why Darkies Were Born," and after the first chorus by Hammond, the "Singing Barrister," Fred Morill, offered a vocal of it. The number was beautifully played and was enhanced by a picturesque "river" scene. Though Morill's voice is good, most of his singing is much too loud, and consequently not as enjoyable as it could be.

HERBIE KOCH (Buffalo Buffalo) drew plenty of applause and vociferous singing with his "Thanksgiving Menu." Opening with original words to "Is There Anything Wrong in That?" Herbie swung into "All American Girl," followed by "Let's Put Out the Light and Go to Sleep" and "You've Got Me in the Palm of Your Hand." For dessert, he offered an original, "Goodbye Turkey," to the tune of "Goodnight, Sweetheart."

UP AND DOWN THE ALLEY

The "**All-America**" of the musical field has been chosen. . . . This contest, as you no doubt know, is conducted by the **Music Corporation of America** each year in some 800 newspapers throughout the country. . . . The race for captaincy this year was a close one with **Guy Lombardo** and **Ben** Bernie running a neck-and-neck race until a few days before the contest closed. . . .

Here's the "team" line-up of the "All-America Eleven":

Vincent Lopez.....left end
George Olsen.....left tackle
Jack Denny.....left guard
Ted Weems..... center
Abe Lyman.....right guard
Gus Arnheim.....right tackle
Rudy Vallee.....right end
Guy Lombardo (Captain).....quarterback
Wayne King.....right halfback
Paul Whiteman.....left halfback
Ben Bernie.....fullback

While the eleven winners listed above comprise the biggest vote-getters, there are many other orchestras throughout the country that showed their strength in various sections. . . .

▽

Fred Waring and his Pennsylvanians open a three weeks' engagement at the new Carter hotel, Cleveland, this coming Monday, December 19. . . . Theirs is a national and international popularity. . . .

▽

Donald "Monk" Watson, who set an m. c. consecutive performance record at the Riviera theatre in Detroit a few years ago, has returned to the Hollywood theatre, that city, on a four weeks' contract. . . .

He succeeds **Frankie Ruff,** who has moved to Indianapolis. . . . **Clarence Raynolds,** former organist at the municipal auditorium in Denver, is now playing at the Ogden, that city. . . . Reynolds replaces **Erminie DeLaVergne,** who passed away recently. . . . He will share time at the Ogden with **Carmenza Van der Lezz,** who has been at the theatre a long time. . . . Incidentally, **Katherine Kaderly,** former New York organist, who, with Eloise Rowan, played at the twin consoles of the Paramount, Denver, as the team of **"Jackie and Jean,"** is back in Denver and featured at the Denver theatre. . . .

▽

In the September issue of **Edward B. Mark's** official organ, the Almanac, mention was made of the impending publication of **Emery Deutsch's** Viennese waltz, "Play Fiddle Play." . . . Since that time this number has become not just another success but the waltz hit of the year. . . .

ED. DAWSON



OVERTURES

RUSS MORGAN (Detroit Fox), assisted by the 25 Fox Choral Singers, offers Victor Herbert's best known works in a pleasingly arranged form. The introduction is "The March of the Toys," followed by the appearance of the choral singers in a campfire set, singing "Czardas." A lithe, dark-eyed girl presented a tambourine dance throughout this number. The familiar strains of "Ah, Sweet Mystery of Life" swell from the throats of the entire chorus. "Kiss Me Again," sung by the Choral singers, has an interpolated passage of plaintive violin notes. The final offering of this group is "Italian Street Song." They are followed by Irene Kessler, she of the eloquent eyes and lively lashes, singing "We Just Couldn't Say Goodby" and "If It Ain't Love."

FRED SCHMITT (Buffalo Buffalo), for the final week of his popular tarry here, offered his musical conception of "The First Thanksgiving" which drew a big hand from a capacity audience. With the use of occasional colored atmospheric screen backgrounds, the orchestra depicted in turn "An Old English Countryside," "The Departure of the Pilgrims," "A Storm at Sea," "The Landing," "Indian Cabaret" and "The First Thanksgiving." A mixed vocal octet aided at the climax with several selections, including "I am a Pilgrim," "Rock of Ages" and "Onward Christian Soldiers."

HARRY SILVERSTADT (Brooklyn Metropolitan) offered a short and snappily played overture this week that met with the favorable response of the patron! The energetic Silverstadt built the overture of selections from the musical show, "Show Boat," and arranged each number in an entertaining manner, that proved the versatility of each member and his own capable leadership.

LOU FORBES (Detroit Michigan) begins his overture with ballet music from some of the better known operas. Before the applause given this portion of the number has subsided, Forbes swings quickly into "How Deep is the Ocean" and "Alabama Bound." The overture is brought to a whirlwind finish, typically characteristic of Forbes, while on the screen the wild flight of a runaway train is depicted.

HERBERT STRAUB (Buffalo Buffalo), back at Shea's ace theatre after two years' absence in the same circuit's Hippodrome and in night clubs, received a prolonged ovation with his opening overture. Herb offered excerpts from Ferdie Grofe's "Grand Canyon Suite," with special arrangement by Cal Janowitz.

SAMUEL BENAVIE (Detroit Fisher) is given generous applause for his deft rendition of some of the most romantic and inspiring passages from such operas as "Faust," "Il Trovatore," "Tannhauser" and "Pagliacci."

Davis Is M. C. in Milwaukee

Charlie Davis, former Indianapolis orchestra leader, is now master of ceremonies and band leader at the Fox Wisconsin theatre in Milwaukee. The house for the past month or more has been featuring guest conductors. Davis is a well known orchestra leader who made his reputation in Indianapolis, New York City and Brooklyn.

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"	Sunday, Dec. 25,	Erlanger Theatre,	Buffalo, N. Y.
"	Sunday, Dec. 25,	Ford's Theatre,	Baltimore, Md.
"	Sunday, Dec. 25,	Hartman Theatre,	Columbus, Ohio
"	Sunday, Jan. 8,	American Theatre,	St. Louis, Mo.
"	Sunday, Jan. 8,	Shubert Theatre,	Cincinnati, Ohio
"	Sunday, Jan. 15,	Erlanger Theatre,	Chicago, Ill.
"	Friday, Jan. 20,	Biltmore Theatre,	Los Angeles, Cal.
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"	Friday, Jan. 27,	Erlanger's Columbia,	San Francisco, Cal.
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HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

The RKO Roxy theatre in Radio City

Richardson on projection in Radio City

The place of equipment in theatre management

In 2 Sections—Section 2 Vol. 109, No. 12 Issue of December 17, 1932

the January 14th issue



Illustrated:
Lobby entrance to foyer
RKO Roxy theatre

to contain

a special presentation of articles and pictures on the RKO Roxy theatre, home of the motion picture in Radio City. Besides discussions of the architecture and decoration, there will be added articles on technical features of the design, including the equipment and furnishings. One of the features of the presentation will be a pictorial insert on special paper.

In the January 14th Issue of Better Theatres

DEC 16 1932

Better Theatres

December 17, 1932

Observations

¶ Still further reports from here and there of motion picture theatre reopenings are gradually extending the list of more than 500 houses which have resumed activity since the middle of August. A portion of these reopenings may be safely attributed to the beginning of a new theatrical season, but not all of them. Some of them had ceased operation before the last summer season, and their return to service is due either to a local pickup in business conditions, or to a general optimism.

Whatever the reason, the addition of 500 theatres to the film and equipment market means a lot to the motion picture industry, and we hope it signifies as many favorable things to the owners of those theatres themselves. During a depression so protracted as this one has been it is only natural that morale should suffer, and a disintegrated morale represents quite as effective a condition as the tangible underlying causes. Theatre and manufacturing executives longest in this business have not been so disturbed, especially if their own financial resources seemed sufficient to tide them over. We have heard more than one say, "Of course the theatre business is going to be all right," while one (a manufacturer who had been hit the hardest, by the way) smilingly prophesied lively activity in theatre construction before long, not only to reallocate and modernize, but to add to the number of theatres now existing. "I've seen these conditions before," he said. One hopes he is right, although we believe that theatre construction might be placed on a much sounder basis than that which sufficed during the hectic days of 1928-29. Industrial politics and the real estate business are not show business.

It is interesting to note the distribution of these more than 500 reopenings. There was one in over 357 different cities and towns. The city to have the greatest number of reopenings was Chicago, which in many ways has felt the depression more than any large city. Among the States, Texas reports the largest number of reopenings—56. Warner Brothers led the circuits with 39.

¶ Completed for its long awaited opening December 29, the RKO Roxy now reveals in the unequivocal assertions of stone and metal practically all of the things that have been previously said about it. It is a grand theatre, and it is the motion picture theatre of the grand Radio City. One should also say, of the grand Rockefeller Center, which is quite as stupendous an undertaking as even New York has been the site of. When begun, it was stated that this huge real estate improvement in midtown Manhattan was to cost $250,000,000. In boom times, that would be a lot of money. Now it is inconceivable. Therefore one hesitates to pay much attention to rumors that the total cost is proving more than that. One hopes that the Rockefellers can afford it if it is.

While the RKO Roxy is Radio City's home of the motion picture, the screen will have to share honors with older forms of the theatre arts. We hoped that so monumental an amusement center might vouchsafe the cinema a place all its own. Of course that would have given the original and dynamic Roxy relatively little to do of an immediately visible nature around the very theatre that bore his name, but with the Radio City Music Hall to engage his genius to a rather limitless extent, he would not have objected to motion pictures exclusively in his latest Roxy. Once it was actually decided to elevate the screen to that eminence.

But Roxy himself is author of the statement that "conditions do not permit this." Economic conditions in general? The quality of present studio product? Or the nature, the inherent conditions, of the cinema art? We know only this: That no big-scale theatre operators that we know of have indicated a willingness to put the motion picture on its own, and doubtless Roxy and his Radio Keith Orpheum associates have confirmed this with counting room arguments. Perhaps the motion picture is not a suitable medium for the sole support of the huge palatial theatre. Fortunately, that may not matter. We don't think it does. There is a swell place for the motion picture in the amusement world, one consisting in serving the great masses of people, principally, with a possible subordinate division catering to those interested in special subjects. Neither of these services need huge theatres or elegant ones. They merely need *technically perfect* theatres located for the most part just around the corner from where its public lives.

—*G. S.*





RADIO CITY

in ROCKEFELLER CENTER

beginning

The Motion Picture in Radio City

THE RKO ROXY THEATRE

By EUGENE CLUTE

CONSIDERED at least on the basis of intention and association, the motion picture has monumental representation in the vast Rockefeller Center development in New York City. The theatre designated as the motion picture's own is the RKO Roxy, now revealed in the completed state for its opening December 29. With the Music Hall, the RKO Roxy inaugurates the operation of that sizeable portion of the entire project known as Radio City, a community ruled over by the Radio Corporation of America and its subsidiaries, including Radio Keith Orpheum and the National Broadcasting Company, with the theatres therein under the direct supervision of S. L. Rothafel. To these theatres an opera house may be added later.

Innovations that have possibilities for wide influence upon motion picture theatre design, equipment and decoration are of course to be found in the completed RKO Roxy theatre. In addition to the major departure from accepted practice in the substitution of three shallow mezzanines, or balconies, in place of the usual large single overhanging balcony, there are a number of outstanding features of a novel character and countless lesser departures. For instance, the walls of the auditorium are entirely surfaced with wood, the system of lighting is unique, the sound reproduction and reinforcement equipment, and the stage equipment for presentations, represent notable advances, and the interior decoration sets a high standard of a rich and dignified type of modernism. An unusually large number of technical experts and distinguished artists have collaborated with the architects, Reinhard & Hofmeister; Corbett, Harrison & MacMurray; and Hood & Fouilhoux.

Eugene Schoen, professor of interior decorating at New York University, was in charge of the interior decoration.

The large single balcony was avoided in order to permit a view of all parts of the large picture screen from every seat in the house, and to facilitate the delivery of the sound most satisfactorily to every part of the audience. The screen when used at its maximum size, will fill practically the entire height and width of the proscenium opening. Then, too, the shallow mezzanines were designed to give the desired intimacy of grouping.

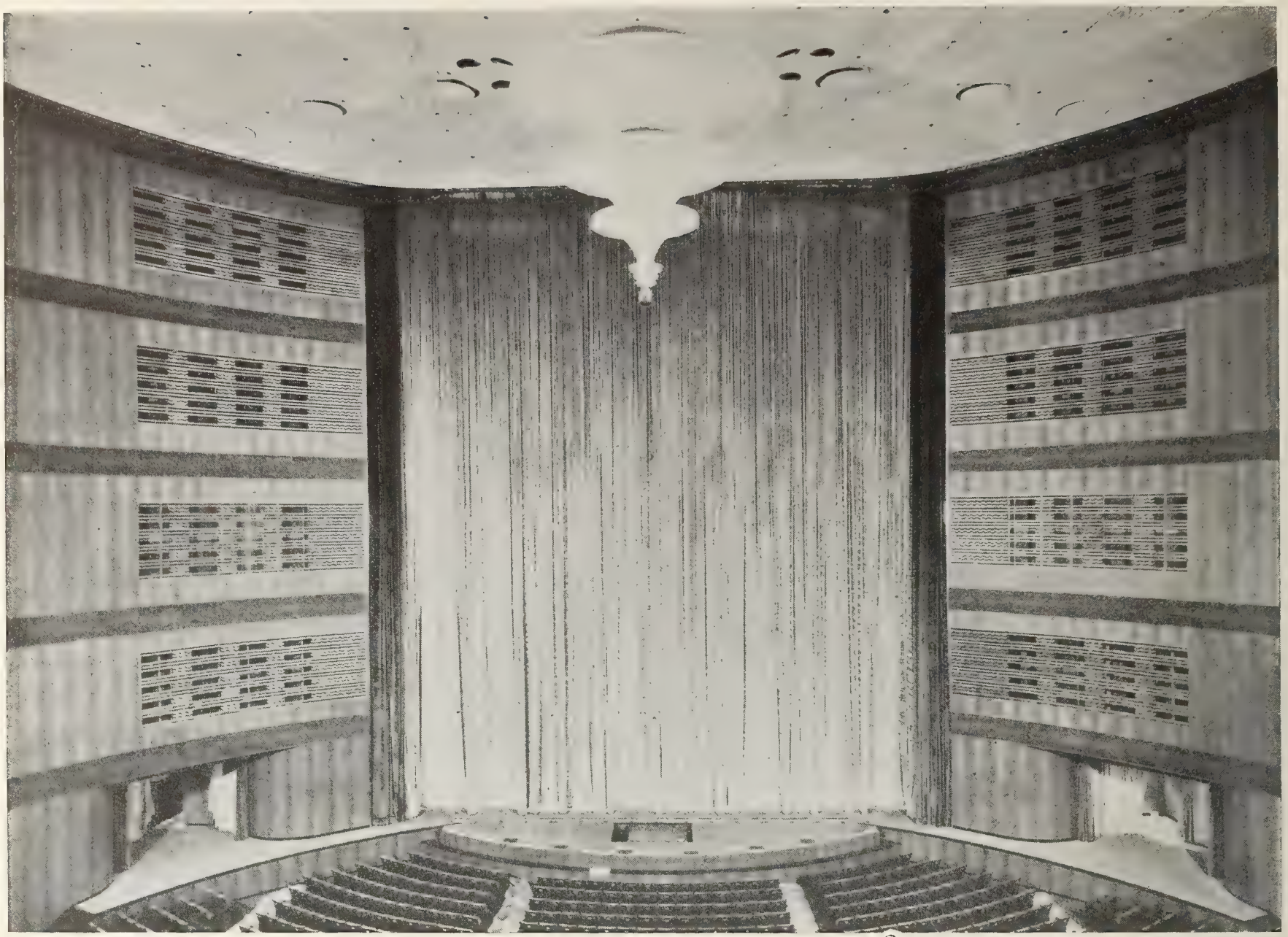
A Mahogany Lined Auditorium

Wood was chosen for the main wall surfaces in the auditorium because of the peculiar value of this material in giving friendliness, warmth and intimacy to an interior. The prevailing tendency toward the use of wood in great unbroken surfaces which display the beauty of its grain and the richness of its color to advantage, caused the avoidance of any pilasters, cornices or even raised panel frames.

Obtaining this effect with a surface of genuine wood and at the same time conforming to the rigid requirements for safety from fire, presented a problem that called for the development of an entirely new system of construction for the wall lining. This has been accomplished with highly satisfactory results. The surface is of crotch mahogany veneer cemented to sheets of steel, which are attached to steel furring that in turn is anchored to the steel frame of the building and to the



• The man under whose supervision the theatres of Radio City have been placed believes they are worthy of crowning his career as a showman. He is famous enough at 50. Although born in Stillwater, Minn., Samuel Lionel Rothafel emigrated with his parents to New York in 1894. As early as 1907 he interested himself in motion pictures, at Forest City, Pa. Later he became an exhibitor in Minneapolis, then in Milwaukee, meanwhile evolving his ideas for the "deluxe" type of performance. These ideas found full flower when he returned to New York, and bloomed rather gorgeously at the Capitol. There he was when radio came, and embracing it, Rothafel became Roxy throughout the land. His next theatre was named the Roxy, as is one of his latest, which he tentatively calls his last.



structural wall of hollow tile. The surface of the wood veneer lining is about 4 inches in advance of the structural wall, and this lining is backed with rock wool in sheet form, wired to steel clips attached to the steel furring to prevent any possible trouble from resonance of the wall lining. This sound deadening varies from 1½ to 4 inches in thickness in different locations.

The lining of the auditorium walls is composed of large panels of sheets, 4 feet, 4½ inches wide, which extend from floor level to floor level. The vertical joints between these sheets are ¾-inch in width and are filled with strips of wood let in flush with the surface. These battens, like the veneer of the panels, are of mahogany, and both the veneer and the strips are fireproofed. This makes a finish for the joints without any attempt to conceal them and without emphasizing them to a noticeable degree.

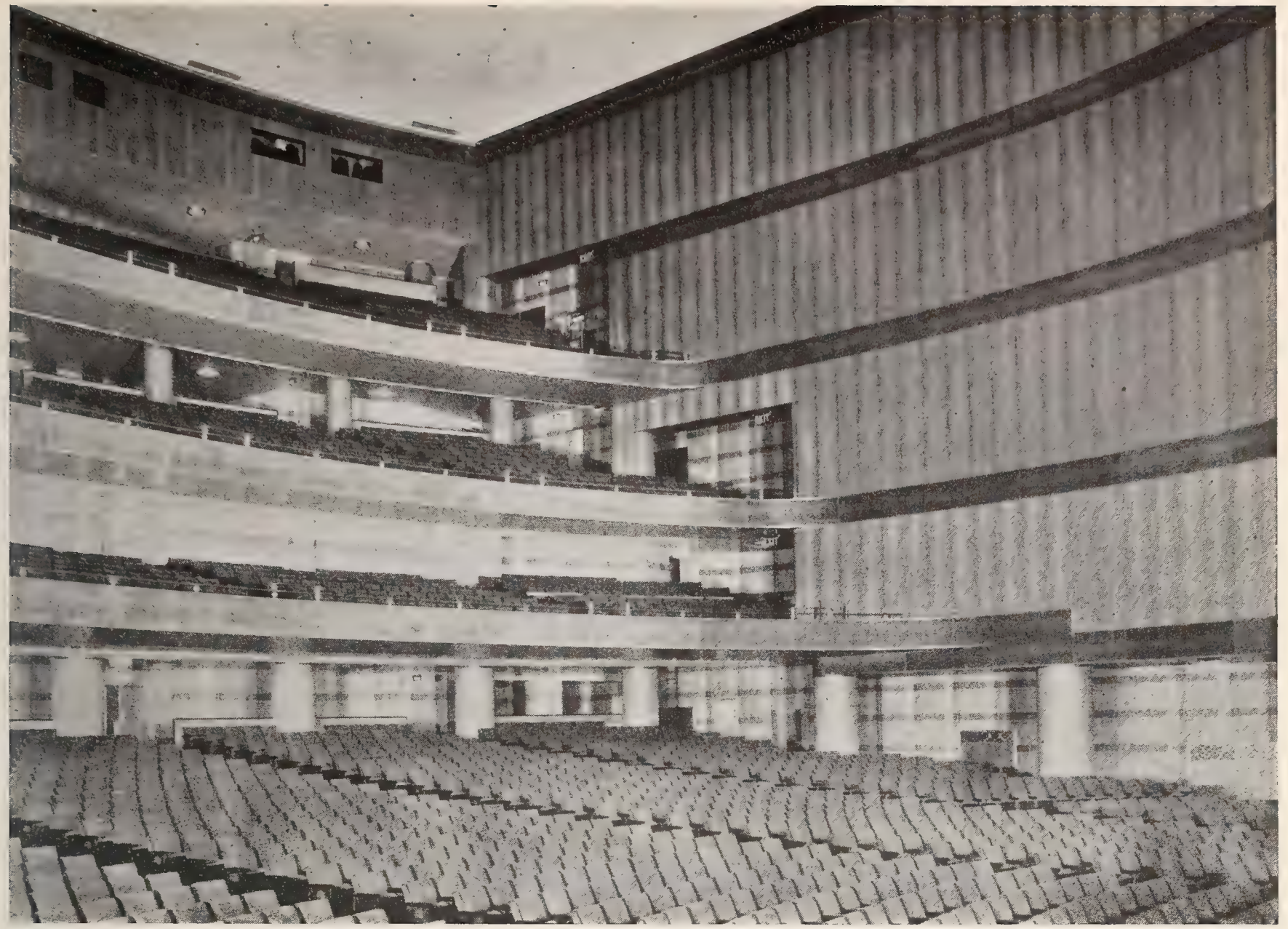
The grain of the wood veneer has been arranged to form a pattern of simple vertical rectangles indicating the panels just sufficiently to give interest and richness and a sense of structural character. This pattern relieves the walls of plainness, while it is in line with the modern feeling for unbroken wall surfaces.

The idea of pattern is carried further by the horizontal bands at the various mezzanine levels, which continue the lines of the fronts of the balconies along the walls without destroying the unity of the surfaces. This also ties the mezzanines in with the walls. These bands show the wood grain running horizontally, at right angles to the grain in the panels, and they are stained somewhat darker than the other portions of the wall. At the top and bottom edges of these bands, plain flat strips of golden bronze are used for accent. These strips are 1¼ inches wide, and they project ⅛-inch.

There is a simple rounded moulding of extruded bronze at the junction of the walls and the ceiling, and a narrow bronze moulding at the top of the black wall base. The large, plain cylindrical columns at the sides of the auditorium towards the rear, are surfaced with sheet steel lacquered in plain red-brown to match the color of the mahogany walls. Around the top of each column are narrow bands of golden bronze.

The method by which this wall lining is constructed is of interest because it is of wide applicability, and it is a logical use of modern materials. Along the back of each vertical edge of each steel panel, a strip of steel, formed in Z-section, is electrically welded. The veneer is applied to the panel in the shop after the welding is done. These strips are the means of attachment to the furring, and they form a recess ¾-inch wide by ¾-inch deep from top to bottom between the panels. This takes care of whatever expansion and contraction of the sheets may occur with change of temperature. Into these recesses, are fitted the flush battens of fireproofed wood, covering the screw heads. The edges of the veneer and of the battens are chamfered slightly, forming small V-shaped grooves along the sides of the battens. At the back of each of the horizontal joints, above and below the horizontal bands, is a steel member of T-section upon which the sheets are lapped and to which they are fastened, with a space of ¼ inch wide between their edges. This T is attached to the furring back of it. The space between the panels allows for expansion and contraction, and into it fits a rib formed upon the back of the extruded bronze strip that covers each horizontal joint. The furring back of these vertical and horizontal connections consists

The view on this page is of the forward section of the auditorium, showing the single chandelier, absence of the conventional proscenium arch treatment, auxiliary specialty stages at the sides, and four-tier illuminated organ grilles.



of steel Z- and angle-sections fastened to each other by bolts in slots which permit of adjustment during erection. Strips of felt ⅛-inch thick are inserted between members of the furrings to deaden sound. The horizontal bands are formed of veneered sheets, each equal in length to the width of two vertical panels, every second vertical panel joint extending through the bands.

Acoustical Materials

THE FRONTS of the mezzanines (balcony facias), which are continuous with the horizontal bands upon the walls, are also of wood veneer on steel and are similarly constructed, but here the surface is perforated all over with holes ¼-inch in diameter, spaced ½-inch apart and backed by rockwool to prevent the reflection of sound. The entire front of the projection booth and of the rooms that adjoin it, extending across the rear of the auditorium above the third mezzanine, is of wood veneer on steel pierced and backed like the balcony fronts, for the same acoustical reason.

To prevent the reflection of sound towards the stage or from side to side in the rear of the auditorium, the back wall of the auditorium and the portions of the side walls at the ends of the mezzanines are of sound-absorbing acoustical material, which is covered with fabric for decorative effect. This fabric is a linen crash woven in a special plaid pattern in Czecho-Slovakia. It is in subdued shades of brown, orange and yellow that tone in with the mahogany-lined walls.

The acoustical material in the wall areas in back of the cloth is as follows: First, a brown coat of plaster was applied to the hollow tile wall, all over the area. Next, vertical furring strips of flameproofed wood (1⅝ x 2 inches) 2 feet on centers, were fastened against the plaster with 3/16-inch toggle bolts running into the tile. Then a rockwool blanket was fitted between the furring strips and (Johns-Manville) perforated transite applied over this, forming the wall surface (Installation by Acoustical Construction Corporation).

Combination Organ Grilles and Light Sources

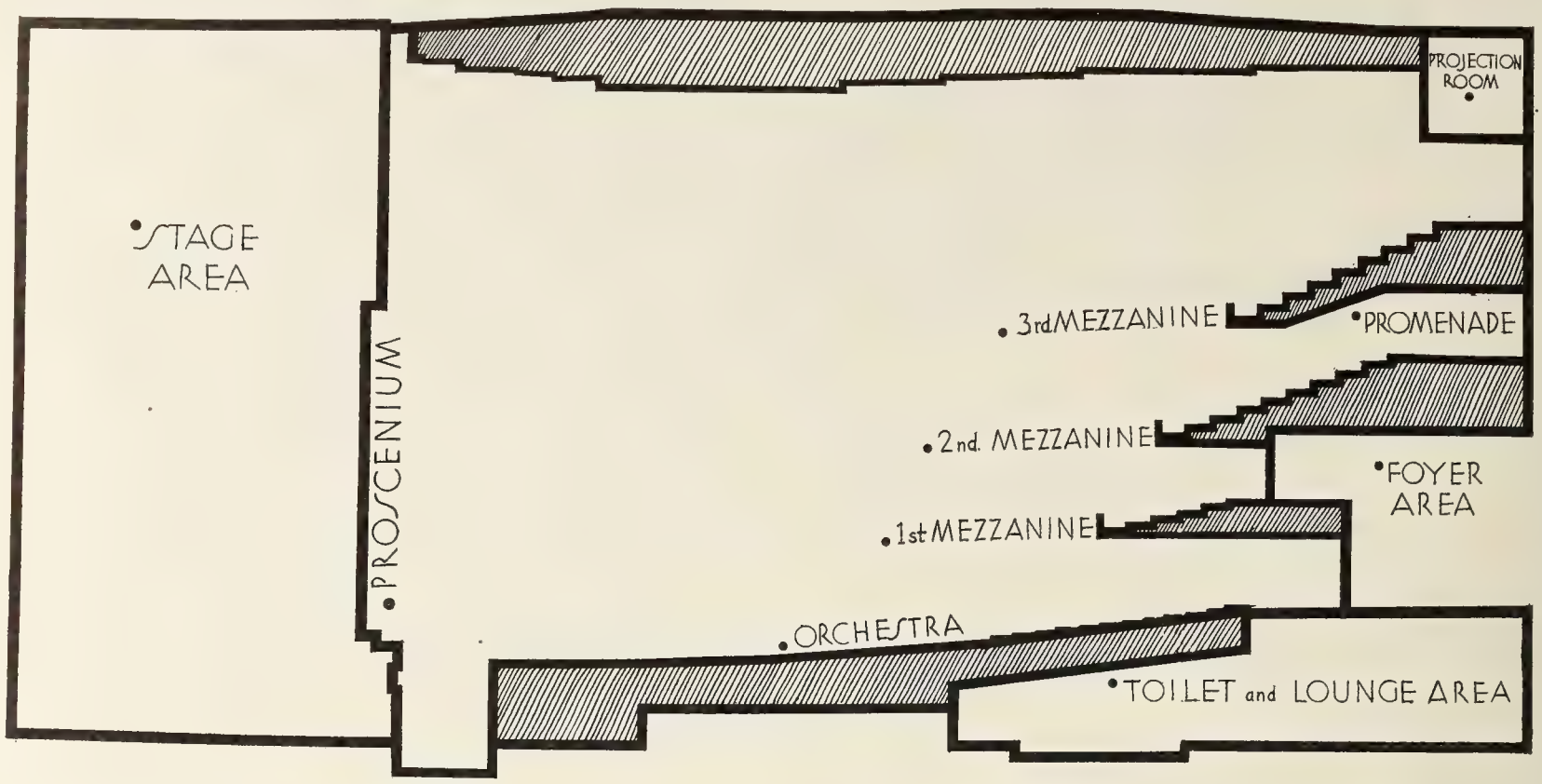
In the walls at either side of the proscenium opening are four large rectangular organ grilles which are also decorative light sources. They are so designed as to preserve the plane of the wall, horizontal lines carrying through, and the vertical surfaces between openings being lightened by pierced horizontal wave lines. These grilles are of plaster composition finished to match the mahogany wall surface and enlivened with touches of gold that recall the bronze of the strips upon the walls. They are reinforced by steel angles in the main horizontal members, and by square steel bars in back of them. The openings are splayed towards the back.

These grilles are illuminated with a soft glow of light, the color of which can be changed. In the light chamber in back of each grille are lamps in individual reflectors fitted with red, blue, green and amber roundels. They are concealed just below the grille and project their light upward and slightly backwards upon a screen of fine woven wire that is set 14 inches in back of the grille.

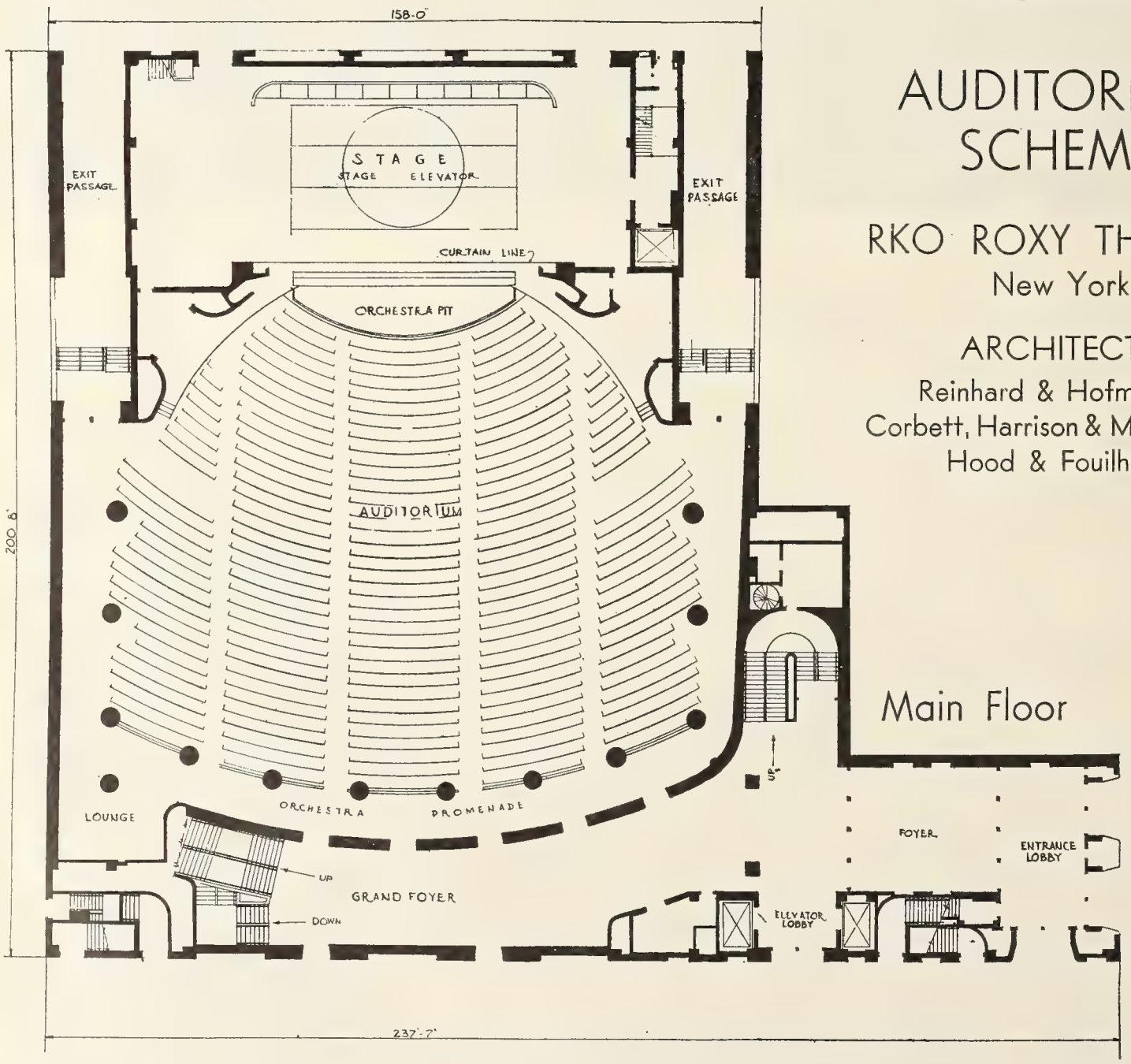
Loud speakers for the public address system are concealed behind the grilles at the second mezzanine level, two at each side of the auditorium. Slots 6 inches wide through the floors of the light chambers in back of the grilles interconnect them for the passage of sound of the organ.

In the light chamber behind the grille

The photograph above, showing the side and rear, indicates the mahogany wall finish. The wood is attached in sections (which are not as distinguishable as in the picture) to the structural wall, which is treated with asbestos and acoustical material



Longitudinal Section



Main Floor

AUDITORIUM SCHEME

RKO ROXY THEATRE
New York

ARCHITECTS
Reinhard & Hofmeister
Corbett, Harrison & MacMurray
Hood & Fouilhoux

at the first mezzanine level is a grand piano played from the organ console, and involving amplification.

Below these grilles are recesses at the right and left of the proscenium. Curtains of plain sand color form a semicircle at the back of each recess, and a straight curtain may be drawn across the front. The platforms of these recesses extend to the stage and to the side aisles with which they are connected by steps.

The console of the organ (by Wurlitzer) occupies the recess at the left of the proscenium. It is of rose-wood and of special modern design to harmonize with the interior architecture of this theatre. The instrument combines the characteristics of a cathedral organ with those common to the usual theatre organ. This is a four manual organ, and the four separate organ chambers are in spaces at the sides of the proscenium in back of the light chambers, which latter are immediately behind the organ grilles. The organ chambers are separated from the light chambers by walls provided with openings having movable shutters operated from the organ console, to regulate the volume of the sound. The organ blower room is in the sub-basement below the front of the auditorium.

Auxiliary Stage and Band Wagon

The recess at the right side of the auditorium which balances the recess that contains the organ console is for use as a stage from which artists may present special features during the making of elaborate changes of settings.

The orchestra pit is provided with an elevator of the screw type, upon which is a platform or bandwagon.

Curvature and Contour Curtains

There are three stage curtains—an outer, or curvature, curtain, which continues the curve of the auditorium walls; a contour curtain looped up mechanically and electrically controlled; and the asbestos curtain. The curvature curtain hangs in straight folds all the way from the ceiling to the stage. It is of warm sand colored short-pile velvet, soft and lustrous. When drawn back the greater part of its width folds into curtain pockets in the walls, only enough remaining visible to form a frame at the sides of the proscenium opening. The contour curtain is of golden champagne-colored rough silk and is equipped with a special apparatus (by Peter Clark) that operates nine lines or draw cables which loop the curtain up as it opens and make possible an almost limitless variety of contours for framing the stage opening. The desired arrangement can be pre-set and operated by pressing push buttons at the electric control board, or operated by means of a master control; also, the apparatus can be manipulated freely by push buttons without pre-set or master control, if desired. The asbestos curtain is entirely covered with gold leaf, plain excepting for the variations of light caught by the pleasantly irregular, indefinite forms of the sheets of gold which give it richness and vibrancy.

Furnishings and Decorations

THE CHAIRS are upholstered in a plain mohair velour of orange terra cotta color, with black welt seams of the same material. The arms of the chairs are covered with black mohair velour. Battery-operated program lights are recessed in the backs of the seats. There is one battery to two seats. Upon the aisle seats at the ends of alternate rows are illuminated letters, making it possible to find any row readily.

The carpet shows an abstract pattern of curved forms in two tones of terra cotta, with a very dark brown used sparingly for emphasis.

The chairs, designed and executed by American Seating Company, number approximately 3,600, half of them in the orchestra. The first mezzanine seats about 400, the two upper mezzanines the remainder. The chairs in the orchestra have backs 20½ inches high in vertical measurement, with a pitch of 7½ inches. The average spacing of chairs in the orchestra area is 2 feet 9 9/16 inches, from back to back. The distance between the backs of the seats in the last row, and those in the row in front, totals 3 feet, 6 inches. The backs of the seats in the first row of the orchestra are 3 feet, 4 inches from the musicians' pit rail.

In the first mezzanine the seats possess backs 22½ inches high in vertical measurement, with a pitch of 8¼ inches. The average spacing between seats in the first mezzanine level is 3 feet, 4 inches from back to back, and the front row is 3 feet, 6 inches from the balcony parapet, while the back row lies 3 feet, 8 inches from the row in front of it.

The average spacing of seats in the second mezzanine level is 3 feet, 4 inches, with 3 feet, 6 inches for the front row, and 3 feet, 8 inches for the back row. The seat backs are 21½ inches high, with a 7⅞-inch pitch. In the third mezzanine level the chairs have the same height and inclination of back as those on the orchestra floor, namely 20½ inches, with a 7½-inch pitch, but they have a somewhat greater inclination downward toward the back of the seat for greater comfort.

The ceiling is the chief decorative feature of the auditorium. It is of plaster moulded in relief from models by René Chambellan and Oronzio Maldarelli. Figures from classical mythology, together with symbolic designs, lead the mind away from every-day concerns and into the pleasant realm of fantasy. There are Apollo, Diana, Venus and others of the ancient Greek Pantheon. The freedom of the air is suggested by a group of birds on the wing. The sun, moon and stars in another group carry one's thoughts beyond the limits of our universe, and there are other varied subjects to engage the eye and to stimulate mind and emotions. The simplicity and beauty of the design, and the masterly sculptural quality of this

(*Continued on page* 34)

In the January 14th issue of BETTER THEATRES

THE MOTION PICTURE in RADIO CITY

told in a group of Special Features embracing Architecture, Technical Design, Equipment and Furnishings, with many pages of pictures and detailed descriptions. Among these features, which will make rather a special Radio City issue of BETTER THEATRES, we are pleased to announce:

The second installment of Eugene Clute's discussion of the architecture and design of the RKO Roxy.

A special pictorial insert presenting selected photographs, including pictures especially made for BETTER THEATRES.

A critical discussion of the RKO Roxy in its relation to the technics of motion picture exhibition.

Special articles on Air Conditioning, Illumination and the equipment provisions of the RKO Roxy.

In the next issue of BETTER THEATRES.

CONTRACTS: AN ANALYSIS FOR EXHIBITORS

By LEO T. PARKER

Continuing the discussion begun in the November 19th issue, seeking to give theatre operators the fundamentals of contract law

IN THE PREVIOUS article on contracts, it was noted that any contract is void if the object is illegal. For example, in the recent case of Film Corporation v. Tri-State Theatres (6 P. 2d, 135), it was disclosed that a theatre owner entered into a standard form contract with a film distributing company by which the theatre owner agreed to exhibit certain films at a specified price.

The theatre owner sold his theatre and under the terms of this sales contract he assigned to the purchaser the above mentioned film lease contract.

The purchaser of the theatre failed to complete the contract and the distributor filed suit against the seller of the theatre to recover the rental price specified in the contract for the films. The counsel for the seller of the theatre argued that he should not be liable because he had assigned the rental contract to the purchaser of the theatre. Although the lower court held the seller of the theatre not liable on the contract, the higher court reversed this decision.

This contract contained a usual clause which provided that in the event of disagreement between the film company and the theatre owner the controversy must be submitted to a board of arbitrators, and that if the theatre owner refused to consent to arbitrations the film company had privilege of demanding payment of an additional sum not exceeding $500, and in the event the theatre owner refused to pay this additional sum the film company had the privilege of cancelling the film contract within seven days. This clause had previously been held void by the Supreme Court of the United States.

Therefore, this court held the theatre owner relieved from liability for failure to exhibit the pictures on the ground that the whole contract was made void by the decision rendered by the Supreme Court, which held the above clause invalid on the contention that it violated the anti-trust laws.

In another late case, Artists Corporation v. Mills (11 P. [2d] 1025), it was shown that a theatre operator and a film distributor entered into a film rental contract which contained a clause that the theatre owner agreed to charge for admission to the theatre not less than ten cents while the pictures were being exhibited.

Although the theatre owner breached the contract by refusing to exhibit the films, the court held that he was not liable in damages because the contract clause violated the anti-trust laws and, therefore, was void.

Therefore, it is quite apparent that any contract is void by the terms of which either contracting party actually is prevented from entering into free competition in conduction of its business.

On the other hnad, this assertion does not mean that a theatre owner may avoid liability on a *valid* contract simply because the other party may be conducting his business illegally. For example, in a late case (42 F. [2d] 873), a theatre owner attempted to avoid liability on a contract by which he agreed in writing with a distributor to exhibit and pay a stipulated rental for 29 "first-run" photoplays.

The counsel for the theatre owner contended that the contract was unenforceable because the distributor with whom the contract was made distributes approximately 98% of the motion picture films in the United States, and that a theatre owner who desired to secure pictures for theatre business was compelled to deal with this distributor.

Since the contract was held valid, the Court held that a theatre owner cannot avoid liability for breaching a contract on these grounds and explained that there is no illegality in such an agreement, and that the mere fact that the theatre owner was compelled to make purchases from the illegal combination, because of its control of the supply of pictures, does not make a valid obligation an invalid one.

Liability for Breach

THE HIGHER courts have consistently held that any person who breaches a valid contract is liable in damages to the other contracting party. Generally speaking, the amount of damages is determined by the profits lost had the other party not breached the contract. So held the higher court in Hocott v. Dougan (29 S. W. [2d] 1088).

In this case it was disclosed that an orchestra leader and a theatre owner entered into a contract by the terms of which the theatre owner agreed to employ the leader and his orchestra in his theatre for five days and pay $515 therefor.

The theatre owner refused to permit the orchestra to play, and the leader sued the theatre owner for the profits which he estimated he would have earned if the theatre owner had fulfilled the terms of the agreement. The higher court promptly held the theatre owner liable.

In another litigation, where a theatre owner breached a film contract, the court said:

"The damages recoverable for the breach of a contract are such as may fairly and reasonably be considered either as arising naturally, that is, according to the usual course of things, from such breach itself, or such as may reasonably be supposed to have been in the contemplation of both parties at the time they made the contract as the probable result of a breach thereof." (29 S. W. [2d] 170).

Inability to Perform

A PERSON who sues to recover damages on a breached contract is bound to prove that he was ready and willing to perform his obligations. However, it is not necessary that he endeavor to fulfill his part of the contract when he knows he will not be permitted to do so. The latest higher court case on this subject is Weinglass v. Gibson (155 Atl. 439).

The facts are that a producer and a theatre owner entered into a written contract by the terms of which the producer contracted to supply a performance during a specified week. After the contract was properly signed the theatre owner asked the producer to defer the performance date because he desired to show another production during the week specified in the contract. The producer refused to cancel the contract.

However, the theatre owner entered into another contract with a producer and *advertised* a production for exhibition the week specified in the original contract. The producer telegraphed the theatre owner and informed him that he had forwarded his billing matter and stated that he was ready to fulfill his contract. The theatre owner did not request the producer to fulfill the contract and the producer sued the theatre owner for damages.

The counsel for the theatre owner contended that the producer was not entitled to recover damages because he had not appeared at the theatre ready to perform the contract. However, the higher court held the theatre owner liable in heavy damages, saying:

"Plaintiff (producer) knew that the other play was about to be staged and defendant did not advise him otherwise

(*Continued on page* 23)

THEATRE TECHNOLOGY IN MANAGEMENT

By GEORGE SCHUTZ

An examination into the relationship of equipment to the whole business of the theatre and the manager's function

IN THIS AGE so fundamentally characterized by an increasing application of technology to all our affairs, we get used to new contrivances. We have a word for them that is even expressive of the casualness with which we accept them. "Some new gadget," is the way we put it, and even though we appreciate the significance of the gadget to ourselves, we are apt to consider it the business of persons who have made it their special concern. Those of us in direct charge of motion picture theatres are responsible for the proper functioning of a class of enterprise which technically is one of the most complex—which is, indeed, something of a symbol of this very age—yet motion picture theatre management is only beginning to extend its purview to the immense technology basic to its practical, every-day interests.

Originally, motion picture theatre management consisted in an elementary form of film renting, opening the doors at a certain hour, seeing that no employes cheated in admissions and time, and similar simple functions. The nature of the business was such that such a rudimentary form of management quite sufficed. The public expected little, and the net profits usually concealed the inefficiency that might have existed even then.

When a little over a decade ago, the cinema began its steady period of intensive development, both as an art and as a commercial product, specialization was sought as the method of meeting the new demands. No longer did cameraman and director contrive a script, fashion a background with the aid of the studio janitor, and achieve a saleable film by nightfall. Gone were the days of store-room auditoriums, folding chairs and canvas screens. These changes, of course, were just the beginning. David Wark Griffith made "The Birth of a Nation." The five-reeler, long enough to form the principal part of a show, was established. A few theatres added symphony orchestras. And architects were asked to create theatres for the motion picture grander far than any devoted to the stage.

This was the beginning still. At the studio, artist and artisan alike were understanding better the resources and limitations of this new medium. At the theatre, architects began to realize the vast technical importance of the various elements of their designs. "Theatre architecture is a matter of engineering," said one. And after he said that came the architectural revolution commanded by Sound. Meanwhile, a discriminating public was exacting more from every facility of the theatre—projection, acoustics, air conditioning and others—by which was presented screen entertainment in stimulating, comfortable surroundings. From those who designed it, to those who operated it, the motion picture theatre had become the specialized technological organization that it is today.

The circuits commenced early to cope with these rapidly developing demands of their business. It is significant to motion picture exhibition in general that the circuits *had* to. Circuit operation requires a high order of efficiency if there is to be any profit at all, and specialization was developed throughout their personnel, with the result that they had recourse to expert supervision in every phase of theatre operation. They established methods by which they could *know* the quality of their projection, the kind of carpets for their purposes and when they would have to be replaced, the best substances with which to keep brass foyer rails shiney, the air conditions of each theatre with respect to health and comfort, and similarly throughout the long list of functions and paraphernalia now involved in theatre operation.

UNDER ANY method of operation, however, it cannot be desirable that such technological knowledge be restricted to a few specialists in certain theatre organizations. It is of fundamental importance to every theatre, and too intimately involved in the economy of the theatre not to be generally accessible in some effective measure from the immediate management, whether it be of the owner or employe type. The breaking up of large circuits, and the so-called Decentralization movement generally, makes it more than ever imperative that theatre management be understood to include in its knowledge, some effective understanding of each class of theatre equipment.

The motion picture theatre business resembles many another industrial and commercial field in its creation of new or more complex methods faster than they could be generally disseminated.

Technical elaborations have piled up on those in charge of the average individual theatre. Screens have become directional, diffusive and otherwise. Chairs now represent the elaborate studies of seating engineers, and acoustical factors may have to be considered in their selection. The manager may well depend upon his projectionist for details, but since he pays or okays the bills, he is now aware of elaborations in lamps and lenses and a whole new family of gadgets from exciter lamps to photocells through amplifiers to speakers. Engineers tell of finding misuses of equipment which they hold are chargeable only to stupidity. But are they? More commonly they are the result of an effort to carry on the full functions of management without having kept technologically abreast with the business.

The question that immediately arises, of course, is: How much should the responsible head of a theatre know about equipment?

The simplest answer is that he should be able to choose equipment most suitable to his purse and purpose, and to know whether or not he should be satisfied with its performance.

From contact with both theatre operator and motion picture technician, I submit this as representing knowledge continually appealed to by the common affairs of management, and knowledge that management can reasonably be expected to acquire.

To be able to select equipment, furnishings and supplies intelligently, management should know the classes, types and makes on the current market, their characteristics and the significance of those characteristics. With publications and the manufacturers themselves eager to give the information, it should not be difficult to obtain it.

Whether or not his equipment is being properly operated will often appear in obvious results. Even then, however, expense might be saved if the management was in a position to supervise a local repair. But insidious defects, general unsuitability, or employe incompetence are commonly not to be discerned at once. Here some knowledge of the design and principles of operation would permit a first-hand checkup, and it is knowledge to be had rather readily from experience, consultations with engineers, books and other publications, and even from manufacturers' agents and brochures, if management has sufficient interest.

Properly, the interest in the technics of the modern motion picture is imposed upon management, not by the responsibilities of the technical specialist, but by the ultimate purpose of the theatre, which is, I believe, to make money. And it is by an intricate mechanism, involving important overhead costs and fundamental to customer satisfaction, that the theatre sells its wares.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

PROJECTION IN RADIO CITY

By F. H. RICHARDSON

Describing the facilities for projection and reproduction of motion pictures in the RKO Roxy Theatre

AN EXAMINATION of the projection layout of the RKO Roxy theatre and Radio City Music Hall in Rockefeller Center, New York, discloses the fact that they are to all intents and purposes identical, although the RKO Roxy is to be used for motion pictures, with stage presentations supporting the screen program, whereas it is not intended motion pictures shall form any part of the programs of the Music Hall. The equipment is there should need it for it arise. The projection rooms and the equipment of each are the same, save for a few minor differences due to structural variations in the two buildings. A description of the RKO Roxy room and apparatus therefore embraces all projection facilities installed in Radio City.

The main projection room is 55 feet in length by 12 feet, 6 inches from front to back at the center. The front wall is in the form of a rather flat bow, and since the rear wall is of course straight, it is approximately 4 feet deeper at the ends than at the center. The height is 9 feet, 10 inches.

The walls and ceiling are surfaced with sound-absorbing material. From the floor up, for about 3½ feet, the wall surface is smooth and is painted olive green, as also are painted the projectors and all metal work in the room. This color is very pleasing and it has the quality of reflecting very little light.

Above the dado the sound-absorbing material is in the form of blocks about 1 foot high by 2 feet in length. From the top of the green dado up to within one foot of the ceiling, the finish is in a golden buff. The top tier of acoustic tiles is of much lighter shade in the same tone, so much lighter in fact that it has, by contrast, the appearance of being gray. The ceiling, which is also finished in the tiles, is the same color as this upper wall tier. Viewed as a whole, the effect is one of massiveness. The floor is of dark red asphalt tiles.

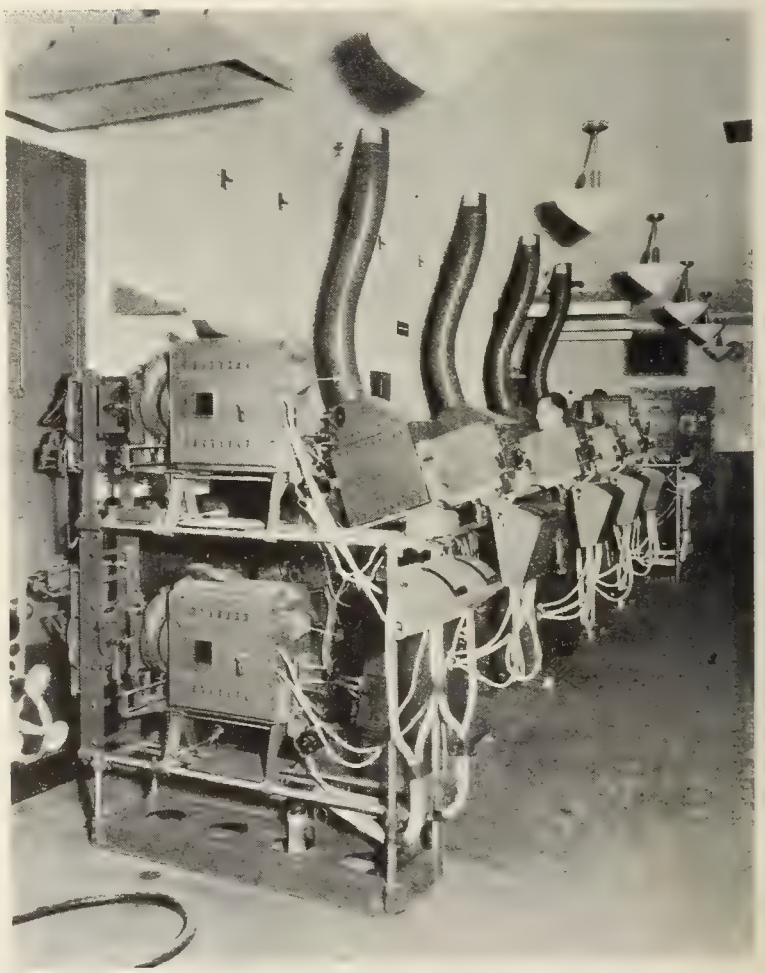
At either end, against the front wall, with a hallway in back of them, is a row of rooms, some of which will have our attention a bit later.

The ports are equipped with Seiler automatic fire shutters. In this system, each individual shutter is separately counterweighted, and each such counterweight is built into the shutter frame. The shutters as a whole are sustained in open position by a wire trip line which, by suitable means, is carried over each motion picture projector. This line is so held at either end that it may be manually released from a position beside either of the entrances to the projection room.

Over each motion picture projector a fuse is so connected into the line that if it blows, the line will be released. Each individual shutter is held in open position by this line, therefore in the event the line is released, either manually or by the blowing of a fuse, all shutters held open will be instantly closed. The thing is excellent and if the fuses be so located that they will blow and break the line within one second of the start of a fire, it may be said to be perfect.

The observation ports are all covered with optical glass set at proper angle in order so far as possible to kill all reflection.

Whether the lens ports will be so covered or not is not yet decided. My own advice is against projecting through glass covered ports. Under normal conditions it is not necessary. An opening sufficiently large to pass the beam from a motion picture projector set the usual distance from the wall, will not pass any appreciable amount of sound out into the auditorium. Such an opening undoubtedly would be relatively small in the RKO Roxy because of the fact that the projection distance is long (about 180 feet), hence the beam would diverge but little between the lens and wall. The objection to projecting through glass is two-fold. First, it means a light loss of from 6% to 8%, even if the glass be perfectly clean. Secondly, should either sur-

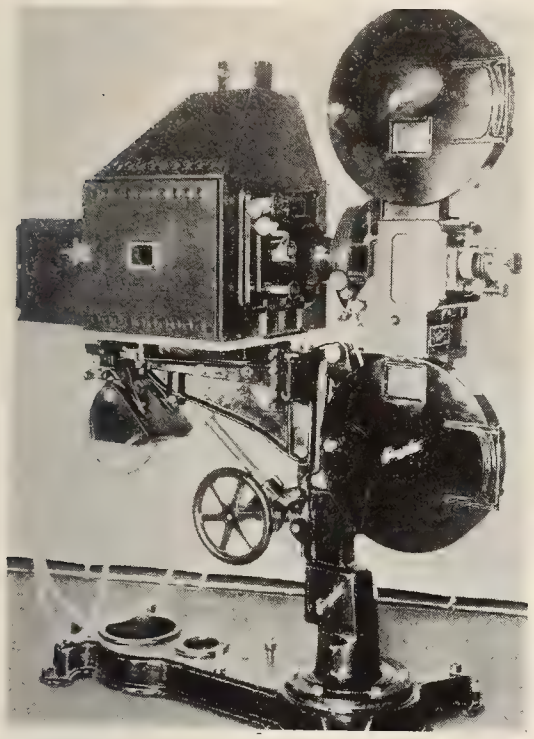


Forward section of the main projection room in the RKO Roxy. Walls and ceiling are sound-absorbent throughout, while the floor is of asphalt tile. (Also see accompanying floor plan.)

face of the glass carry any sort of mark, such as an almost indistinguishable finger print, the definition of the screen image would suffer. It seems to me better to leave open the space for the beam.

Along the curving front wall are ten pieces of equipment: four motion picture projectors made up with Chicago Cinema bases, Super-Simplex mechanism equipped with lens turrets, Hall & Conolly type HC-10 high intensity lamps of 120 amperes capacity each, and sound heads of new design by RCA Photophone.

TO THE RIGHT and to the left of the motion picture projectors is a Brenkert Master Brenograph (Model F-7), by means of which effects many and various may be produced. These machines



Projector set up as used in the RKO Roxy, incorporating a Chicago Cinema base, Simplex projector mechanism, RCA Photophone sound head and Hall & Connolly HC-10 super-intensity arc lamp and housing. This lamp mechanism includes thermostatic feeding and focusing control, independent negative carbon control, magnetically stabilized arc, forced air cooling, and a Weston 200-ampere ammeter.

may, of course, be used as dissolving stereopticons. To the right and to the left of the Brenographs are two huge new type Kliegl spots (four in all), fully equipped with color attachments and double dowsers. Just above and below the beam are two metallic blades having straight upper and lower edges. These blades are so connected that when the projectionist moves a lever, they are brought toward each other, cutting the top and bottom of the beam in a straight line. These may be moved inward any desired distance until they come into contact, so that the projectionist may project a beam having a flat top and bottom of any desired thickness clear across the screen.

But this is not all, for at the sides are two other similar blades so connected that they too may, by means of a lever, be moved inward any desired distance, thus producing a straight edged vertical beam.

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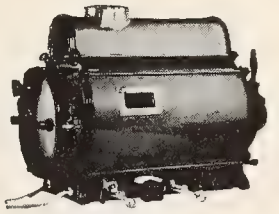
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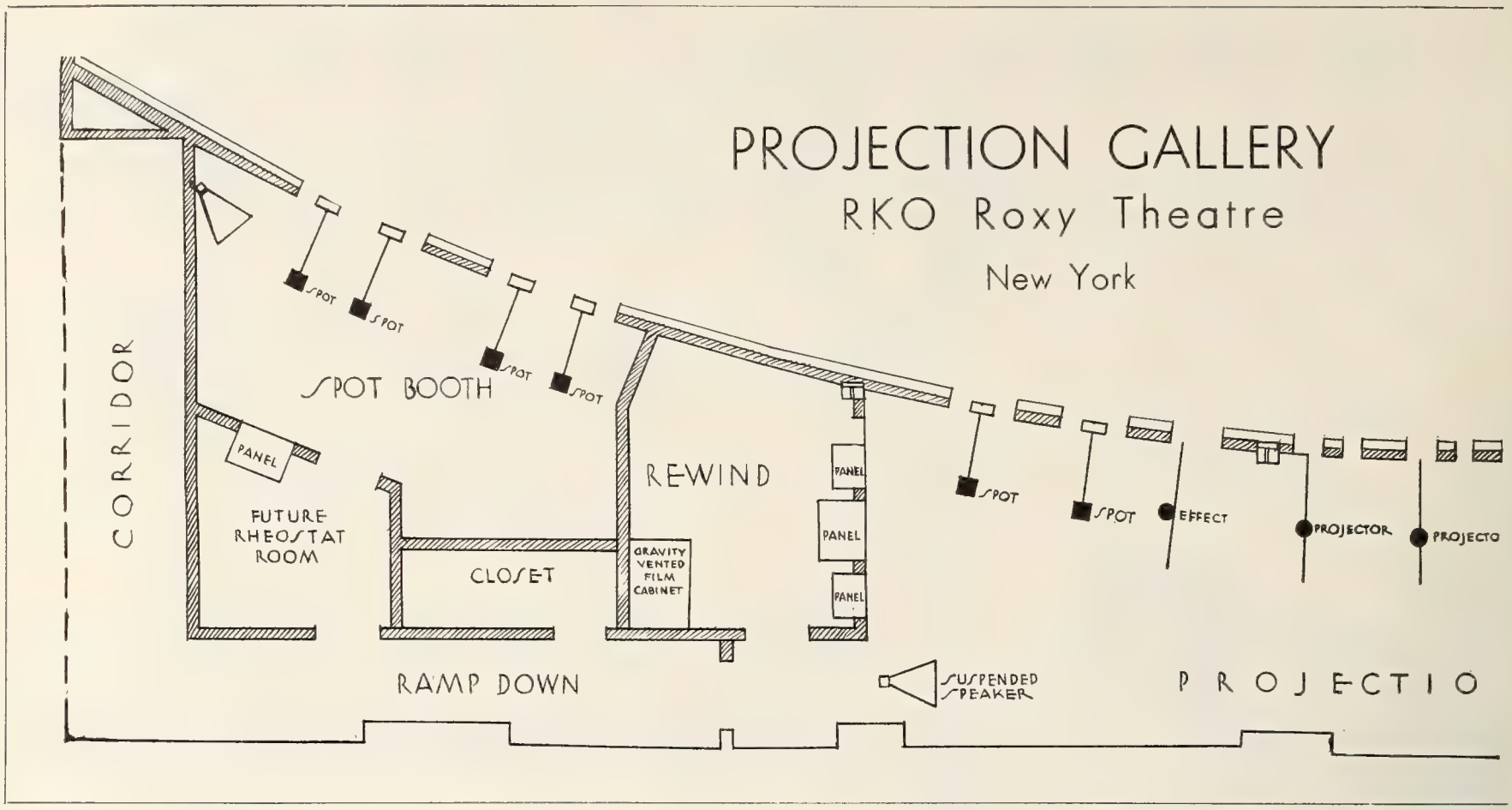
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Or the two may be (and usually are) used together. With this device at his disposal, the projectionist may project a round beam, a long or short horiontal or vertical beam, or a square beam of any desired dimensions within the capacity of the spot. The blades are just in front of the spot lens. This model broadens the range of usefulness of spotlights very decidedly.

Just to the right of each motion picture projector, on the front wall by the observation port, is a small board upon which is mounted a voltmeter an ammeter and four push buttons. The meters measure the voltage and volume of the current being used by the projector then in operation. The purpose of the push buttons is to enable the projectionist to set the screen dimensions to either of four possible sizes.

Four screen sizes are to be used. These sizes are attained by means of a motor-controlled mechanical device by means of which the top and bottom maskings, and the side maskings, may be separated or moved toward each other until the desired screen dimensions are obtained. The chief projectionist first sets the device for one desired screen size and locks the movement-limiting devices into place, so that when the projectionist thereafter presses the proper button on the afore described board, the motor will automatically move the masks in or out, as the case may be, to exactly the proper points, then stop. All four possible positions are thus pre-set, and each is controlled by one of the four buttons, all of which are of course marked.

First, there is a mammoth screen known as the "full sheet," measuring 60 feet wide by 40 feet high.

It is expected that the Music Hall screen will be still larger at full size. Next, there is the "magnascope" screen, measuring approximately 40 feet in width. The regular picture sheet is 25 feet wide by something more than three-quarters of that height. The screen is an Orthochrome by the National Paper Process Company.

I was assured by the architect that the projection angle is 21°. Actual computations on the basis of figures derived from the plans, show a projection angle of approximately 26°. Be that as it may, even 21° is far in excess of the *maximum* angle approved by the Society of Motion Picture Engineers.

The fourth and last possible screen size is somewhat larger than the regular motion picture sheet size. It is for the purpose of permitting the projection of colored border effects around the motion picture image upon occasion. The screen surfaces have been very carefully selected so that as nearly as possible perfect diffusion will be had, and so that that bugaboo, "fade-away," is almost entirely eliminated. A 26-foot screen will be difficult to illuminate adequately, but with modern light sources and efficient optical systems it can be done. Personally, I am of the opinion that, taking the house as a whole, front and rear, a better general effect would be had with a somewhat smaller screen image. However, assuming adequate illumination, the large picture is best for that portion of the audience seated at the rear.

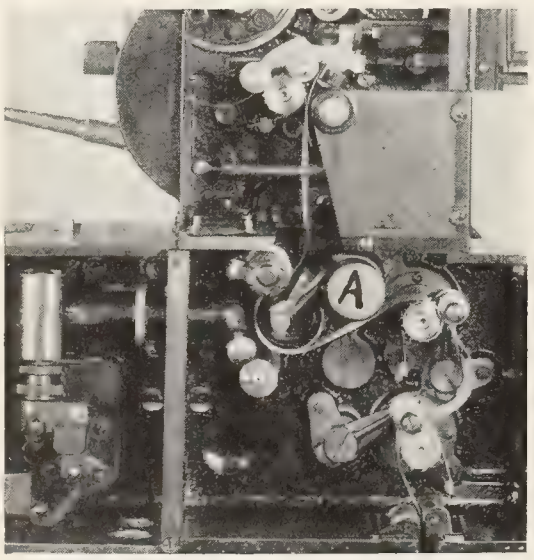
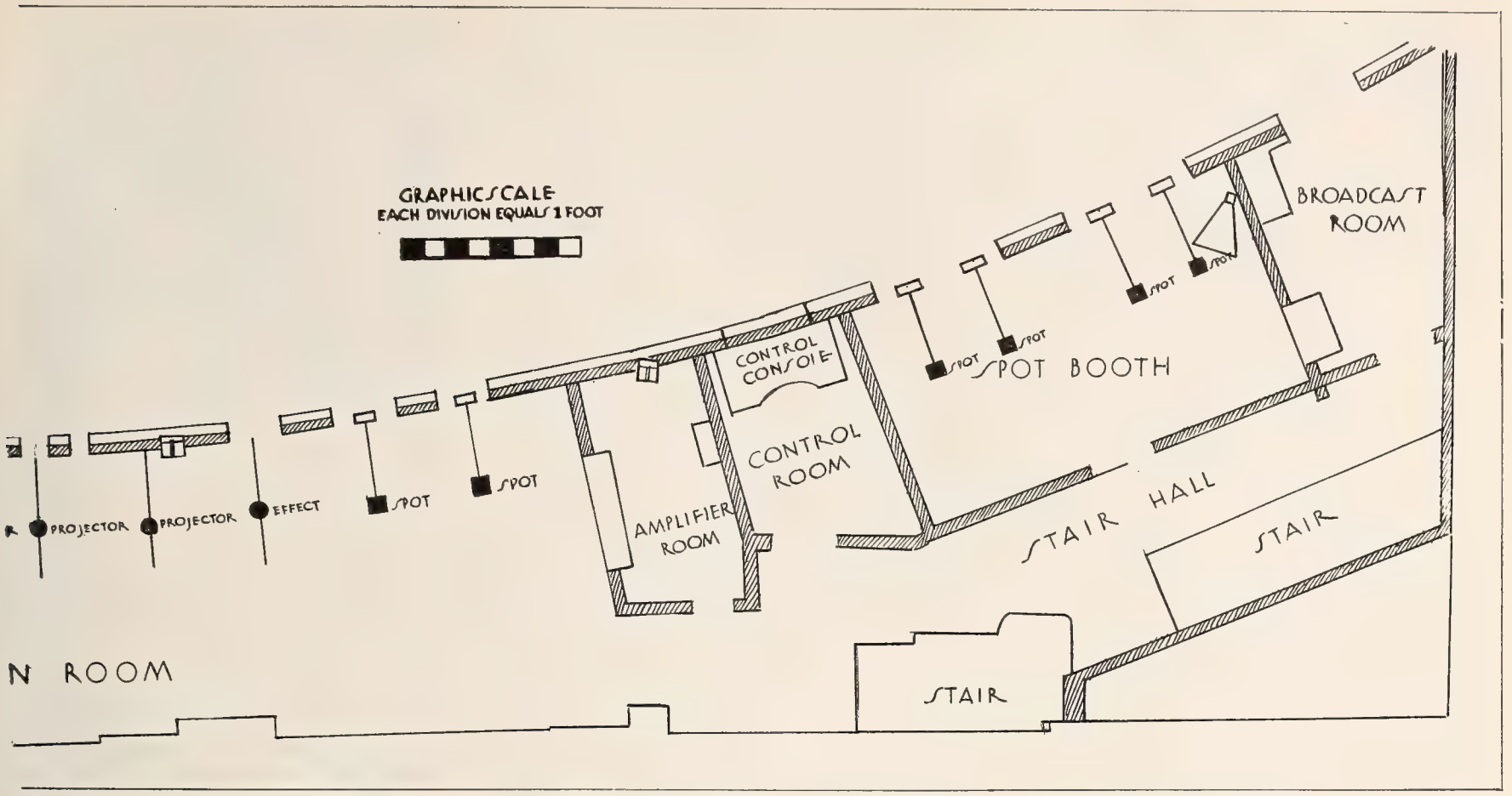


Fig. 1. RCA Photophone sound head.

On the front wall of the projection room, at its center and high up, is a small panel upon which 20 tiny lamps are mounted, each one of which corresponds to one of the 20 points on the gain control (RCA systems do not control sound volume by means of a "fader," but by what is called the "gain control"). One of these lamps is always lighted while sound reproduction is in progress. If the gain control is on Point 9, then Lamp 9 will be lighted. If the gain control be moved to 12, Light 9 will be extinguished and Light 12 will light up. By this it is possible for any projectionist in the room to see, at a glance, exactly at what point or volume the speakers are operating.

The room is provided with what is claimed to be a very efficient sound monitoring system, but that any such system can possibly be of any large aid to the projectionists in determining sound volume or quality, must be subject to question. There are many reasons why it is impossible for it to be done with monitoring horns, one of which is that such horns must operate against the many mechanical sounds incident to projection.

THE SOUND heads are of distinctly new design and are deserving of special attention. They represent part of the RCA Photophone development of an improved system in both recording and reproduction, involving frequency range extension. The threading of these sound heads is very simple and easily done. The



path of the film may be traced in *Figure* 1, which illustration shows the operating side of the head attached to a Simplex mechanism. The film passes down from the projector mechanism, around a smooth-faced drum (no sprocket teeth), under photocell *A,* over a constant speed sprocket, and on down over what corresponds to a take-up sprocket. All this of course is enclosed by metal doors, in which is a glass panel about 5 inches square. The exciter lamp-house, photo-tube base, transformer housing, the sound head itself, and the motor base are all in one casting.

The sound head mechanism is driven by the motor shown in *Figure* 2. The drive is by means of a worm and gear, the worm being on the inner end of the motor shaft. These gears run in an oil bath. The shaft is provided with an oil seal, so that the oil level may be carried above the level of the gearing without fear of oil leakage. The motor speed is 3,600 r.p.m.

All rotating shafts are mounted on ball-bearings. Other features of unusual interest are the sound drum, the damping wheel and the new pad roller brackets and the means for their adjustment, the photo-tube and prism condenser lens arrangement, the magnetically shielded photo-tube mechanism, a new form of exciter lamp socket, and the hand wheel for framing.

The new sound head has no sliding friction and no "sound gate." The film passes down around the sound drum immediately behind and a bit below the photocell (*A, Fig.* 1). Mounted on the back end of the shaft carrying the sound drum, is a light sheet metal casing, round in form and about 6 inches in diameter, containing a wheel of metal. This assembly consists of a thin outer casing, inside of which is suspended, on ball bearings, the wheel itself, the casing being filled with oil. The wheel is mounted on the hub of the casing, upon which it runs free. The effect of this is that the fly-wheel, the casing and the oil are ordinarily rotated at the same speed through friction of the sound drum with the film. Should any inequality in the film occur, such as, for example, a rough splice or a sprocket tooth ripple, the speed of the casing would tend to be varied slightly from constant, but the fly wheel, being heavy, would continue to run at constant speed, and the friction between the casing, the oil and the fly wheel would tend to bring the casing back to constant speed. This may not be altogether clear to some of you, but the effect is to smooth out all irregularities in the sound. Without such an arrangement any slight variation in film speed would tend to impair sound quality.

The exciter lamp socket is of a new type designed to permit pre-focus and quick removal and replacement. The exciter lamp itself is surrounded by a metal shield, open on one side. The top of the sprocket, which is of solid metallic construction, is a heavy knurled nut threaded on a socket, which latter is split into six sections. The effect of tightening this nut down is to press these sections together and thus clamp the lamp base solidly. To remove a lamp it is necessary only to loosen the nut and pull the lamp out, whereupon another one may be inserted and clamped in place. There are two slots in the socket which automatically locate the lamp filament in proper alignment.

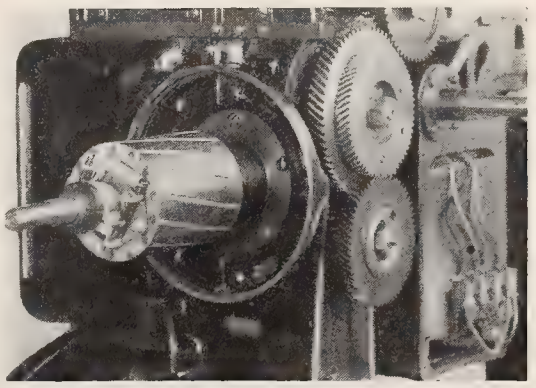


Figure 2. RCA Photophone sound head motor armature in place with cover removed.

The motor switch is located on the operating side of the motor frame, in a very convenient place. The framing knob is a big knurled knob attached to the front end of the shaft. By means of it the projectionist may rotate the motor armature and everything connected with it.

THE VENTILATION system of the projection room is unique. The various rooms, including the main room, are ventilated by the main theatre ventilation system, so that the men are supplied with fully conditioned air, exactly as is the audience. In addition to this, however, there is an entirely separate system installed for the ventilation of projector lamphouses. Every lamphouse is connected thereto and may be ventilated to the maximum extent of 500 cubic feet of air per minute, which amount may, by conveniently located dampers, be reduced to any desired amount. This system has absolutely no connection of any sort with the theatre ventilation system, all gasses and heat from the various arcs being blown immediately to air outside the theatre building.

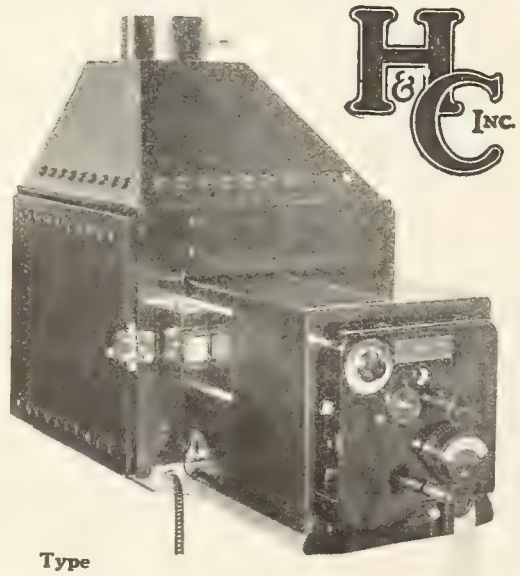
Built into the left end wall of the main room is the master switchboard, the rear of which opens into an adjoining room, so that access to its wires, bus bars and connections may be conveniently had. The board carries twelve 2-pole, double-throw switches, each switch and its circuit protected by cartridge fuses of 200-ampere capacity. The face of the board is protected by a metallic door, which when

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closed, covers the entire board. This door sets flush with the surface of the wall. It is supplied with a glass panel so that the projectionists may at all times observe the position of all switches.

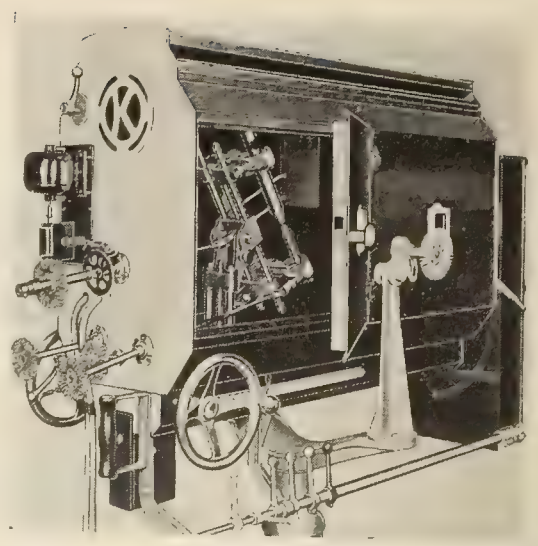
On either side of this board, mounted on the wall about 6 feet from the floor, is a board carrying a voltmeter and an ammeter; also, a heavy knob by means of which the ballast resistances of the motor generator circuits are controlled. Remembering that the main board switches are all of double-throw type, and with the further information that each "side" is supplied by a different motor-generator, it will be understood that the instruments on each of these boards measures the voltage and amperage of one side, and the two knobs control the ballast resistance of either side. Put in another way, these knobs control the generator fields.

Down in the basement (where I was escorted by Chief Engineer Smith) are six great motor-generators by General Electric. Two have ratings of 40 k.w., or 110 volts and 400 amperes, and four of 30 k.w., or 100 volt, 300 amperes. Elsewhere are two other similar machines supplying the stage circuits.

These great machines are set in a row conveniently spaced and on bases which raise there working parts to convenient position, about 4 feet from the floor. Above is a heavy steel trolley track on which a chain hoist is mounted, so that any portion of any motor generator, or a whole machine, may be lifted and moved at will.

Returning to the main projection room: Into its right end wall a rack is built, its face flush with the plaster surface. The purpose of this rack is to enable the projection staff to control sound-on-film amplification.

On either side of the main room, removed one small room therefrom, is a room in which are mounted four more Kliegl



New type of spotlight by Kliegl used in the RKO Roxy theatre. Features of its design and operation are described in Mr. Richardson's article.

spotlights, measuring 4 feet from rear wall of lamphouse to front of color attachments fastened thereto. These light projectors are also all equipped with beam shaping devices such as previously described. They will be handled by spotlight projectionists, not by the regular projection room staff.

Immediately adjoining the left main room wall is the rewind room. It is equipped with all things essential to the inspection and repair of film. In this room is a 24-reel capacity film storage cabinet so connected with the outer air by a metal fireproof duct that in the unlikely event that film catches on fire, all gasses and smoke are carried outside of the theatre.

In addition to all the various things I have set before you, there are lavatory rooms with hot and cold water, toilets, a shower bath and steel lockers for the projection staff.

Arthur Smith, who has served Roxy as chief projectionist for many years, will be chief projectionist of the RKO Roxy.

ALL-ELECTRIC REPRODUCTION

By A. N. MASON

IN THE LIGHT of recent developments, the storage batteries that accompanied most of the earlier sound systems seem fairly to fall into the category of emergency expedients, adopted because of the headlong demand for sound equipment in the early days, and not because they represented either the most suitable or the most economical method of achieving the purpose in hand.

Certainly, replacement of storage batteries by "all-electric" methods has made rapid progress in the year just past, in spite of (or perhaps, because of) unusual economic conditions. It is precisely the action of that large and important number of projectionists, managers and sound supervisors of theatre circuits in replacing their batteries with "socket-power" eliminators, plus the well-known fact that no manufacturer of sound equipment includes batteries in any of his recent models, that justify this long-range view of the storage battery as a temporary measure, used to fill the gap between the sudden need for sound equipment and the full commercial development of socket-power methods suited to theatre requirements.

In some of the earlier sound systems even the high-voltage, direct current needed to supply the plates of the amplifier tubes was provided by a rack of several hundred small storage batteries. There are comparatively few theatres left that have not

eliminated that arrangement. Sound manufacturers themselves soon got rid of it. Charging, watering, cleaning and watching that number of batteries was an intolerable nuisance. The "A" and other batteries that provided low-voltage direct current for the filaments of tubes, for the exciting lamps and for the field coils of loud speakers lingered longer, partly because these batternes were fewer in number, and partly because "all-electric" methods for replacing them were not perfected quickly. But manufacturers began leaving them out of their new equipment as long as three years ago, and now theatres that still have such batteries seem to be eliminating them almost as rapidly as they wear out.

The choice of a convenient, economical and practical battery eliminator is therefore a question of timely importance to the projectionist and manager of any theatre where storage batteries are still in service.

Motor-Generators

THE EARLIEST wholesale assault upon the storage battery was undoubtedly that led by the motor-generator. This device is essentially a small dynamo, wound to deliver direct current of the voltage necessary for the circuits it is to supply. A motor, operated by the commercial power supply available in the theatre, drives it, and motor and generator are commonly coupled together into one instrument; sometimes, by means of suitable windings, they *are* one instrument.

The drawback to the original use of the motor-generator was that no generator, however well made, can deliver current as smooth as that of a storage battery, or smooth enough for the operation of a sound system. The small discontinuities of its current output would be heard in the sound as a hum—called commutator ripple. This hindrance was overcome by the development of suitable filters to smooth out the ripple, and the motor-generator thereupon became so popular that some of the early sound systems used this device entirely to supply all their direct current needs.

Motor-generators have since been used successfully to replace storage batteries of all kinds. Their disadvantages have been steadily eliminated as fast as they became apparent. For example, when brushes wore, and carbon dust collected in the slots of the commutator, sound would become noisy in spite of all filtering. This difficulty was minimized by using brushes made of a harder carbon, which wore out far less rapidly. The harder brushes, however, put a greater strain on the commutator. Projectionists then learned to sand the commutator at frequent intervals, rather than wait until—after a long period during which the sound had been more or less noisy—it became necessary to remove the armature and turn the commutator down on a lathe. Bearings that wore easily, used in some of the earlier models, have been improved, and projectionists have been guided by manufacturers—or have led themselves, by trial and error—into lubrication routines that proved immensely helpful in that direction.

Occasionally the noise of a generator in operation, or the vibration its motion created in floors or walls, could be heard by the audience. Sound-proofing methods were developed that involved, in extreme cases, mounting the generator on a base of concrete and cork. These have been carried so far that it is fair to say that there is now no case of this kind, however extreme, which cannot be solved by application of some form of those methods.

All these improvements, modifications and precautions, revealed as necessary by experience, have resulted in the battery-eliminating motor-generator of today, that is used in many theatres with success.

Rectifiers

THE RECTIFIER is a device fundamentally different from the motor-generator, one that came into commercial importance at a somewhat later date, and that operates upon another principle altogether. As such, it has never been troubled by the long process of development and evolution that made the motor-generator fit for theatre use; bein a different instrument, it did not share most of the genera-



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tor's initial handicaps. The rectifier has no moving parts to wear out or need replacement; therefore it needs no lubrication of any kind; it is not noisy enough in operation to set up vibration in floors or walls; no routines of attention and repair are necessary because there can be nothing to repair except for replacing worn-out tubes, while some of the latest types, that use copper-oxide "stacks" instead of tubes, need practically no attention.

The rectifier differs from the generator in that its action is entirely electrical, and not, as in the other case, partly electrical and partly mechanical. The action of the tubes—or stacks, whichever is used—is to convert the alternating current supplied to it into direct current. Like the motor-generator, the rectifier requires a filter for sound supply purposes; its initial output is rougher than that of the generator, and its filter correspondingly more effective. Development of a low-voltage, high-current filter of the required degree of perfection was one of the things that delayed the advent of the rectifier as a storage battery eliminator for theatre use.

For this reason, perhaps, the rectifier's introduction to the sound field was as a means of replacing the inordinate number of small storage batteries used for plate supply. New amplifiers were devised in which the rectifier—using tubes at first, but in some makes, copper-oxide stacks—was an integral part. In some models rectifiers were added to the sound apparatus to supply plate current to the earlier type of amplifiers. Still another method that came into common use was to use a rectifier built into a large amplifier to supply both its own plate needs and those of a smaller amplifier not similarly equipped.

The advent of tube rectifiers for this purpose was easily noticed. Tubes were divided into rectifier and amplifier tubes, and both needed replacing from time to time. The stack rectifier fulfilling the same function was less conspicuous. Since nothing about it needed either replacement or attention, the designer would bury the stack away under other apparatus wherever he thought convenient. Such stacks have been used for years in many theatres by projectionists who remember their presence only at long intervals, if at all.

The rectifier as a means of eliminating large A, H and F storage batteries, lagged behind the motor-generator, as has been said, but within the past year it appears to have advanced in its development, and it promises to have an important future.

The copper-sulphide and copper-oxide stacks, in particular, have only within the past year come to rival the tube in such battery-replacement rectifiers. The first-named type has a comparatively low maintenance cost—there being no tubes to burn out—while the cost of maintaining the copper-oxide instrument is practically zero. The copper-sulphide type needs very little watching or attention of any kind; the copper-oxide, none at all. In each case it is a good idea to blow out accumulated dust with a bellows once in six months or so, and it is never a bad thought with any electrical apparatus to check over soldered connections at some similar interval.

Some manufacturers add a small relay, which functions when an exciting lamp burns out; others avoid this by a change in design and wiring. Where the relay exists, it should be checked occasionally to make sure it has not become inoperative through inaction.

Stack Rectifiers

BOTH TYPES of stack consist of a number of metal discs coated with the sulphide—or the oxide, as the case may be—and held together by pressure. The exact degree of pressure is important, and the nuts holding the discs together are taken up in the factory by precision machinery and locked into place so they cannot move. Each stack is surrounded by fins to radiate the heat developed by its operation. Four such stacks in a bridge circuit commonly make up one rectifier unit.

The action of the copper sulphide rectifier is known to be chemical, and stacks of this kind, while they have a long life, running over a number of years of ordinary theatre operation, do eventually wear out through chemical deterioration. Toward the end of their expected life it is necessary to watch them and have spares on hand. When the stack finally becomes inoperative it is removed from the rectifier box (which also contains the filter) and a new one installed.

The copper oxide type, on the contrary, seems never to wear out. Its action is definitely known *not* to be chemical, but nothing else is known about it. It is as mysterious as electricity itself, and for all anyone is able to say at the present time, it can go on functioning eternally. In the absence of any acceptable theory of its conduct, life tests have been made upon copper-oxide stacks. They have thus far brought out no signs of deterioration. Commercial practice bears out the experience of the laboratories. The first stacks of this type, made eight or ten years ago for radio B eliminators and the field supply of radio speakers, are still working. Some projectionists have been using stacks for years as part of their plate supply or speaker field supply rectifiers.

Comparative Costs

IN DETERMINING the choice of a battery eliminator there are several factors to be considered besides the initial purchase price. Price, of course, is not only an inadequate criterion by itself; it may be and sometimes is the smallest part of the actual cost involved. Installation expense is a matter of great importance. It can be extremely small in some theatres, and fantastically high in others. The physical layout of the projection room, and the consequent ease and economy with which new pipe can be run and new wires pulled in, is largely responsible for this difference from theatre to theatre. It is a difference that contributes markedly to making the choice of a battery substitute an individual problem for each theatre concerned. In some cases one motor-generator,

with its filters, located at some central point, may be the most practical answer to the installation problem. Again the necessity of building a sound-proof base for the motor generator in that location may swing the decision toward combination rectifiers similarly located; or the local conditions may call for a number of rectifiers, each located conveniently to the apparatus which it is intended to serve.

Maintenance costs are another matter that deserve careful thought. They go on after purchase price and installation expense have been written off and forgotten. The motor-generator requires brushes, oil, attention to its commutator, and at reasonable intervals it may or may not need the services of a machine shop in turning down the commutator or in the matter of the bearings. The chief maintenance cost in the case of the tube rectifier is the replacing of tubes, of which a reasonable supply of spares must always be kept on hand. A tube burning out suddenly can stop the show for a brief interval, but if they are changed when they show signs of reasonable age, without waiting for the last spark of life, this risk is very small. The copper sulphide rectifier requires replacement of its stack, which may amount to about a third, or possibly even a half, of the original cost of the apparatus, according to circumstances, and this also should be done in reasonable time to avoid the long delay to the show that will follow if the stack breaks down while in use. The copper oxide rectifier may generally be regarded as pretty self-sustaining.

Contracts

(*Continued from page* 14)

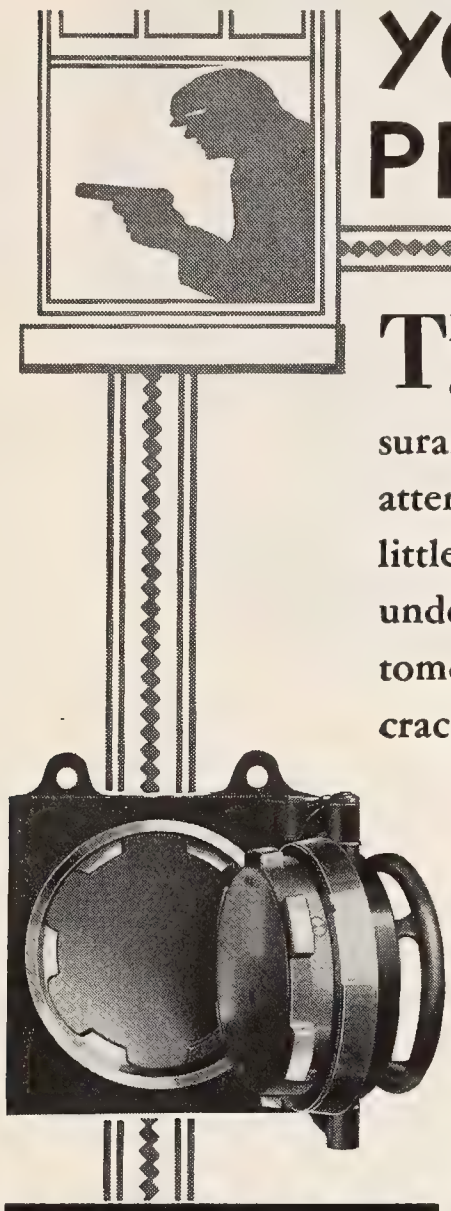
or in reply to his telegram. . . . By contracting to exhibit the other production during the week when plaintiff's (producer's) was to have appeared, defendant (theatre owner) put it beyond his power to perform so far as plaintiff was concerned."

FILM CONTRACT LAW

IT IS WELL settled that any person who forecloses a lien on property, such as films, may rent or sell the same. The same contract law is applicable after a creditor notifies the owner of the property that if payments *past due* are not promptly paid he intends to sell or rent the property.

For illustration, in Lewyn vs. Exchange (35 F. [2d] 129), a contract entered into by a man named Lewyn with a producer provided for the production, financing and exploitation of a photoplay. The producer agreed to distribute the picture and bear other expenses.

Another contract made with a creditor provided that the latter had the privilege of seizing the film if its advances were not promptly paid. Subsequently, the creditor notified Lewyn of the true state of conditions and as the money advanced was not paid the Court held the creditor not liable for exhibiting and renting the film to secure payment of its advances.



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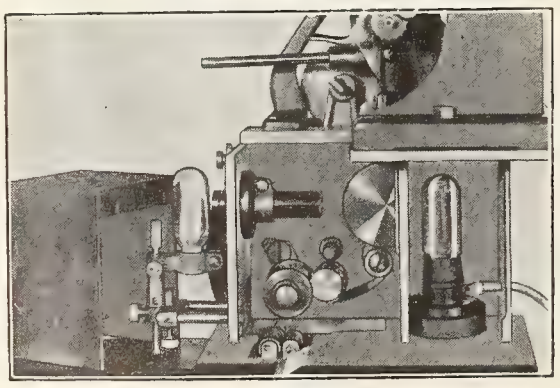
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PROJECTION MART

Equipment News and Comment

RECTIFIERS FOR SOUND

● A line of rectifiers to replace storage batteries in sound systems has been brought out by the P. E. Chapman Electrical Works of St. Louis. One size has been developed to feed direct current to the exciting lamp of all sound systems, and the filaments of the photoelectric cell amplifier usually attached to the projector. Other rectifiers are adapted to feed the amplification system.

There are three sizes in the line thus far, one to feed the 41a amplifier, another for an 8a or 8b amplifier, and the other as indicated above, for exciter lamp and photocell amplifier. Input ratings are 110 to 135 volts, 60 cycles, single-phase. Output of the first size is specified at 3 amperes, 8-12 volts d. c.; the second, 2.6 amperes, 8-10 volts d. c.; and the third, two d. c. circuits, one 4 amperes, 8-12 volts (exciter lamp); and the other, 3 amperes, 8-12 volts, adapted to feed the pickup system.

PROJECTION LAMP

● A new projection lamp has been developed by the Imperial Electric and Manufacturing Company of Los Angeles. In place of the conventional feed rollers and tension springs, the Sterling high-intensity employs a heavy feed screw and positive clamping carbon grip.

The positive contact shoes are so designed that they may be removed for inspection without the aid of tools by pressing the contact arms together at the lower end and lifting the contacts. It is not necessary to clean the contacts daily, as it is desirable to obtain a natural polish from contact with the carbon itself.

REFLECTOR RESILVERING

● A resilvering laboratory for the refinishing of used projection reflectors has been announced by the Fish-Schurman Company of New York. The process includes complete removal of old coatings, cleaning of silvered surface, depositing of a new coat of silver and protecting it by an extra heavy electrolytic copper deposit, over which a final heat-resisting non-peeling backing is applied. Pitted reflectors can also be reground and repolished.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



THE PERFORATED VERSUS THE SOLID SCREEN

I DESIRE again to go on record as absolutely opposed to the perforated screen, at least until the sponsers of such surfaces have produced much more convincing evidence than they have up to this time that it is better than the solid surface.

To this date I have seen no real evidence set forth that perforation is necessary. Granting there may be some very small advantage, from the viewpoint of sound, there are decided disadvantages which in my opinion, very far outweigh them.

I brought this matter before the Society of Motion Picture Engineers at its Washington meeting last spring. Not one of the sound and theatre men there present, including Erpi men, was able to refute my charge that a solid screen, with horns at sides, top or bottom, was preferable to the perforated screen. Even Erpi men made the admission that probably only a relatively small percentage of the members of audiences would be able to detect any difference if the horns were placed in one of the positions named. Others, including President Goldsmith of the S.M.P.E. and a high official in RCA, said they had grave doubts as to the wisdom of using perforated screens.

Let us for a moment examine the claims as made by Erpi, the chief sponsor of perforated screens. They amount, so far as I am aware, chiefly to the contention that (a) sound distribution will be somewhat better than with horns at locations above named, and (b) the best effect is produced when the sound issues as closely as possible to the figure or object from whence it is presumed to emanate.

That is, so far as I know (and I have listened to various sound men set forth the reasons for perforation and horn placement in back of the screen) all the major advantages claimed.

Let us have a look-see at the other side. First, unquestionably the perforated screen sets up heavy light loss. Projectionists and directors of projection universally agree to, that, and sound men do not question it. Exhibitors meanwhile are demanding screen illumination which has put a very heavy strain on just about everything in connection with projection, including the films (high spot temperature) themselves. Second, the very fact that while only one-tenth or less of the screen surface is open to sound passage demands that we concede that the screen must and does act as a muffler. Third, perforation adds measurably to screen cost, and that is a serious matter. Fourth, the perforated screen loses reflection power much faster than the solid one, for reasons well understood by all projectionists and directors of projection; also, it is much more difficult to clean. Fifth, with horns placed in one or more of the locations before suggested, the baffling effect would be entirely removed and presumably the same sound distribution effect, minus much of the sound loss, might be had by placing in front of the horns a baffle of light cloth or other material. Sixth, while granting there might be some added injury in the nature of sound fade-away at extreme seating angles (down front in wide auditoriums), certainly all the rest of the audience should have measurably better sound effect, with less—decidedly less—strain on the sound apparatus. Seventh, those who have decided back-of-the-screen horn placement to be best have invariably had knowledge of horn position when making their decision. I venture the assertion that with carefully worked out horn placement and a solid screen, if those same men attended a theatre without any inkling of the fact that this was the case, not one in ten (if any at all) would detect any difference, except indeed that they might feel moved to comment upon the excellence of results and to wonder why the picture itself looked so much better than usual.

QUESTIONS IN LICENSE TESTS

FROM TIME to time, probably an average of once a week, I receive requests for a "list of questions" asked by examiners, not infrequently naming some particular examining board.

There is no such list. The examination, which consisted of a set of routine questions, the same ones being asked each time, would be in the nature of a very bad joke. The examiner who has ordinary intelligence, which presumably includes all of them, asks such questions as may seem necessary to determine the amount of knowledge possessed by an applicant on various items in projection work.

If an examiner asks a question regarding, for example, intermittent movements or resistance, and an answer is promptly given and is of such a nature as to indicate that the applicant for license has a good general understanding of intermittent movements or resistance, or whatever the subject may be, the examiner is unlikely to ask many more questions on that topic. However, if the applicant hesitates too much, or gives a doubtful answer, then the examiner very naturally will ask other questions along the same lines, to ascertain whether the hesitation or poor answer is due to nervousness, to inability to express the matter clearly, or to lack of knowledge.

If, for example, I were an examiner and asked an applicant for a license this question: "Why has the rotating shutter of a motion picture projector more than one blade?" and he answered promptly or without too much hesitation, "Because of the time element; the light interruptions must be of a certain proportion and occur with sufficient frequency so that the dark periods will not be discerned by the eyes of the audiences, or there will be a resultant flicker and heavy eye strain," I would instantly conclude that the applicant understood shutter action at least very well, and would ask no further questions along that line.

On the other hand, if the applicant hesitated too much, or made an unsatisfactory answer, I should ask other questions covering the same point. That is the way a proper examination is conducted.

If there were such a list, I most emphatically would *not* print it. We do not want men licensed who merely know a lot of answers "by heart," but men who understand projection thoroughly, both in its practical and technical phases.



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January 14th issue

ARE BLACK AND WHITE COLORS?

USUALLY one can get plenty of argument if he declares that neither black nor white is a color. Recently Projectionist Irl Gordon sent in a clipping from some question and answer department which appears to answer these questions very thoroughly, and it seems to me completely, too. It reads as follows:

"Q. Are black and white colors?

"A. Speaking in a physical sense, black is not a color. It indicates the total absence of light; white, on the other hand, is the combination of all colors of the spectrum. In art, however, black and white are colors."

EXPOUNDING BASIC ELECTRICS

RECENTLY in "The Blue-book School" in the HERALD, the question was asked, "(A) Tell us your idea of what basic knowledge is necessary to an understanding of electrical action. (B) Just why is it essential that the projectionist have a good basic knowledge of electrical action; also, what will be the result if he has not such basic knowledge?"

The published answer to this question was excellent, but here is one by a Blue-book School "student," Stanley G. Williams of Cornwall, Ontario, so complete that it deserves to be quoted in full. Williams says:

"A good basic knowledge of electrical action should include the latest theories concerning molecules, atoms, electrons, polarity, magnetism and Ohm's Law.

"No one yet quite knows what electricity really is. Various theories have, however, been advanced by engineers and scientists, and today we seem to have one that seems to fit in with our observations and experiments.

"The smallest particle in the structure of any particular kind of matter—for example, steel, wood or butter—is the molecule. Each molecule is entirely separate and distinct from every other molecule. The distance between them varies with the state of the particular matter they compose. In dense solids, such as steel, they are very close together. In liquids, such as water, they are further apart. In gases—air, for example—they are very far apart—speaking relatively. The distances, as we are accustomed to view distance, are of course infinitesimal. In steel the 'distance' is too small to be readily conceived.

"The molecule is a structure made up of two or more atoms—in air, two atoms of hydrogen and one of oxygen. A molecule of battery electrolyte consists of two atoms of hydrogen, one of sulphur and four of oxygen. Ordinarily table salt molecules have one atom of sodium and one of chlorine, and so on through the whole long, long list.

"Scientists claim that the atom is also a structure consisting of electrical charges; the electron, which is negative; the nuclei, or proton, which is positive.

"The accepted theory of today is that a flow of electricity is a disturbance of electrons. The speed of this disturbance is approximately 186,000 miles per second.

"The source of an electromotive force (e.m.f.), be it battery or dynamo, has a positive pole—or terminal, and a negative pole—or terminal. When the battery is charged, or the dynamo is properly set up and running, there is an electrical pressure difference, measured in volts, between these two poles or terminals. If a wire consisting of current-carrying materials be attached to each of these poles or terminals, and these wires be brought into physical contact with each other, at any point in their length, there will be a 'flow' of current established, the amount of which will be dependent upon the amount of pressure or voltage established in or by the battery or dynamo. This flow is due to the effort of the two (negative and positive) to equalize themselves, or put in another way, an effort to dissipate the pressure between negative and positive poles.

"Negative charges repel negative charges. Positive charges repel charges of the same polarity. Electrical affinity exists only between opposite of the same power sources.

"Magnets are classed as natural and artificial. The natural magnet is a piece of iron called 'lodestone.' It has the power to attract certain classes of metals to itself, which power is what is known as 'magnetism.' A bit of lodestone, if suspended from some object by means of a thread, will so align itself that its opposite poles will point to the North and South Poles, or at least to the magnetic poles.

"Artificial magnets may be either temporary or permanent. The permanent magnet is made of hard steel. It retains its magnetic power indefinitely. The temporary magnet retains its magnetic power only while in actual or magnetic contact with another magnet. Suspend two magnets near each other and you will note that their opposite poles; namely, north or south, will attract each other, whereas their like poles will repel each other.

"All current carrying wires or conductors are surrounded by invisible concentric circles termed 'lines of force.' The direction of these lines, with relation to the conductor, depends upon the direction of the current action in the conductor itself. The strength of the lines will be dependent upon the strength of the electrical action (current flow) in the conductor.

"If we wind a wire spirally around a core of soft iron and pass an alternating current through the wire, lines of force will join each other and pass through the iron, imparting to it magnetic power. It loses this power, however, when the current is cut off. Such a contrivance is called electromagnet.

"At this point we must consider inductance, which is that property of magnetism which enables it to set up an induced electric current in an electric conductor with which it has no mechanical connection. Immediately a.c. starts to flow through a wire, lines of magnetic force surround the conductor and expand to their maximum

for the current action set up in the wire. Instantly the current is shut off, the lines of force collapse and presumably return into the wire. This action takes place at each alternation. Place the wire of another closed circuit and in that circuit an e.m.f. will be instantly induced, but this induction will only continue so long as an a.c. current is passed through the first circuit and the expanding and contracting lines of magnetic force of the first circuit cut across a portion of the second circuit.

"In order to secure service (work) from a generator at a distance therefrom, we must extend its terminals. This is done by connecting a suitable wire to each of them. These wires then become in effect the generator terminals at any point of their length. They are positive and negative, exactly as are the terminals to which they are attached. We may therefore connect power producing devices of suitable capacity and voltage between them at any point; a lamp for light, a motor for power, or a heat producing device for heat.

"Electric current must have a complete circuit over which it may pass from one pole of the power source to the other pole. It 'flows' out from one pole, through the power, heat or light producing device, into the other wire and back to the other generator terminal. The pressure of the generator is expressed in volts, the current volume or flow in amperes, and the resistance encountered by the current in flowing through the wires and power producing device, in ohms.

"All conductors, switches, power producing devices, etc., offer resistance to current flow, but in a widely varying degree. To measure this resistance Ohm's Law was developed. It states that the resistance of anything through which electric current flows may be determined by dividing the number of amperes of current flowing by the applied voltage, the voltage being measured at the terminals of whatever circuit or individual device is being measured."

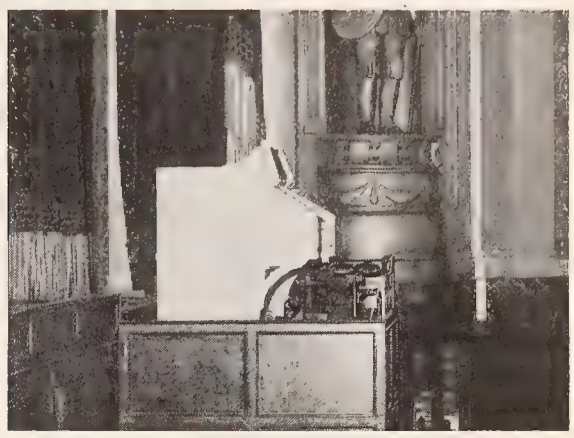
This is, in my judgment, an able discussion of the subject, though it was not an answer suitable for publication to the question as asked. However, there are some minor points where I hold there is error. Let us see how many projectionists can point them out.

As to Section B of the question, the projectionist must handle electrical devices of many sorts, and certainly a man may fairly be expected to handle them better and more efficiently if he has basic understanding of the power he is applying to them. Lack of such basic knowledge cannot mean anything but decreased efficiency in the operation of electrical devices and delay when trouble comes.

WET CARBONS; CLOTH SCREEN

SAMUEL D. SCOBY of Pensacola, Fla., writes, "I have a considerable number of projection carbons which were under water for almost a week. The water was clean. Will you advise we whether or not these carbons have any value. I would also like to ask you whether or not a

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screen made from bleached cotton cloth similar to that used for bed sheeting would be any good for sound."

The carbons will be just as well as ever, provided they are thoroughly dried. You might leave them in clean water for a month without any injury to them whatsoever. Remember, though, they must be *thoroughly* dried before you try to use them, or the arc will sputter.

Cloth such as you speak of would be all right with the horns behind it, provided it contains no starch. I do not say it would be an efficient screen, but while new and clean it would not be bad, always provided the cloth be bleached quite white. Cloth would not reflect nearly the same percentage of light that modern screens do, but it would pass sound somewhat better, I think.

LIGHTING THE AUDITORIUM

AT THE LAST meeting of the Projection Practice Committee of the S.M.P.E., President Goldsmith, who attended, suggested that the picture would be very much easier on the eyes of observers if different lights were substituted in the auditorium for those now in use. He said he had done considerable experimenting, and had found that the use of flame-colored lights in the auditorium would enable exhibitors to light the auditorium more than is now possible without in any degree lowering the screen image visibility, and at the same time decreasing eye strain very materially.

Why cannot some exhibitors give this a tryout? It sounds feasible to me and would involve nothing more than the cost of amber lamps.

If any try this, it is hoped they will let me hear what the results were. But don't decide until the lights have been in use at least two or three days. Often effects which, because of their newness, do not please very well, please immensely when we get accustomed to the change.

CORRECTING FIGURES ON S.R.A. CARBONS

EVERY ONCE in a while (not often, thanks be!) I pull a boner. Right now I am as guilty as His Satanic Majesty's Dominions, as is indicated by the following letter from Mr. E. R. Geib, manager of the Arc Department of the National Carbon Company. He says:

"Dear Mr. Richardson, I have read with a great deal of interest your comments on the capacity of S. R. A. carbons in the October issue of Better Theatres. You may rest assured we appreciate your assistance in conveying proper carbon information to projectionists. There is just one place where we believe a slight typographical error has slipped in in the fifth paragraph of the second column, reading:"

"'S.R.A. carbons of from 12 to 15 millimeters are given the following current ratings, etc.' This paragraph should read, '12-mm. combination, 28 to 32 amperes (sputtering starts at 34 amperes), 13-mm., 32 to 42 amperes (above 44 sputtering may be expected).'

"There has not been sufficient demand for a 14-mm. combination to justify the company's placing it on the market, but from laboratory tests we would say a 14-mm. positive would carry from 42 to 52 amperes. Above 55 there would sputtering."

I appreciate the kindness with which the correction is made, but think I must slap Friend Geib on the wrist, for the figures were taken from Table V of the new National Carbon Company Projection Carbon book (Page 48), and in that table, now before me, 14-mm. carbons are quoted to carry what my article said. Surely if they are quoted in their own table, I had no reason to assume they were not available.

As to the error, it is quite evident that I inadvertently quoted the second figure instead of the first in the left hand column of the afore named table, and the first figures of the second column, the second (13-mm.) the same, finally correcting myself without realizing the error I had made on the fourth or 14-mm. combination.

However (Haw, haw, haw!) Friend Geib himself erred in quoting the paragraph by using 15 where I used 14 in print. So maybe we're more or less even anyhow.

NEW BRITISH PROJECTION PAPER

I AM IN receipt of a copy of the first issue of a new publication published in London, England. It is a monthly called *Projectionists Journal*. Its initial number consists of four neatly gotten up pages filled with matter of real value to Projectionists in that "right little tight little isle."

The publication is issued by the Guild of British Kinema Projectionists and Technicians, Ltd., of which Mr. Stanley T. Perry is president. It proposes to supply news items of the various "courts" of the Guild, scattered throughout various cities of England. The initial number carries an editorial by President Perry explaining the purposes of the journal.

I compliment the Guild upon this forward step. Such a publication is needed over there by reason of the reluctance of British trade papers to give publication to projection matters, save those dealing solely with equipment or technical projection matters.

May I be permitted to offer a bit of advice to the *Journal* Editor? Technical projection problems have great publication value, as also have practical problems in the work of projection. But after all, that forms at this time only half the possible value of such a journal as has been launched. The other half consists of editorials and articles tending to build up the pride and ambition of the men themselves, to instill in them pride in their profession and leading them to regard and treat projection *as* a profession. More than this, it is of importance that exhibitors and managers be addressed and led to understand that they may gain at the box office and in projection overhead by being willing to pay enough money to make projection attractive to men of real ability.

Of course it is not claimed that mere increase in pay will materially alter the incompetent men. It certainly will, however, act to replace gradually the incompetent.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

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PLANNING THE THEATRE

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NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

I AM enclosing a rough plan of a 500-seat neighborhood or small town theatre which embodies my ideas (several of which I have not yet seen used) of a theatre of this type. This theatre will not be built, but I will greatly appreciate your comment.

I have found that commercial space in a house of this size is nearly always unrentable and with this in mind have omitted stores, etc., and planned its placement between existing buildings with an alley or exit court at the rear in preference to the L-shaped layout with stores, etc., as is customary in larger houses. An exit court on one side would be desirable but is apparently unnecessary in Michigan.

Features I particularly wish you to note are: Ample size of stage placement of front seats 16 feet to 20 feet from screen, all front seats within vision lines, location and width of aisles, number of seats to each section (this arrangement is well worth the sacrifice of seats), exit passages designed for free movement of traffic, depth of foyer, exit well providing a space which will attract patrons to exit doors, location of rest room stair and box office eliminating cross traffic in foyer and using otherwise waste lobby space, check room for baby carriages, packages, etc., and providing entrance to balcony rooms as well as an outside door for exit from balcony and film delivery, etc.; separate stair to commercial or living quarters, and manager's office off foyer.

On balcony plan please note: Two exits from projection room (one emergency) location of projection room on 12-foot balcony, using otherwise waste space and shortening projection throw so that low intensity lamps would be entirely satisfactory. In the basement I have shown location of rest rooms in waste space, size and layout of rest rooms and common foundation with lobby walls. You may object to the common stair to rest rooms, but it has been my experience that this is not an issue. It is further my intention that the separate lounges would be distinctively decorated and well marked. I have placed the women's to the left side of the theatre, which is opposite to the natural direction and would therefore be less liable to be mistaken.

This plan is quite flexible and I believe entirely practical, although it could be altered to be slightly more economical to build.

If you have been patient enough to read this long letter, I thank you.—G. P.

The Answer:

I AGREE with you that commercial space in a theatre of the size you mentioned is nearly always unrentable unless the theatre is located in the heart of a city or on a very busy street. On the other hand, besides that I always figured that when an exhibitor builds a theatre out of his own finances he never should go into the real estate business, as that is entirely out of his line. However, should the theatre be leased and the owner derive the interest out of the commercial space, it might be a different proposition.

There are only two means of egress required for a 500-seat house. The location of those exits are well planned, but are too narrow. The majority of the theatre codes ask for at least a 6-foot opening, while you have only planned 4-foot, 6-inch. On account of the small seating capacity of the theatre no side exit courts are necessary.

Your stage size is ample. Of course you could increase the width of the proscenium arch a little bit more, as a 30-foot arch would be just about right.

It would be better to build the stairway from the stage to the basement parallel to the wall between stage and exit space than to build it around the corner, as it takes too much space from the back stage; besides, you will have to provide a means of egress from the stage to the alley independently, and planning the exit door at the head of the stairway, the same exit could answer for egress from basement. Of course this stairway should be enclosed with a fireproof wall.

The distance of the front seats (20 feet) from screen is not any too large, but of course the screen could be put farther back.

The orchestra pit (6 feetx18 feet) is rather small.

I do not like the arrangement of the aisles, as you have entirely too much waste space taken by aisles. You could eliminate two wall aisles. At present for your requirements, you have now 20 seats in one row across the house. The majority of the codes allow you 13 seats in a row, with aisles on each side, and not more than seven seats between aisles and wall, so why not build the center bank of 13 seats, and the side banks of five seats each, giving 23 seats in a row. Figuring the width of the seats at 20 inches, this would allow you at least 4-foot aisles, with about 4 inches to 6 inches space between the wall and end seats for the wall banks. Always remember that the center seats are the seats in the house. Besides, by eliminating the two wall aisles, you save the carpets and aisle lights, and you will have more seats than shown on your plan.

You could thus eliminate the stair-way beyond the box office to basement, giving you space for three sets of doors and providing you with space for lobby or vestibule, which I deem is necessary, and by arranging the seats as above described you will gain enough space for a good-sized lobby. Build your box office in the way of a ticket booth.

There is no objection to the use of a common stairway to the rest rooms, but if you would like to have this proposition as you planned in the basement, it might be just as well to have the stairway enter into one general lounge used by men and women and have the rest rooms of this general lounge. There should always be some kind of a room, either smoking or rest room, between toilets and general lounge. This idea you will find carried out a great deal in the larger cities.

If according to my plan you would have too many seats, it would be well to reduce the total length of the building. Of the extra space you could use 4 feet next to the alley so that you could build the stairway from the stage to the basement outside of the rear stage wall. This would give you a larger stage space by eliminating the stairway from stage proper, and the balance of the space saved you could use either to enlarge the foyer or lobby.

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on December 13. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

District of Columbia

WASHINGTON—Plans have been completed by John J. Zink, 2826 Overland avenue, Baltimore, Md., for a two-story and balcony theatre of fireproof construction for the District Investment Corporation. Location not announced. Estimated cost, $110,000.

Georgia

DUBLIN—Reported that John W. Peck, Jr., Rose Theatre, plans expending approximately $25,000 to convert building into a modern picture theatre.

Indiana

BEDFORD—Von Ritz Theatre plans erecting a modern picture theatre and office building. Maturity indefinite. Architect not selected.

Indiana

EVANSVILLE—Plans have been completed by A. S. Craven, Inc., 100 North La Salle street, Chicago, Ill., for a proposed new theatre to be located at Second and Sycamore streets. Owner, Dixie Realty Company, Inc., A. O. Hasensell, president, Claremont Hotel Building, 127 Locust street. Estimated cost, $200,000.

Louisiana

ABBEYVILLE—R. J. Montagne has plans completed by Charles Davis, 1204 Jackson street, New Orleans, La., for a proposed new modern theatre. Location not made public.

Maine

HOUSTON — Project of Aroostock Hotel Company, Inc., H. Marricott, president, to erect a three-story theatre, store and office building on Main street, is said to have been postponed for some months. H. W. Rhodes, architect, 145 High street, Portland, Me. Estimated cost, $150,000.

Maryland

BALTIMORE—Edwin H. C. Browne, Fidelity Building, has completed plans for a proposed new picture theatre, 46 by 150 feet, to be located at 4609 Liberty Heights avenue, for the Uptown Theatre Company, care J. S. Cook, Court Square Building. Estimated cost, $25,000.

Massachusetts

BROCKTON—Majestic Theatre, 21 East Elm street, has plans by Eisemberg & Feer, 11 Beacon street, Boston, Mass., for a brick and stone theatre to be located on East Elm street. Cost estimated to exceed $150,000.

Missouri

KANSAS CITY — Preliminary plans have been prepared for a proposed civic auditorium to include theatre, with approximately 3,000 seating capacity. Members of city council are to pass on the final plans. Location and cost not disclosed.

KANSAS CITY—C. C. Nigro, McGee and Gregory streets, has plans by G. B. Franklin, 309 Mutual Building, for a one- and two-story brick, stone and reinforced concrete theatre, 84 by 125 feet, with seating capacity of 1500, to be located at Seventy-first street and Gregory boulevard.

New Mexico

LORDSBURG—No definite plans have been announced for rebuilding the Palace Theatre. House was operated by J. E. and F. E. Allen.

New Jersey

BELLEVILLE—Bids have been received by F. C. Kern, architect, 5 Bloomfield avenue, on the general contract for theatre to be erected at Belmont and Bloomfield avenues for the City Line Amusement Corporation, 13 Bloomfield avenue. Estimated cost may exceed $150,000.

NEWARK—Owner, care W. Sambur, architect, 162 Jamaica avenue, Jamaica, N. Y., plans erecting a one-story brick picture theatre. Location not made public.

PLAINFIELD—A. F. Minszewrski, architect, 415 Fairview avenue, Dunellen, N. J., is taking bids for a two-story brick stucco club house and auditorium for the Polish Falcons of America.

POMPTON LAKES—The Consolidated Amusement Corporation, S. Schlenger, president, 100 Pompton avenue, Newark, N. J., plans erecting a two-story brick moving picture theatre and store building at 245 Wanaque avenue. H. Blumenthal, 91 Henry street, Passaic, N. J., and R. Ettelson, care Ritz Theatre, 100 Passaic street, Garfield, N. J., are lessees. Architect not selected. Estimated cost, $150,000.

TEANECK—Syndicate, care A. Zukor, Paramount Building, New York, plans erecting a brick moving picture theatre and television studio on 311 acre site in the Phelps Manor section. Maturity later. Architect not selected. Estimated cost, $1,500,000.

New York

BROOKLYN—J. P. Day, Inc., 67 Liberty street, New York, has plans by C. A. Sandbloom, 145 West Forty-fifth street, New York, for a four-story brick and steel theatre, store and office building, 100 by 272 feet, to be located on Hoff street. Cost estimated to exceed $230,000.

North Carolina

CANTON—The Strand Theatre plans the erection of a balcony theatre to be located on the State highway at Park avenue and Adams street, 50 by 115 feet, with seating capacity of 1,250.

North Dakota

FARGO—G. Fowler plans the erection of theatre and store building at 622 First avenue. Architect not selected. Lessee, Grand Theatre, 622 First avenue. Estimated cost, $105,000.

South Carolina

WOODRUFF—Reported that J. N. Boze plans rebuilding the Woodruff Theatre in the near future.

Texas

HILLSBORO—C. V. Jones announces that the R. & R. Best Theatre, badly damaged by fire some months ago, will be rebuilt in the near future. Architect on new plans not made public.

Vermont

ST. JOHNSBURG—Reported that rebuilding of Globe Theatre has been postponed. Definite plans will probably be announced early next spring.

Remodeling

Louisiana

JEANERETTE—Plans have been completed by Owne & Southwell, architects, New Iberia, La., for remodeling one-story and mezzanine theatre recently burned. The improvement process will include white stucco, ornamental iron exterior, marquese and entrance doors finished in aluminum. Will have seating capacity of 560.

New Jersey

ENGLEWOOD—The M. & R. Realty Company, S. Lippman and L. Gottlieb, 401 East Twenty-seventh street, Paterson, N. J., has awarded contract for alterations and construction of two-story brick theatre, store and office addition at 16 West Palisade avenue. Eugene De Rosa, 18 East Forty-first street, New York, architect. Work done on separate contracts. Estimated cost, $150,000.

Ohio

COLUMBIANA—W. K. Anthony, who recently acquired the Globe Theatre from A. G. Floyd and H. W. Lundgren, will make extensive improvements to the house.

COLUMBUS—F. W. Rowland, who operates the Parsons Theatre, a neighborhood house, has taken over the Wonder Theatre here, and after extensive improvements are completed and re-wired for sound equipment, house will reopen as the Steelton.

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Among Contributors to This Issue:

¶ *Eugene Clute (The RKO Roxy Theatre) is a well known writer on Architecture and allied arts. He is a former editor of magazines concerned with those subjects, and is the author of several books on Architecture. He first appeared in Better Theatres last summer, when he discussed the plans of the RKO Roxy.*

¶ *Leo T. Parker (Contracts: An Analysis for Exhibitors) is a Cincinnati attorney. His digests of recent decisions and analyses of the law, made specifically to meet the practical interests of the theatre operator, appear regularly in Better Theatres. He now has in preparation a series on specific legal subjects involved in the common affairs of theatre operation.*

¶ *A. N. Mason is a New York sound engineer. He has included in his professional affiliations both the manufacturer of sound apparatus and the theatre. He has written for Better Theatres on two previous occasions.*

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The Irwin Seating Company
Standard Manufacturing Company
Wisconsin Chair Company
SIGNS—ELECTRIC
Flexlume Corporation
General Scientific Corporation
Metal Products, Inc.
Milne Electric Company
SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Standard Studios
SPEED INDICATORS
Essannay Electric Manufacturing Co.
International Projector Corporation
Mellaphone Corporation
SOUND REPRODUCING SYSTEMS
Associated Engineering Laboratories
Bestone, Incorporated
Canady Sound Appliance Co.
Enterprise Optical Manufacturing Co.
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Holmes Projector Company
International Projector Corporation
The Kolograph Company
LeRoy Sound Equipment Corporation
Lincrophone Co., Inc.
Mellaphone Corporation
Platter Sound Products Co.
RCA Victor Company, Inc.
Scott-Ballantyne Company
S. O. S. Corporation
Sound Service Company
Powers Cinephone Equipment Co.
Universal Sound System, Inc.
Weber Machine Corporation
Western Electric Company
SOUND EQUIPMENT ACCESSORIES
A-C Masterpack Company
Essannay Electric Manufacturing Company
Franklin Radio Corporation
G-M Laboratories, Inc.
International Projector Corporation
Operadio Manufacturing Company
Radiart Corporation
S. O. S. Corporation
The Sonolux Company
Telephoto and Television Corporation
STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.
STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company
STAGE RIGGING HARDWARE
Bruckner Mitchell, Inc.
Channon-Klemm Corporation
Peter Clark, Inc.
Vallen Electrical Co., Inc.
STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios
THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Showman's Press
The Vitaprint Company
THEATRE SEAT REPLACEMENTS
General Seating Company
TICKETS
The Standard Ticket Register Corp.
TICKET MACHINES
General Register Corporation
The Standard Ticket Register Corp.
UNIFORMS
Chicago Uniform and Cap Company
Gemsco
Maier-Lavaty Company
UPHOLSTERY PRODUCTS
L. C. Chase & Company
VARIABLE SPEED PULLEYS
Horton Manufacturing Company
VENDING MACHINES AND SCALES
Watling Scale Manufacturing Company
VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Auditorium Conditioning Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Lakeside Company
Scott-Ballantyne Company
Supreme Heater & Ventilating Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Air Conditioning Company, Inc.
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

J

123 Janitors supplies.

L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
132 Ledgers, theatre.
133 Lenses.
134 Letters, changeable.
135 Lights, exit.
136 Lights, spot.
137 Lighting fixtures.
138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquid soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquee.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music Stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative.
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel end signals.
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquee.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[12-17-32]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

The Motion Picture in Radio City

The RKO Roxy Theatre

(*Continued from page* 13)

ceiling make it a decorative piece of the first order.

The plain surfaces of this ceiling are of sound-absorbing acoustical plaster, sponge-stippled in tones of light warm sand color. The designs in relief are in the same color, but glazed slightly to accentuate and enliven them with highlights. This ceiling of neutral tone forms a ground upon which colors gorgeous or delicate may be painted by means of the light projected from the great central chandelier. The shadings may be changed and modulated at will at the electron control board on the stage.

Under the seats are triangular perforated metal heads of the ventilating ducts, through which the vitiated air is removed from the auditorium to the plenum chamber under the floor, to be passed to the exhaust or to the air conditioning plant. There are also ventilating grilles, of golden bronze in the side walls, some for direct radiation, others for ventilation. Fully conditioned air is admitted to the auditorium from circular ducts opening downward through the ceiling. The mouths of these ducts are covered by circular baffle plates hung slightly below the ceiling in splayed circular openings. These baffles disperse the air delivered by the ducts and cause it to settle gently down to the audience. Air is admitted also through the light sources in the mezzanine soffits.

Auditorium Lighting

The ceiling is pierced by nearly 200 round openings, each 5 inches in diameter, through which special down light units, designed by Professor Stanley R. McCandless of Yale, project their light evenly into all parts of the auditorium. These units are so aimed that they throw their light slightly towards the stage, with those in the front section directed somewhat towards the main center line of the auditorium as well as forward. Consequently none of these lights shine directly in the eyes of anyone in the audience, and they are not visible as spots of light unless one looks backward and upward, in which case only two or three would be seen at all directly. This provides illumination of ample intensity that is yet soft and agreeable in effect.

The down light units are of special and unusual design. Each consists of a parabolic reflector fixed mouth upward and with a round opening in its lower part. The lamp is fixed on a slanting position near the bottom of the reflector. The light is reflected upward to the circular cover of the unit, which in turn reflects it downward through the opening in the bottom, where it passes through condensing lenses. The reflecting surfaces are of errodeum plating, on a bronze base. Below the lenses and just over the tubular lining of the light port, is a square plate of pyrex glass to absorb the heat. The mouth of the port hole is provided with a wire screen to prevent anything from falling through into the auditorium. As a result of the design of this unit, the illumination is remarkably even. It was desired to keep the spread of the beam within 30°, and each unit illuminates an area about 22 feet in diameter at the level of the orchestar floor from a height of approximately 92 feet. Each of these units contains a 250-watt lamp. The down lights are white only.

For lighting the first and second mezzanines and the portion of the orchestra floor that is under the first mezzanine, continuous light sources extending entirely across the room and partly recessed in the balcony soffit (under-side of the mezzanine), are provided. These are formed of sheets of plate glass, spaced one above the other and over-lapping, which are held by metal supports below a recessed box containing the lamps. The light is soft and free from glare.

The third mezzanine is lighted by drum-shaped fixtures of glass and metal set tight against the under side of the gallery that contains the projection room, spot light room, etc., extending from side to side at the topmost level. There are no bracket or other side wall fixtures in the auditorium.

A striking feature of the lighting is the single chandelier, a colossal louver fixture located somewhat forward of the center of the ceiling. The top section is of plaster on a framework of steel. The three sections below, and the smaller portion at the bottom, are of sheet steel reinforced with curved ribs of steel angles. The whole fixture is painted a light buff, or warm sand color. Within the three metal bells are arranged lamps in individual directary reflectors, which confine the light to a narrow beam with a minimum of spill light. These units are fitted with colored roundels—red, blue, green and amber. They are directed upward and towards the perimeter of the bells, throwing their light upon the curved surfaces above them. Their narrow beams permit the decoration of these surfaces with vari-colored bands of light radiating upward in rainbow hues, as well as other unusual effects. Arranged just within the edge of each of these bells is a continuous row of colored lamps in red, blue, green, and amber of wattages graduated according to the amount of light absorbed by the various colored envelopes. These lamps throw their light upon the surfaces above and permit still further effects. The pendant at the bottom of the fixture, ending in the ball, consists of three circular trough reflectors, one above the other, containing lamps, which illuminate the surface of the lower bell section next above.

Acess to the units in the upper two metal bells or louvers for relamping or other maintenance, is had from the double-deck steel "cat-walk" platforms within the fixture. Access to the units in the lower bell is had through the opening in the bottom of the section above by lowering this section two feet. For this purpose this portion is suspended from a telescoping steel frame. Maintenance of the units in the section below the lowest bell is accomplished by lowering this section to the orchestra level on a cable suspended from a winch above the fixture. Incidentally, there are four down-lights in the plaster bell of the fixture.

This chandelier is also a great spotlight station containing batteries of projectors with color filters operated by selsyn control from the electron-control board on the stage. There are eighteen 2,000-watt spotlight projectors in back of circular portholes in the top bell of the chandelier, and there are four spotlights of 2,000 watts each in back of rectangular portholes in the first metal bell, which is next below the plaster bell. The group of 18 spotlighting units are for lighting the orchestra pit during overtures. With them, mobile color effects of great flexibility and range may be produced. The four units in the tier below illuminate the contour curtain with changing colors.

The orchestra pit, or overture lighting spots, are hung over a segmental opening in the concrete floor of a booth of hollow tile and concrete slab construction that is built in the attic space directly over the chandelier. Through a trap door in this floor and down in a steel ladder access is had to the interior of the chandelier. The booth over the fixture is reached by a railed steel "cat-walk" from the rear of the attic. This walk extends the whole length of the attic and connects with a transverse walk above the proscenium border. The down lights distributed over the ceiling are easily reached for maintenance.

[*The other portions of the RKO Roxy will be discussed in detail by Mr. Clute in the January* 14*th issue.*]

A MESSAGE

From the World's Oldest and Largest Manufacturers of Motion Picture Projectors

For nearly twenty years I have been actively connected with this Company and many others have been with us from ten years to over a quarter of a century. The manufacture of motion picture projectors is on a comparatively restricted basis calling for highly specialized knowledge and it is gratifying and important to have a personnel which is thoroughly experienced.

It is unfortunate that the industry does not more fully realize that in the manufacture of motion picture projectors precision workmanship has been established in our plant for many years which is only equalled in the manufacture of scientific instruments. Our personnel has a full understanding of the exacting requirements of the motion picture industry and we shall continue to produce and develop on the highest possible plane with reasonable, practical limitations, regardless of conditions.

The neglect of motion picture equipment is a false economy and the industry is paying for more through loss of entertainment value, damage to film and other evils, than would be incurred by reasonable repair and replacement. There is good reason to believe, however, that conditions are improving and that during the coming year theatre owners and managers will have a restored confidence which will enable them to see more clearly the harm done by unwise neglect.

With a firm belief that the outlook is already more cheerful and that much better times are not far away, I take great pleasure in extending to the Motion Picture Industry Best Wishes for A Merry Christmas and A Happy New Year.

Samuel R Burns

PRESIDENT

INTERNATIONAL PROJECTOR CORPORATION, NEW YORK

MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT

THE SOUND EQUIPMENT THAT HAS MADE A BIG SAVING FOR ITS USERS

THESE USERS KNOW!

LA SALLE THEATRE
CHICAGO, ILL.

ROOSEVELT THEATRE
DETROIT, MICH.

MAR VA THEATRE
POCOMOKE CITY, MD.

WELLS THEATRE
FT. WAYNE, IND.

LIBERTY THEATRE
GRAND RAPIDS, MICH.

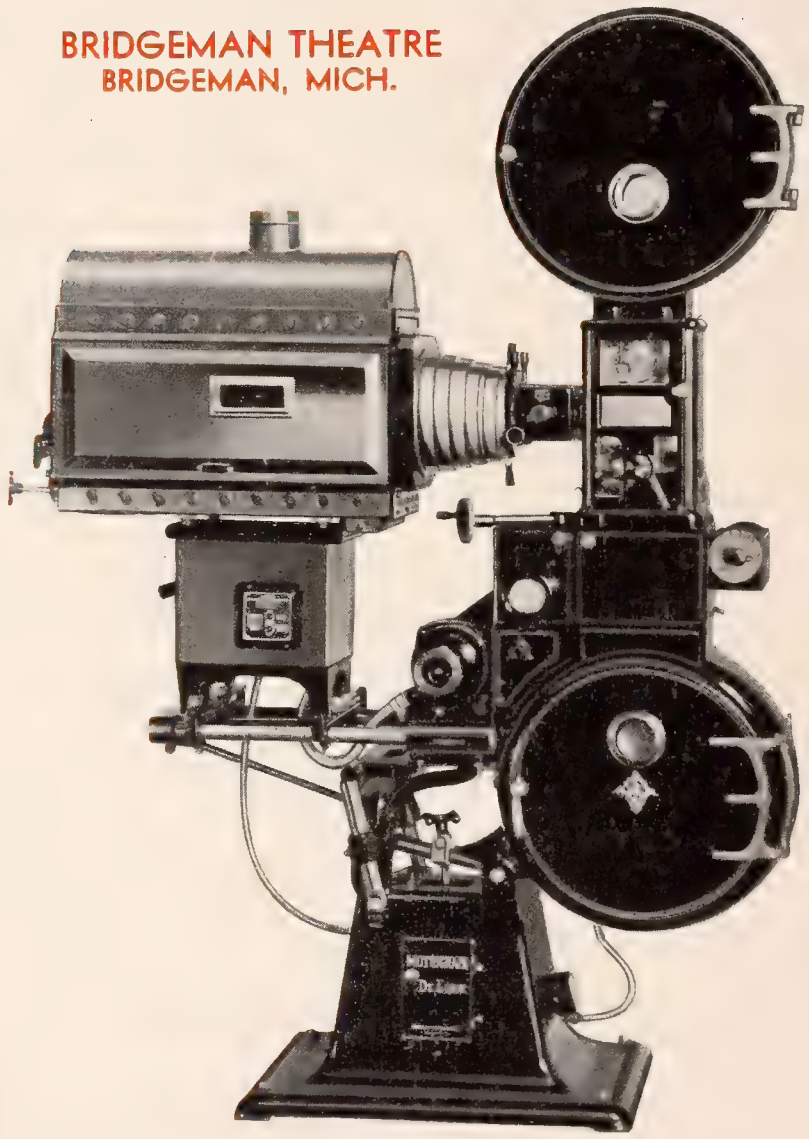
BROKAW THEATRE
ANGOLA, IND.

BOHM THEATRE
ALBION, MICH.

CASTLE THEATRE
SOUTH BEND, IND.

FAMILY THEATRE
WILKES-BARRE, PA.

BRIDGEMAN THEATRE
BRIDGEMAN, MICH.



FRANKLIN THEATRE
GRAND RAPIDS, MICH.

MADISON THEATRE
GRAND RAPIDS, MICH.

AMERICAN THEATRE
ERIE, PA.

CINDERELLA THEATRE
DETROIT, MICH.

TEXAS THEATRE
DALLAS, TEXAS

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SAND SPRINGS, OKLA.

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REX THEATRE
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EQUIPMENT FOR ANY SIZE THEATRE

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS



TO ALL THOSE
WHO WORK FOR AND WITH
THE MOTION PICTURE
A DECLARATION OF
HOPE AND FAITH RENEWED
WITH A GREETING FOR
CHRISTMAS AND
CHEER FOR THE NEW YEAR

Martin Quigley

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XMAS 1931

"Hell Divers" opens at the $2 Astor, N.Y.
and M-G-M brings holiday cheer to the
entire industry!

XMAS 1932



John
Ethel
Lionel

BARRYMORE

in **RASPUTIN**

AND THE EMPRESS

WORLD PREMIERE—ASTOR THEATRE—DECEMBER 23

Go "Smilin' Through" 1933 with

METRO-GOLDWYN-MAYER

SILVER SOLAR DOUGHnation

WATCH THE **SKY** TONIGHT!*
WATCH THE **PAPERS** TOMORROW!

Unprecedented air circus heralds pay-off B'way premiere, pace-setter for 223 ace-house holiday runs of

Warner Bros.' Xmas DOUGHnation

to the Motion Picture Industry!

EDW. G. ROBINSON

And Vast Cast with BEBE DANIELS -- ALINE MacMAHON

A First National Picture . . . Directed by Alfred E. Green

*Or Friday night if weather forces postponement.

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Moran and Mack

THE TWO BLACK CROWS IN

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CITY – CHRISTMAS WEEK

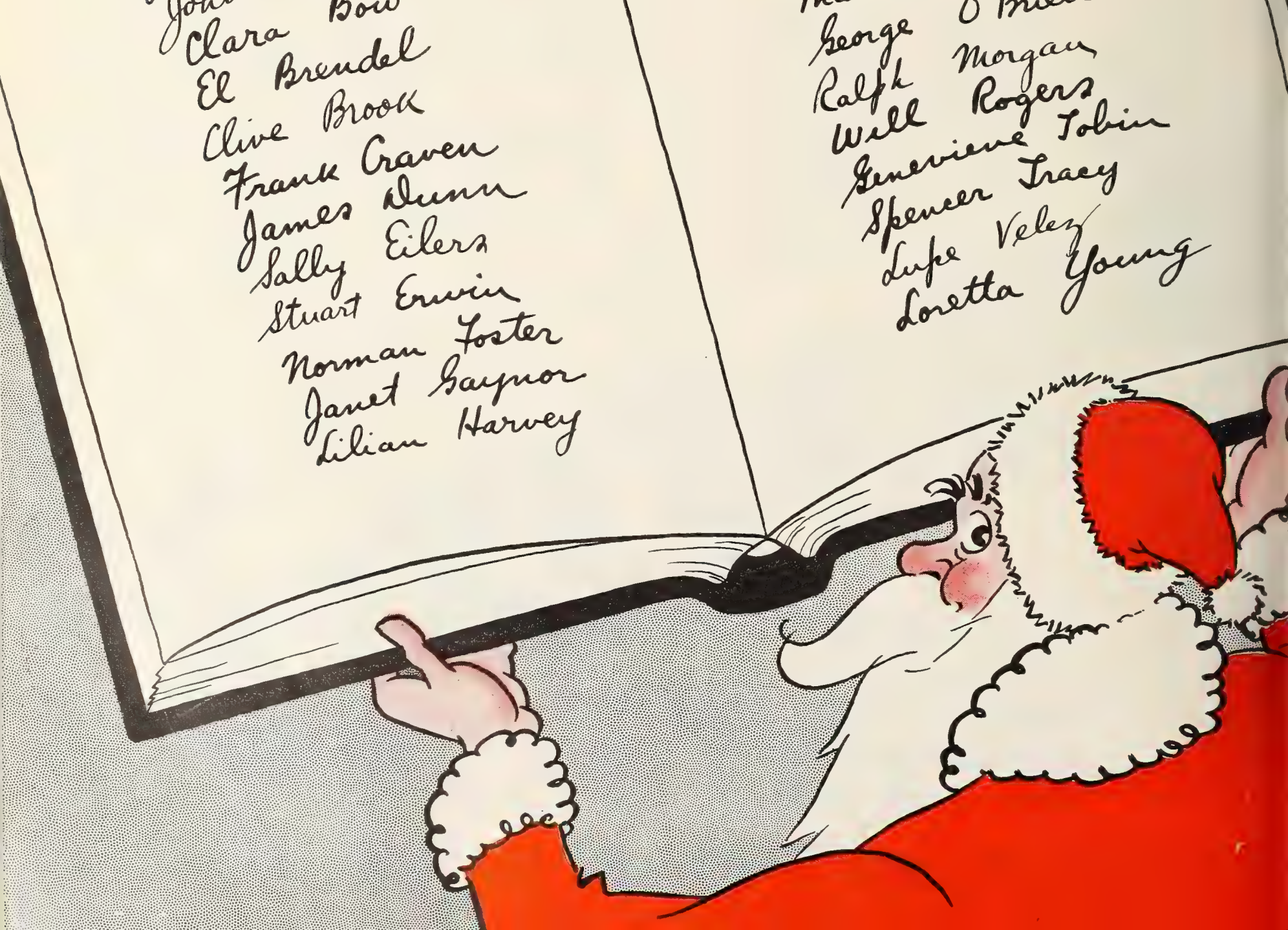
HERE'S SOMETHING TO PLAY WITH!

TO EXHIBITORS

Lew Ayres
Warner Baxter
Joan Bennett
Joan Blondell
John Boles
Clara Bow
El Brendel
Clive Brook
Frank Craven
James Dunn
Sally Eilers
Stuart Erwin
Norman Foster
Janet Gaynor
Lilian Harvey

FROM FOX

Victor Jory
Miriam Jordan
Elissa Landi
Edmund Lowe
Boots Mallory
Chester Morris
Herbert Mundin
Marian Nixon
George O'Brien
Ralph Morgan
Will Rogers
Genevieve Tobin
Spencer Tracy
Lupe Velez
Loretta Young



DEC 27 1932 ©C.B 175560

MOTION PICTURE HERALD

Vol. 109, No. 13 — December 24, 1932

READING THE HERALD

HAVE you been noticing the flourish with which the exhibitors in the lesser towns, and some of the larger ones, too, are giving voice in our newly reinstated department, "What the Picture Did for Me"?

Incidental to the warm flow of response is a line of correspondence which brings to us anew an appreciation of the careful attention which the thousands of industrious showmen of the nation give to every expression, from Motion Picture Herald, from the distributors' advertising announcements and from fellow exhibitor contributions concerning the product.

The exhibitor demands *information about the pictures.* He can supply his own adjectives, but of facts he cannot get enough. One tiny mistake in our release chart draws a dozen letters, and a serious one, of which happily we have few, may draw a hundred.

The service departments, which by their routine character attract little special attention on a Broadway hectic in pursuit and exploitation of the latest box office hope, are to the working showman in the field as important as a table of logarithms to a navigator.

Many an exhibitor reader of Motion Picture Herald starts his reading at the back of the book where the departments begin. One, and one of our many quarter-of-a-century subscribers, is so concentrated in his attention to departments that he wrote in this week suggesting that we run a table of contents in the release chart section—so we've invited his attention to the one we've had for a year or so on Page 8.

△ △ △

DON'T WIRE—WRITE

WE have troubles of our own but there's time to drop a hint to the Western Union that maybe there's an impairment of goodwill in some of the current activities including the use of messenger boy access to deliver samples of breakfast food and motor makers' selling messages. The messenger boy gets in because he's supposed to be carrying something immediately important. When that presumption is destroyed he won't get in so quickly. With the telegraph companies doing this and that in merchandising and advertising, we've taken to reading the mail first and looking at the messages after lunch.

△ △ △

KING RINGAPAT of the Big Nambas in the New Hebrides has announced, apparently as a New Year resolve, that he will never eat man's flesh, black or white, and has sent assurances to that effect to his contemporary highness, King George of England. Now, if various industries and businesses can bring themselves to the foregoing of "dog eat dog" tactics and general commercial cannibalism, civilization will have been begun.

SALOON COMPETITION

MR. CARL LAEMMLE has spoken a right lively piece for the press about what a great disaster the return of the saloon would be for the business of the motion picture. We make no argument for the saloon, which was good or bad as ordained by its management and patronage, but it may be observed that we recall no vast wave of prosperity which hit the box office with the enactment of the Eighteenth Amendment. When Mr. Laemmle started his climb to fame and fortune with a nickelodeon on Milwaukee Avenue, Chicago, there were at least one or two saloons in the vicinity, and the rise of the motion picture, by competition for the nickels, closed many a bar in Chicago's West and South Sides. The point is that the motion picture's destiny will be controlled by its own performance. It is hard to believe that this industry would fall before the competition of beer and pretzels. In any event, so far as the chief revenue centers are concerned, the competition of the bar and liquor have continued, at higher prices. With cocktails and highballs at fifteen cents there would be more money left for the box office.

△ △ △

LIPSTICKS AND MOVIES

THAT indefatigable religious scholar and student of the social sciences, Mr. Charles C. Pettijohn, has dipped into the Southern Baptist Handbook for 1932 and comes up with the assertion that it is estimated that Southern Baptist women "spend 20 per cent less for beautification than the average women of the nation," the figure per annum being put at $43,520,00. Their motion picture expenditure is estimated at between $25,000,000 and $40,000,000. While the Handbook wants the money for other causes, Mr. Pettijohn insists both appropriations could be increased to the public benefit.

△ △ △

BEING engaged at the moment in the breathless pursuit of sundry assorted statistics among the chaotic facts of the motion picture industry for presentation in the forthcoming 1933 Motion Picture Almanac, we are full of fiendish glee at the discovery of the admission in the public press that the great, scientific and damnably efficient electrical industry knows nothing whatever with anything remotely resembling accuracy about the cost of local distribution of electric energy. The more these depression days reveal about general industry the more able ours looks.

△ △ △

Now that we have seemingly run through the scale on "Hell" titles, it appears that a "Paradise" cycle is starting. As between them we would as leave have Hell.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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¶ 'HAS OUTGROWN ITS AUDIENCES'

—WRITER IN CLEVELAND PLAIN DEALER

GROWING UP

That the motion picture, having found its voice, has "outgrown its audiences" is the thought of W. Ward Marsh, writing in the PLAIN DEALER of CLEVELAND in OHIO. He fears there's a trend toward too much realism, but refuses to become very excited about that. He explains:

> . . . Hollywood must learn that "growing up" does not necessarily mean that it must shock, frighten or terrify.
>
> But I prefer Hollywood as it is to Hollywood as it was. It shows courage and a new spirit. Give it time and it will find itself again. . . .
>
> These plunges into realism are not fatal—but right now they are expensive at the box office. Hollywood will right itself. It always has.

▽

ASSIGNMENT

That the screen should "not simply set forth the good, but do away with the evil" is the assignment from the SOUTHERN METHODIST at BALTIMORE in MARYLAND, in this editorial:

> . . . We are glad that the Motion Picture Producers and Distributors are more and more anxious to keep in line with public thought. We may admit that their sin, if sin it is, is that of the public also, for if there is a popular demand for salacious and immoral films—that is, if these pay—the producer may very properly say he is simply giving what the people want. The remedy here is, of course, an educated public and a better taste, but we contend that censorship does play a part in securing this, for a depraved appetite would be supported and made more voracious by giving it those things on which it feeds. In other words, the moving picture has a duty not simply to set forth the good, but to do away with the evil. . . .

▽

GRAPPLING

That the motion picture is "venturing boldly" into the business of actual life is the basis for an editorial compliment from the PRESS-SCIMITAR of MEMPHIS in TENNESSEE, as follows:

> "I Am a Fugitive from a Chain Gang" . . . is another of several recent pictures that have been especially encouraging for their willingness to grapple with current problems in a vigorous manner. Such pictures as this one, as well as "Washington Merry-Go-Round" and "Cabin in the Cotton," indicate that the screen is at last leaving the land of make-believe and venturing boldly into the activities of actual life.

SOUR

Writing in EDITOR and PUBLISHER, Mr. Marlen Pew takes the industry to task for gearing its product and the advertising of it to a sophisticated Broadway standard, but adds that there may be a bit of unfairness at that, in view of developments in the book field. Says Mr. Pew:

> Some day, I think, the country will conspicuously express its objection to the practice obtaining in the motion picture field whereby the standards of Broadway are accepted for the whole American field. . . . Dirt they eat with glee is a sour dose in hundreds of communities where people are living upon an ethical plane which Broadway calls "old stuff." Nearly all advertising copy is geared to this Broadway O.K. . . .
>
> Admittedly, the worst advertisements of the film exhibitors are mild offenses . . . compared with certain book advertisements.
>
> Reading this stuff . . . I think we may have been a little unfair to the movie offenders.

This Week

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M-G-M earned $2,965,975 in 1932; Surplus increases to $7,470,151 — Page 13
Screen growth in new story values, dramatic quality and new fields of entertainment enterprise is marked, says Will H. Hays — Page 18

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SURPRISED

That double-edged phrase, "For Adults Only," comes in for a bit of illumination in the TIMES-STAR of CINCINNATI in OHIO in the report of an experience of Dr. F. M. Witte, former newspaperman who became manager of the Ufa theatre there. Thus:

> . . . As an apostle of frankness . .. Dr. Witte thought it advisable to inform prospective patrons beforehand of the unsuitability of certain film attractions for children by inserting in his advertisements the line "For Adults Only."
>
> He was surprised and a little chagrined to learn that many movie fans misinterpreted this announcement to mean that the feature to be shown was of a spicy and highly salacious nature. . . .

▽

CHASTENED

There's a barb at the tip of the comment of the OREGONIAN at PORTLAND on a trend which it sees and ascribes to Hollywood's conviction that a "chastened nation wishes to turn back to Victorian morality." Says the writer:

> The sweet stories of a dozen years ago are being revived, including "Smilin' Through," and we are regaled with descriptions from Hollywood of lovely home life. And babies! Why dozens of Hollywood babies are suddenly in the news—babies we had never heard of before. And what a scrubbing and nursing and loving they get from the fair hands of our erstwhile wicked stars. It is all very touching, but not very convincing. The pendulum merely has swung to the opposite extreme. We wonder if it ever has occurred to Hollywood, or any other propaganda center, that the best propaganda would be the truth."

▽

STET!

If the motion picture industry is free from "Government meddling," that is something to cheer about, says the STATESMAN of BOISE in IDAHO, long a foe of censorship:

> . . . The reaction of the average person is: "If there is one industry or business in which the Government is not meddling, for heaven's sake let's let it stay that way."
>
> So far as censorship is concerned, the movies have been almost censored to death anyway by local agencies.
>
> Admitting their faults—which are sometimes sins—the movies do not need more censorship. The public is a mighty good censor itself.

PARAMOUNT CUTTING COMMITMENTS 50% IN 1933, ANOTHER 30% IN 1934

Income Slightly Tops Operating Disbursements Throughout 1932; Negative Costs Reduced 31 Per Cent in Year

The management of Paramount Publix feels that it is making progress with its concentrated efforts to readjust the corporation's economic structure in keeping with the times.

Future commitments, which include serial payments on investments, purchase-money notes, real estate mortgages and bond maturities will in 1933 be 50 per cent less than in 1932, and in 1934 they will be reduced another 30 per cent, or to 20 per cent of the total 1932 commitments.

Savings totaling millions are disclosed as direct results of the policy of rigid economy in all branches of Paramount's international activities. According to John Hertz, chairman of the finance committee, enough cash is now on hand to meet interest payments on bonds when due on February 1. An unused bank credit is at the company's disposal. The Hertz policy of keeping expenses on a level with grosses has prevailed. From a high executive source comes word that the bankers who financed the company last April are satisfied with the progress made.

All of which, coupled with a statement from Mr. Hertz that no changes in the corporation's financial structure are contemplated at the moment, appears to give the lie to rumors in Wall Street which said that the directors were considering inviting a friendly receiver to participate. Also, reports of merger discussions with another large distributor are further scouted, following denial by Adolph Zukor, president, two weeks ago. "The board of directors has not discussed either," said a Paramount executive last week.

Right through the year cash income slightly topped operating disbursements. Losses reported in the formal financial statement are said to have resulted from interest, commitments, maturities, sinking fund requirements, amortization and the like.

Negative Costs Cut 31 Per Cent

Within the year negative costs were lowered on an average of 31 per cent per picture. General cash disbursements were $39,685,000 less during the first 48 weeks of 1932 than in the corresponding period last year.

Rental reductions effected by a revaluation of theatre leases total $3,600,000; adjusted foreign leases saved another $243,000. Real estate taxes and insurance charges were lowered as a result by $173,196 and $270,000, respectively, with expectations that the economies in insurance charges will reach $325,000 for the full year.

The cancellation of two theatre leases alone achieved a saving of nearly $2,000,000 and further verified opinion of the management that decentralization of the company's theatre properties, representing the largest in the world, would result in substantial savings and strengthen the corporation's position as a whole. It was learned the other day that the administration gives full credit for the plan and decision to decentralize to Leo Spitz, former Chicago attorney, who operates importantly behind the scenes at Paramount, and also to Sam Dembow, Jr., now in complete charge of the circuit.

Guaranteed stock repurchase obligations, which totaled $12,300,000, tightened the company's cash position for a while, but they are now nearing liquidation. There remains to be paid only $800,000, due serially in 1933, and $300,000, due in 1934. The obligation was undertaken a few years ago and represented partial payment for theatre properties purchased.

Substantial savings were made during the year in the purchasing department, but totals do not lend themselves to comparisons because of changes in the price level and also due to variations in the type and quality of materials needed, the company said.

Payrolls of departments including studios were lowered during the past 16 months to the point where they now represent weekly savings of $186,000, equal to a minimum of $6,000,000 for this year, and an expected $10,000,000 next year. With no bonus system for officers prevailing, as in the case of some other large motion picture corporations, a further economy order reduced executive's salaries considerably, even though officers are under contracts which still have two years to run.

The company has been writing off close to 96 per cent of its negative costs in the first 26 weeks. No change in this amortization policy is contemplated.

Declare Film Quality Improved

Unused bank credit is part of the $13,300,000 loan, due next April, which was underwritten by a group of important banks and bankers, including Kuhn, Loeb and Company and Chemical National. Mr. Hertz was brought into the Paramount picture by these bankers.

That Paramount has the sympathy of its bankers was made known the other day by an executive of high standing in the corporation. "Relations with our bankers have been splendid and constructive," he said.

The executive cabinet at Paramount does not view with alarm any of the suits filed in New York in which the company's commitment with the bankers on the $13,300,000 loan is attacked. The legal department holds that its position will be vindicated, as already indicated in the Relmar decision handed down a few weeks ago and duly reported in MOTION PICTURE HERALD, issue of December 10, page 12.

There are said to be no threats of judgments, nor are any pending, in connection with routine operation or on any overdue obligations. Personal service contracts are the basis of a few actions, but it is held that these are of no more significance than similar actions in which any picture company might be involved.

The Paramount situation is looked upon by the Hertz group as being no worse than the economic condition existing in many other large corporations, due to the times, and that the future of the company depends on general economic conditions and the trend in gross receipts.

Pictures of the company have definitely

Revaluation of Theatre Leases Reduces Rentals $3,600,000; Say Stock Repurchase Obligations Nearing Liquidation

increased in quality in recent months, according to executives in the home office, and this fact, it is held, has done much to strengthen the structure.

In explaining means taken to effect savings in theatre real estate activities, the company issued the following statement through the public relations department of Glenn Griswold:

"Paramount Publix, one of the largest real estate owners and operators in the world, has just completed a survey of 1,044 domestic leases involving an annual rental of $17,196,000. As these leases were surveyed, they were revalued and an attempt was made to revise them in keeping with current real estate values. That work thus far this year has resulted in 637 rental reductions amounting to approximately $3,600,000, of which $1,100,000 is applicable to 1932. In addition, a saving of $243,000 was effected by the adjustment of foreign lease rentals.

$7,000,000 Realty Savings

"The total savings effected by the department from January 1 to December 1 were approximately $7,000,000, of which $2,300,000 was applicable to that period. Included in this total is a saving of $173,196 on real estate taxes for this year. The cancellation of two theatre leases alone effected a saving of nearly $2,000,000.

"Last year it was the experience of the company that approximately 20 per cent of maturing real estate mortgages had to be paid. This year the company has been able to renew 98.8 per cent of those maturities. This has been the work of a new department set up by John Hertz shortly after he became chairman of the finance committee about a year ago. That department, under the direction of C. R. Hammer, has charge of all matters pertaining to real estate, insurance and purchases.

"From March 1, when this department took charge of insurance, to October 31, savings amounted to $170,000 and are expected to total $325,000 for the full year. These savings were accomplished by reductions of scheduled rates and insurable values. The matter of insurance rates as a whole is now under investigation and is the subject of a series of conferences with insurance companies and agents. A further substantial reduction in scheduled rates is anticipated."

Mr. Hertz said late last week that Paramount stands ready to "fight as honestly and decently as it can." The many important changes made during the year, he added, some involving personnel, were designed for economy purposes and as good business. If any mistakes were made, the company is said to regard them as "honest mistakes."

Brought from Chicago at the request of Kuhn, Loeb and Company, Mr. Hertz was first placed in the Paramount post as financial advisor, later delving into operation.

INDEPENDENTS WINNING THROUGH, KANN FINDS

Editor of 'Motion Picture Daily', in Tour of Key Cities, Cites Unaffiliated Exhibitors' Advantage in Trade Bargaining

Independent exhibitors are generally emerging on top in the period of general economic readjustment, according to Maurice D. ("Red") Kann, editor of MOTION PICTURE DAILY, who has just returned from a survey of conditions within the industry in Chicago, Detroit, Cincinnati, Cleveland, Pittsburgh, Washington and Philadelphia.

The principal advantage held by independents is that they are in a more flexible position to bargain than the circuit theatres and consequently are able to make better deals with their landlords, their local unions and exchanges, Mr. Kann said. The circuits, on the other hand, are in a position where negotiations with other groups have to be considered from the national angle. Furthermore, it was pointed out, the independent exhibitor has no fixed charges and does not have to contribute to the maintenance of the New York office, all of which strengthens his situation.

Price Shopping a Factor

Mr. Kann specifically noted the tendency toward "price shopping," which, he says, is becoming more and more prevalent. "In Chicago particularly," Mr. Kann said, "you can find the greatest business during the 'early bird' price period. There are usually lines in front of the box office in the morning and early afternoon. People formerly selected what picture they would see on the basis of the star it featured, or the location of the theatre. Today the main consideration seems to be price. If the prospective picture-goer wants to while away a couple of hours, he or she will look around for the cheaper theatres rather than the one which has the show they would most like to see."

Reduction of wages and further increase in unemployment, he found, have taken away motion picture entertainment for hundreds of thousands for the time being. "Thousands of former picture patrons are now without enough money to go to a fifteen-cent show—to say nothing of a de luxe house to which they were formerly accustomed," Mr. Kann said. "Other things that are cheaper have supplanted the theatre temporarily for them. The trend in that direction has not been overcome."

The editor of MOTION PICTURE DAILY was informed that the tax problem has been troublesome in some places but that not many exhibitors had discussed it as being of primary importance. Although in most cases exhibitors have shaved prices as low as they can, the prospective theatre patron always views the extra percentage added by the admissions tax as higher cost to him. In the case of de luxe houses still above the forty-cent exemption price, there has been little or no reduction.

In Chicago, Detroit and Philadelphia theatre receipts were found particularly low. In Chicago Mr. Kann found that one very definite conclusion had been reached: "The industry is again a low price business, back in the 10-20-30 cent classification, and admissions must be curved downward, like it or not, to meet the times."

Curtailment in the automobile industry in Detroit, Michigan's key city, has resulted in a slowing up of theatre attendance in that territory. Agitation over the proposed 5 per cent amusement tax ordinance in Philadelphia, deemed "ruinous" by the industry, is the immediate concern of exhibitors in that city. The chief problem confronting exhibitors is a wash-up from the halcyon days when theatres were built right and left. Today the town is decidedly overseated, and, as Mr. Kann puts it, "the seats have no sitters."

A Complicated Situation

Mr. Kann reported that the situation in Cleveland was particularly complicated by national circuit operation, double features and giveaways and price shopping. Grosses there are 25 per cent under last year. Moreover, Mr. Kann points out, the local protection settlement is proving a disappointment.

Almost complete cessation of steel mill activities in the Pittsburgh district has dropped theatre attendance, in some instances to two shows a month—on pay days. The two-for-one admission plan is being used there. About 1,500,000 of these tickets are released to the public each week.

Washington, Government-maintained and Government-supported city, showed itself comparatively free from the effects of the depression. It is a "white-collar" town and employment is comparatively secure. However, if the Hoover plan for salary reductions and stagger employment becomes law, Mr. Kann said, it is likely that Washington theatres will begin to experience lower grosses and will learn for the first time that the depression is "somewhere in its back yard." Washington has no exclusives and not enough dual bills to worry about.

Ballyhoo Success In English House

Frederick J. Studd, manager of the Beaufort Cinema, motion picture theatre in Birmingham, England, consistently utilizes publicity ideas which, it is generally understood, have a greater vogue in the United States than in England. Mr. Studd, who operates the Beaufort on a policy of twice-weekly changes, has prepared a magazine-program in which the feature attractions for the month are noted. Advertising is carried in the program, and on the last page, headed "Backchat," Mr. Studd interestingly writes on practical mechanical matters in the exhibition of pictures.

Various other publicity ideas include a pamphlet illustrating the organ at the theatre, operated by Reginald New, which is distributed without charge to patrons, and a card good for a free admission sent to patrons on their birthdays. Every effort is made to draw, and hold the attention of prospective and regular patrons.

Final Tally Gives Warners Victory; Elect 5 Directors

All five directors supported by the management of Warner Brothers were elected at the annual stockholders' meeting at Wilmington, Del., a final tally of proxies indicated. The election judges, Harry R. Craig, vice president of the Wilmington Trust Company, and Abel Klaw of the legal department of E. I. DuPont de Nemours Company, turned the official figures over to former federal judge Hugh M. Morris, of Wilmington, chairman of the meeting, last Thursday, as the meeting had since adjourned.

The official figures, which indicate the victory of the Warner management despite the opposition presented by a minority group headed by Max Goldberg, Salem, Mass., and Arthur Berenson, Boston, resulted in the election of the directors.

The new directors and their vote are: John P. Laffey, Wilmington, 1,951,418 shares; Charles Guggenheimer, New York, 1,951,700 shares; Morris Wolf, Philadelphia, 1,951,394; Stanleigh P. Friedman, New York, 1,951,000; Samuel Morris, New York, 1,951,700. William Coyne,, Wilmington, another nominee, received a tally of 2,374 shares, and was not elected. All directors were elected to serve for a term of two years.

Two other matters of business were also decided in favor of the management. The first, a resolution of censure of the management introduced by the opposition, was defeated, 1,943,415 shares to 30,666 shares. The second, a vote on a charter amendment changing the common stock from no par value to $5 par value resulted in its adoption by 1,948,823 shares to 285 opposed.

All officers of Warner Brothers Pictures, Inc., were re-elected for one year at the first meeting of the new directors following the Wilmington session. Harry M. Warner continues as president, Jack L. Warner, Herman Starr and Sam E. Morris, vice presidents; Albert Warner, vice president and treasurer. Abel C. Thomas remains as secretary and general counsel; Sam Carlisle, assistant treasurer and comptroller; W. Stewart McDonald, assistant treasurer, and Harry S. Beresford, Paul A. Chase and Edward K. Hessberg, assistant secretaries. Thomas J. Martin continues as auditor.

Exhibitors Screen Service Acquires De Luxe Trailers

Exhibitors Screen Service has taken over the business of De Luxe Trailers, Inc., and the organization and equipment of the trailer company have been transferred. The De Luxe accounts will continue to be serviced by Exhibitors Screen Service. Louis Meyer and Jack Rieger, formerly with De Luxe, are joining Exhibitors where they will be active in production work.

Announcement has also been made of the appointment of Ben Rosenberg, western division manager of Exhibitors Screen Service, as special home office representative in charge of circuit selling in the territory west of Chicago.

HECTIC PRODUCTION YEAR IN REVIEW

Independent Unit Production With Release Through Larger Companies Is Big Development

by LEO MEEHAN
Hollywood Staff Correspondent

A very quiet week on the production front, with very few pictures being taken out for previewing, together with the retrospective influence of the season of Advent, has given your correspondent time to look back over the past hectic year in the production community. And what a year! Let's jot down a few of the things that have happened—trivial and important—just as they come to mind.

Heavy casualties among major production chiefs resulted in five of them going into unit production, independent or otherwise. One or two of these may lap over into the end of 1931, but their current activities all started within the present year. Jesse Lasky, one of the founders and for many years production head of Paramount, joins Fox to make eight pictures a year. While he works in the Fox studios his pictures are made independently of the regular Fox product, and by his own producing staff. Charles R. Rogers, former RKO Pathe chief, with an independent unit producing eight pictures a year for Paramount. B. P. Schulberg, former Paramount studio chief, also on the Paramount lot with a similar unit, making eight for that company. All three of these units are being financed by the distributing companies. Joseph I. Schnitzer, former president of RKO Radio, producing independently for RKO release, with the former RKO Pathe studios in Culver City as his headquarters. William LeBaron, former production head at Radio, a unit production supervisor for Paramount, but under studio authority. It is interesting to note that all these former executives declare themselves far happier and feeling better than when they carried the tremendous responsibilities of trying to handle forty to sixty pictures a year.

Independent Unit Production

Independent unit production, with release through major distribution channels, has become the important development of the year as a result of these activities. Both Paramount and Radio are said to favor the system. The chief difficulty of the moment as to further expansion of the system seems to be that of independent financing.

Hollywood's famous eleven dollar world premieres drop to five and two dollar tops, tax included. Many stars are seen to drive up in last year's automobiles.

Stage trained actors, Helen Hayes and Fredric March, win honors of the Academy of Motion Picture Arts and Sciences. One screen-trained star, Wallace Beery, wins consolation prize because he is only one vote behind March. Direction honors continue to go to veteran motion picture directors, however, instead of to newly imported stage directors. Frank Borzage wins directorial honors, while "Grand Hotel," listed as the best production of the year, was handled by Edmund Goulding. John Ford is a runner-up with "Arrowsmith."

Winfield Sheehan resumes the production reins at Fox following prolonged illness. Julian Johnson, former Paramounteer, becomes Fox story chief.

Jason Joy abandons the job of enforcing the Production Code in the Hays office for a position as general assistant to Winfield Sheehan. Dr. Wingate, former New York state censor, succeeds him.

The stay of Joseph I. Breen, assistant to Will Hays, in Hollywood extends from six months to a year, with the probability that he will vote in Hollywood at the next presidential election.

40-Hour Week Adopted

The 40-hour week is adopted by the studios for craftsmen, technicians and laborers, for the purpose of decreasing unemployment. Paramount, first to adopt it, reports increased efficiency as well.

Salary reductions become general. Many contract stars are asked to make voluntary cuts, with a few holding out for what their contracts demand. This development also is generally true with executives, directors, writers. In almost every case, with expiration of long term contracts, renewals are at lower figures, if renewals are made. Many options are not being taken up and there is a substantial increase in the rank of free-lancers, who are now engaged for one, two or not more than four productions at a time. Frequently these engagements are made for a stipulated sum per picture, rather than upon a weekly salary basis, so that the artist, writer or director is on the payroll only while actually working.

Shooting schedules have been materially shortened, with the average now down to not more than three to four weeks. More time is given to rehearsals so that actual shooting may be speeded up, fewer retakes being required and less film and time wasted on unnecessary shots or sequences.

RCA Victor (Photophone) and Western Electric both improve the quality of sound recording materially, but installation of new devices is slow because of lack of funds. Studio sound engineers, however, have substantially improved sound recording methods during the year. Outdoor recordings are notably better.

Theodore Dreiser, the American Tragedian, decides to come back to motion pictures for more punishment—and cash.

Emanuel Cohen becomes Paramount production chief, following a brief reign by Sam Katz during which numerous changes were made.

Players Interchanged

Interchange of stars and contract players among major studios becomes a general practice in order to cut down idle time of high-salaried persons. Directors and writers also are being loaned.

Garbo keeps her threat and goes home.

The firm of Kelly-Bischoff-Saal makes noteworthy record among independent producers.

Frank Wilstach of Broadway spends his vacation in Hollywood and Caliente. He is said to have gathered sufficient material for a new book of similes.

The new aperture standard is adopted, resulting in pictures of more pleasing proportions.

Walt Disney produces Silly Symphonies in Technicolor's new three-color process, with recording done by the newest wrinkles of RCA's high fidelity system.

Independent producers form their own association with M. H. Hoffman as president and Trem Carr as vice president.

Trem Carr develops a highly efficient unit production system at Monogram studios, working so smoothly that he can spend week-ends at his ranch.

Educational takes over operation of Metropolitan studios in a deal with the principal creditor, Western Electric.

Home office advertising departments open studio branches, with men designated specifically to the business of lining up material for advertising and exploitation while pictures are in preparation and production.

Motion picture personalities of waning popularity, or temporarily out of vogue with the casting moguls, go into vaudeville or on personal appearance tours. Some contract players also go on tour with studio approval to cut down salary overhead when they are not busy.

Broadcasting Frowned Upon

Producers Association frowns upon broadcasting activities of leading picture personalities.

Academy adopts code of ethics for writers, also revises the producers' pact designed primarily to stop star raiding between producers. Conciliation machinery of the Academy is considerably enlarged, and many successful settlements of disputes are made through it without resort to litigation, notably the Warner-Cagney case.

Cycle of courtroom melodrama follows the gangster cycle, and dies out.

Craze for moving camera shots wanes because of criticism and expense, and while mobility of photography continues to be maintained, it is only used when actually helpful in story telling or improving smooth and continuous action. Novelty dissolves, shutter effects and cuts are now the rage, many of them very clever and others confusing and distracting. The best of them will soon become standardized and the others will go into the discard.

Home made gin, beer and wine cause hard times among important studio "merchants."

Perfection of the so called "projection process" of inserting backgrounds for characters while being photographed on studio stages reduces considerable location expense. Camera crew can now get backgrounds from any part of the world, and they can be inserted in the picture at the studio by the projection process, limited only now by the size of plate glass screens required for projection of background pictures. This adds much realism in shots from sets to outside areas by showing street or other action in progress.

Conrad Nagel succeeds M. C. Levee as Academy president.

Louis B. Mayer is re-elected president of the Producers Association.

The industry entertains President-elect Roosevelt at a brilliant electrical pageant in Olympic stadium, directed by Jack L. Warner.

Studios and movielites royally entertain Olympic Games visitors.

Salary reductions cause the price of Corona Coronas to drop to 3 for $1.

Big U. S. treasury deficit is attributed by some to the same cause.

Incidental musical accompaniments for dramatic pictures come into general usage, due to improved methods of re-recording which permit insertion of music after the film is shot and cut, thus eliminating the heavy expense of having large orchestras on sets while shooting is in progress.

Hollywood still seems to be the production center of the world. Our only forecast: It will continue to be a year from today.

BRITISH EXHIBITORS JOINING ISSUE AGAIN ON COOPERATIVE TRADING

Ormiston Leads Opposition to Plan Revived Time and Again Over Period of Years, With No Real Decision Ever Made

Two topics that stand with special significance before the British industry today are cooperative trading and Sunday openings.

Cooperative training has been brought well into the light of controversy once more as a result of a meeting of the council of the Cinematograph Exhibitors Association. A committee has been deputed to work out a plan of campaign, though not before a strong cleavage of opinion had become apparent among the delegates.

There's a history to the whole affair. The beginning goes back over more than a hand's-span of years, to the time when a similar step was propounded by leaders of the CEA. The germ lingered, and exactly a year ago burst anew into bloom with the formation of the Film Industries Cooperative Society.

The roar of challenge of FICOS, as the society soon was familiarly dubbed, inspired great enthusiasm in the breasts of down trodden showmen—an enthusiasm, though, of not sufficiently practical nature to be of great value. The roar died down to less than a whisper.

Recently the directors of the Society approached the CEA and offered the relics of its organization to that body. The action had the effect of reviving the scheme yet again, and a committee eventually was set up by the Association to determine what alterations in the constitution would be necessary to enable it to promote a cooperative trading system. The committee was further charged with the task of preparing such a booking plan and submitting other proposals for a reduction of film rental costs. It is that committee that is now instructed afresh.

The reason for re-emphasis of the request is the report of the committee, which begged the question, and proposed that "a vote of our members should be taken to decide: (a) whether or not they desire the association to promote any such scheme, (b) whether or not they desire any such scheme outside the association."

Differences Pronounced

In council, decided differences of opinion were expressed. There is no unanimity among exhibitors on the matter. The strength of the opposition may be gauged from the fact that it was led by Thomas Ormiston, one of the most prominent of the CEA leaders and a member of Parliament to boot, who, curiously enough, was prime instigator of the original trading proposal several years ago.

"The reason (for my opposition to the scheme)," said Mr. Ormiston, "is that I am satisfied that there is no support by any large minority, far from a large majority, of the members of the association that the association should itself be identified with any booking or trading scheme. If we take up a trading scheme, that will wreck the association as such, and will be—to my mind—the greatest calamity for our members."

In spite of this gloomy prognostication, the council voted to refer back the report to the committee with instructions for them to prepare a plan.

Sunday Show Movement Gains

As to the Sunday show matter, following the trade's big success at Croydon, when an earlier vote of the Council against Sabbath Day shows was reversed by a substantial majority, there have been further successes in areas which previously have confined themselves to six day showings. In Maidstone, small Kentish town, voters decided in favor of Sunday cinemas, and at a small East coast resort only 91 votes opposed the 480 recorded in favor.

For the sake of exhibitors who are counting on permission to use Sunday as a day of legitimate trading, it is as well, perhaps, that the public does not realize that the movement is attracting considerable opposition from within the trade itself. Many argue that they attract all the patronage they are likely to get during the six normal days of the week, and that they have as much right as the next man to a day's rest each week. Nor does the average exhibitor have any desire to profit by the sweating of his staff. The point that these gentlemen miss is that if the public in their districts wants to go to the cinema on Sundays the exhibitor must meet their demand or lose their custom altogether.

Fortunately the majority of anti-Sunday showmen prefer to sing their personal views and side with their brethren on a point of principle. As long as it is a general matter of fighting for freedom from restriction there will be, on the surface at least, unanimity in the ranks.

This enthusiasm is emphasized in a matter quite alien to the Sunday question. Exhibitors are drilling their troops for a keen fight for alteration of the entertainments tax system. It is obvious that cinema owners have learned their lesson, and are out to make their desires known in plenty of time before the Government introduces its next budget.

"MOVIES" CALLED "RIOTOUS LIVING"

Attendance at the motion picture theatre now comes under the head of "riotous living," according to the Southern Baptist Handbook for 1932, *prepared by Dr. E. P. Alldergat and issued by the Sunday School Board of the Southern Baptist Convention, at Nashville, Tenn. Four million Southern Baptists, according to the Handbook, are spending* $131,500,000 *yearly "wasting their substance on riotous living," of which between* $25,000,000 *and* $40,000,000 *is spent on the "movies." The entire nation, incidentally, is wasting* $4,171,000,000 *or those things which the Handbook classes as "riotous living." The four categories of expenditure thus listed, "enough to finance the whole program of Southern Baptist work," are tobacco*—$46,200,000; *movies*—*between* $25,000,000 *and* $40,000,000; *chewing gum and soft drinks*—$20,000,000; *beauty aids for women*—$43,520,000.

Sunday Show Movement Makes Progress in Two More Towns, But Biggest Problem Is Lack of Unanimity of Exhibitors

Illuminated Planes Announce Picture

Fourteen airplanes are scheduled to fly in formation over New York City Thursday evening in a unique sky-writing event. Demonstrating an electrical invention for aerial illumination—a lighting system with a wind-driven generator—the planes will spell out "Silver Dollar" to announce the opening of that picture at the Strand theatre on Broadway.

The letters used will be 9 feet by 5 feet in size, each mounted on a wooden frame, with a double row of electric light tubes mounted on fiber which serves as an insulator. The tubes are about the width of a fountain-pen.

Distributors Named in Coast Anti-Trust Action

H. W. and M. C. Chotiner, Los Angeles circuit operators, this week filed suit in equity against RKO, Warner-First National, Fox, Vitagraph, Skouras Brothers, Universal, United Artists and Fox West Coast.

The plaintiffs charge major violations of the Sherman and Clayton anti-trust laws, declaring they were unable to obtain and exhibit first run pictures "within a reasonable length of time."

Distributors Win Point In Wisconsin Action

Paramount and eleven other film companies were granted a temporary injunction this week at Milwaukee restraining the Department of Agriculture and Markets of Wisconsin from enforcing an order for investigation of their licensing and contract practices. The decision said, "Everything complained of, if true, is clearly in the field covered by federal law."

"Baby Stars" Introduced

Hollywood members of the press and the Wampas on Tuesday attended a dinner and dance at the Los Angeles Biltmore, formally introducing the new "baby stars." Charles Ruggles was master of ceremonies.

MGM EARNED $2,965,975 IN 1932; SURPLUS INCREASES TO $7,470,151

Stockholders of Loew's at Annual Meeting Vote Approval of the New Personal Service Contracts for Its Officers

An expression of confidence in the management of Loew's, Inc., was voiced by stockholders assembled in annual session last week in New York. It took the form of a vote of approval of new personal service contracts for officers. This preceded issuance of Metro-Goldwyn-Mayer's annual financial report, which disclosed that nearly $3,000,000 of the $7,961,000 net profit reported two weeks ago by Loew's, Inc., parent company, for the year ended August 31, 1932, was earned by MGM, producing and distributing subsidiary.

Metro's annual financial statement, released to stockholders by David Bernstein, treasurer, reports net profit of $2,965,975 for the year, after amortization of films and other charges, and equivalent to $18.78 a share on 157,913 shares of $27 par value 7 per cent preferred stock. The company earned in the previous year $6,257,998, or $28.71 a share on 161,654 shares. For the 1932 fiscal period, an adjustment of $1,128,787 in value of productions in suspense, books and rights was charged against surplus account.

Operating Statement

The operating statement of Metro and subsidiaries for the year ended Aug. 31, 1932, follows:

Net operating income		$30,297,404.58
Miscellaneous income		802,124.82
		$31,099,529.40
Less:		
Amortization of negative and positive costs	$27,560,374.58	
Depreciation	514,831.36	
		28,075,205.94
		$3,024,323.46
Federal taxes		58,348.50
Net profit after taxes		$2,965,974.96

Surplus at the end of the fiscal year was $7,470,151, as compared with $5,936,772 in 1931. The statement reflects the efficiency and progressiveness of the administration, both in Culver City and New York, which was evidenced in the favorable position disclosed by Loew's in its annual balance sheet two weeks ago.

Total 1932 income of $31,099,529, of which $30,297,404 was net operating earnings, and $802,124 described as "miscellaneous," compared with total income of $34,799,957 last year.

Amortization of negative costs and depreciation totaled $28,075,205 this year. In 1931 amortization and depreciation amounted to $27,863,899.

Total current and working assets are given as $26,687,721. Investments in affiliated corporations, deposits, property and deferred payments bring total assets to $41,817,917. Land, buildings and equipment, less $5,596,360 for depreciation, were evaluated at $11,090,266 on August 31.

Current liabilities of $3,067,024 are principally accounts payable. Other liabilities include $22,000,000 "due to Loew, Inc." Capital stock was represented by $4,263,661 in 157,913⅜ shares of preferred at $27.00 par, and common stock was listed at $3,100,000.

In setting forth the financial position of the company as of August 31, the certified accountants said:

"Cost of film has been amortized against rentals received during the year ended August 31, 1932, on a basis in accord with the company's experience prior to August 31, 1931 as determined by independent verification. Beginning with September 1, 1932, the company has arranged to revise its tables of amortization of picture costs to give effect to its experience during the fiscal year just ended, which indicates that a greater percentage of the total cost should be written off during the earlier earning life of the pictures than in former years. If the new rates of amortization had been applied to the inventory of released films at August 31, 1932, these inventories would have been reduced by approximately $2,500,000. Based on present conditions, we concur in the opinion of the management that inventory of released films as stated, even without making any adjustment, is below its net realizable value.

"The company's foreign subsidiary corporations and branches whose accounts are consolidated had combined net current assets of $1,661,037.58, of which $674,852.01 were represented by companies resident in Great Britain."

Following last Thursday's annual stockholders' meeting, directors met and voted a six-year contract for David Bernstein, vice-president and treasurer.

The meeting progressed as expected with practically no interruption. More than 1,100,000 shares were represented, one of the largest blocks ever participating in a Loew meeting. Film Securities' 660,990 shares were included.

Harley L. Clarke resigned as a director and was succeeded by Thomas N. Perkins, a director of American Telephone and Telegraph. Mr. Clarke, formerly head of Fox Film, held his directorship on the Loew board by virtue of his former control of Fox and General Theatres. The Fox holdings in Loew's were disposed of last spring. Other directors were re-elected.

White Plans to Ban Boston Play

Stanton White, recently appointed chief of the licensing division of the mayor's office of Boston, replacing John M. Casey, retired, on Sunday halted a collection at the door of the Barn Workshop, Boston playhouse, on the ground that the producers, the Ford Hall Forum players, had not obtained the necessary license.

The play "Strike," is based on the strike at Gastonia, N. C., in 1928. Mr. White declared the collection illegal, despite the declaration of the producers that the receipts were to be donated to the unemployed. He also expressed dissatisfaction with certain of the lines in the play, and indicated that he would consult the corporation counsel with a view to banning the play. He expressed his desire not to appear "hard-boiled" in the matter.

Organize Finance Company

John Boyce-Smith, Howard Kingsley, John C. Murdock and John Rough, Jr., have organized a film financing company which will also serve as artists' representatives. Offices are in Hollywood.

Kahane to Coast To Clear Selznick Contract Problem

David Selznick's future status as executive in charge of Radio production will be determined within the week. It was understood from Hollywood that Mr. Selznick said last week he had resigned; B. B. Kahane, Radio Pictures president, said he knew nothing about it. In the meantime, Mr. Kahane left New York on Tuesday for Hollywood, to straighten out the situation.

Last Friday, in Hollywood, Mr. Selznick was reported to have said that he had wired his resignation to executives at the home office. He had returned to the Coast a few days previously after conferences in the east in connection with a new contract, which expired six weeks ago. Mr. Selznick and the corporation are understood to have been unable to agree on terms.

Meanwhile, Mr. Kahane, when interviewed Tuesday on *The Chief* in Kansas City, said, "If Selznick resigned I know nothing about it. I will resume negotiations with him and go over plans upon arriving in Hollywood." The new contract, he pointed out, hinged partly on financial considerations. "Mr. Aylesworth, president of RKO, has final say in the matter. Last week's directors' meeting did not take up the new Selznick deal because it is purely an operating problem," he concluded. Meanwhile, Mr. Selznick is continuing at Radio pending the reopening of negotiations with Mr. Kahane.

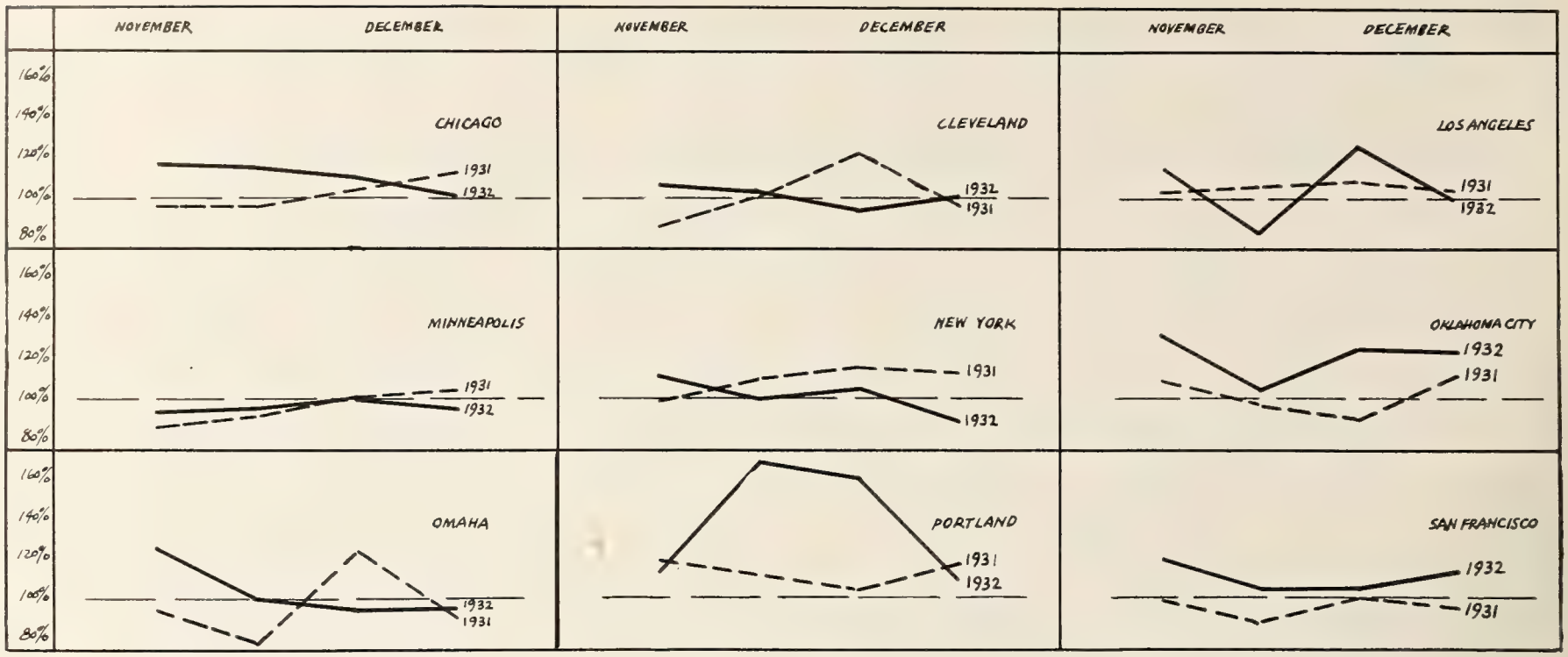
Mr. Selznick was reported to have said last Saturday that he would consider any propositions Radio makes for a new deal to head a unit or in another production capacity. Hollywood production circles were discussing reports that Radio contemplates installing a unit system at its studio.

Harold B. Franklin, in charge of RKO theatres, accompanied Mr. Kahane west. Mr. Franklin said he expects theatre conditions to become "stabilized" in six months.

Report MPTOA Not to Abandon 1933 Convention

The 1933 annual convention of the Motion Picture Theatre Owners of America will probably be held in Milwaukee during February or March, reliable information from Kansas City indicates, contrary to reports that the MPTOA will not meet in 1933.

There is further indication that Ed Kuykendall, Mississippi exhibitor leader, will succeed M. A. Lightman in the event Mr. Lightman resigns as president after January 1, as he has already indicated is his intention. The executive personnel may be changed, it is reported, with the president serving gratis and the executive secretary taking over many of the present duties of the president.



The chart, based on the Motion Picture Herald's listings of weekly grosses, shows the relative changes in box office receipts for the indicated cities for the last two weeks of November and the first two weeks of December, this year and last. As the 100 per cent for each city for each year is taken the gross for the second week in November of that year. The solid line represents the given period in 1932, the dotted line the same four weeks in 1931.

STUDIOS' SHARE-A-JOB EXPERIMENT SUCCEEDS

20 Per Cent Increase Noted in Total Employment in Five Weeks of Test; 432 Given Work at Paramount

A 20 per cent increase in the employment of trained workmen at studios in Hollywood has resulted from the experimental plan, launched about five weeks ago, which provides for forty-hour working weeks for carpenters, electricians, scene builders and shifters and other lines of craftsmen and mechanical workers. Practically all coast studios have adopted the plan, which during the first 30 days of experimentation by Paramount gave employment to 432 extra men, who drew wages totaling $25,000.

While there is not yet sufficient material at hand for a more substantial resume of its actual effect, it is expected that thousands of additional workers will be employed to share to a considerable extent the annual studio payroll of $60,000,000.

The plan, which is reported to have found widespread favor in other industries, limits all craftsmen at present employed in studios on an hourly basis to a five-day week with a maximum of 40 hours of labor. Paramount officials said the other day that the studio's working personnel "has been rendered more efficient" as a result, with new employees being placed on the job before previous shifts are fatigued from overtime.

Union officials and studio labor representatives were said to have given their approval and cooperation to the studios in carrying out the program.

The Los Angeles Chamber of Commerce announced last week that $59,000,000 paid out during the year by various studios in salaries and wages was earned by 11,500 workers. Another $20,000,000 was expended for materials and supplies.

The studios have not yet effected a means of work-sharing for non-mechanical workers. Although it is not considered likely that the plan will involve to any great extent the efforts of players, directors, writers, cameramen and the like, many of whom are paid on a per picture basis, it is understood that means of extending work-sharing among non-mechanical workers are now being studied.

It was reported last week in political circles that when President-elect Franklin D. Roosevelt takes office on March 4 he will sponsor shorter workdays and curtailed work-weeks as a means of unemployment relief.

Several major Coast studios are giving serious consideration to the possibility of adopting the economy plan now in effect at the Warner Burbank studio, by which shooting schedules have been cut to 14 days on all pictures except specials. Many studios have been undertaking production with only a few scenes of scenarios completed, while the writer provides material as production progresses.

The plan of Darryl Zanuck, Warner production executive, demands complete story preparation in advance of shooting, and the thorough cooperation of all departments prior to and during actual production. The plan eliminates delays and consequent added time and cost. The number of "takes" for each scene has been cut, reducing raw film cost.

Former Exhibitor Dead

"Jack" Vassil, 51, of Amsterdam, N. Y., former owner of the Strand theatre, Canajoharie, N. Y., was found dead last week.

Warner Answers Papers' Charge

Major Albert Warner, vice-president of Warner Bros. Pictures, Inc., issued the following statement on Monday:

"On behalf of Warner Bros. I deny in the most unqualified manner that this company has had any connection with the arrest of Robert E. Burns in New Jersey.

"Statements appearing in certain newspapers to the effect that the arrest of Burns was a 'publicity stunt' which has 'gone haywire' are utterly without foundation so far as Warner Bros. are concerned.

"In one of the newspapers the following paragraph was printed:

> " 'The movie, "I Am a Fugitive from a Chain Gang," which was made from the book Burns wrote after two escapes from Georgia, where he was serving time for robbery on a road gang, is now being shown in Jersey and New York. It was produced by Warner Bros.—and Warner Bros.' publicity director happens to be Major David Weshner, who was appointed to Gov. Moore's staff a year ago.'

"In the first place, Major Weshner is not 'Warner Bros.' publicity director,' though he is an executive in the theatre department of this company. And neither Major Weshner nor any other Warner Bros. official has had anything to do with the demand from Georgia for Robert E. Burns's extradition or with his arrest and incarceration in New Jersey.

"Our attitude toward Burns, like that of most people who have read his book and seen the picture based upon it, has been one of friendly sympathy. But if there has been any 'publicity stunt' which has 'gone haywire,' it did not emanate from this company."

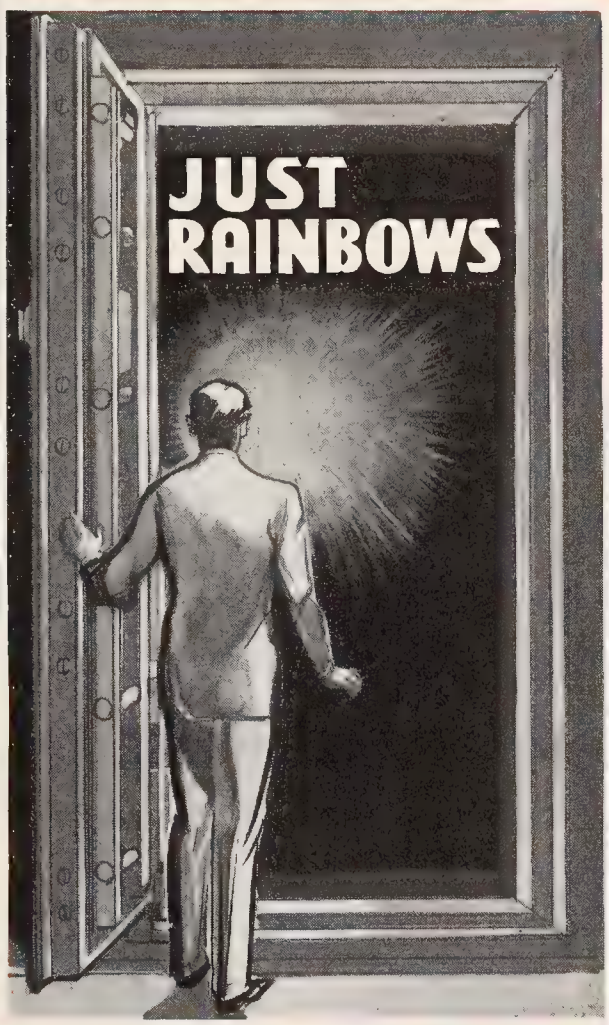
LaPorte in New Post on Paramount's Technical Staff

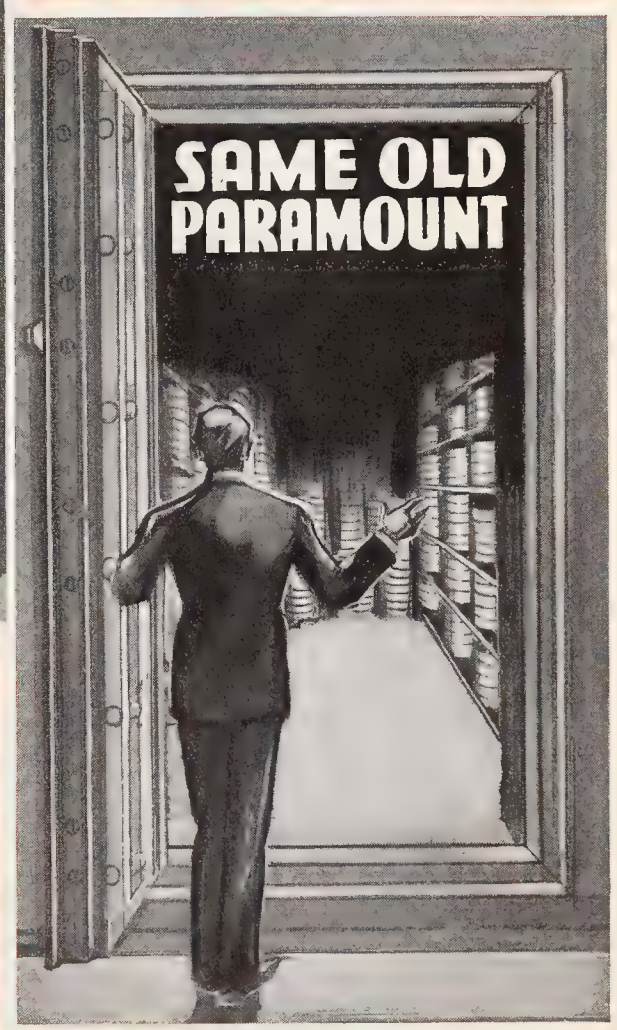
Abolishment of the maintenance department in Publix preceded appointment of Dr. N. M. LaPorte as an independent department head with technical sound duties. He previously had been research director in the maintenance department, under Eugene Zukor.

IT'S INVENTORY TIME!

WHAT DID THE PRODUCERS BRING TO YOU IN 1932?







PARAMOUNT
THE LEADER OF YESTERDAY– AND THE LEADER OF TODAY

HERE IS WHAT PARAMOUNT HAS DELIVERED:

"HORSE FEATHERS"

•

"GUILTY AS HELL"

•

"LOVE ME TONIGHT"

•

"70,000 WITNESSES"

•

"NIGHT OF JUNE 13"

•

"BLONDE VENUS"

•

"NIGHT AFTER NIGHT"

•

"IF I HAD A MILLION"

•

"UNDER-COVER MAN"

•

"THE BIG BROADCAST"

THESE WERE THE GREAT PICTURES OF THE PAST SIX MONTHS

HERE ARE THE BIG ONES COMING:

"A FAREWELL TO ARMS"
HELEN HAYES — GARY COOPER — ADOLPHE MENJOU

CECIL B. DeMILLE'S
"THE SIGN OF THE CROSS"

CLARK GABLE
in "NO MAN OF HER OWN"

MAE WEST
in "SHE DONE HIM WRONG"

KATE SMITH
in "HELLO, EVERYBODY!"

MAURICE CHEVALIER
in "BEDTIME STORY"

"THE BILLION DOLLAR SCANDAL"
with ROBERT ARMSTRONG—CONSTANCE CUMMINGS

H. G. WELLS'
"ISLAND OF LOST SOULS"

"KING OF THE JUNGLE"

MARLENE DIETRICH
FREDRIC MARCH
in "SONG OF SONGS"

THESE WILL BE THE GREAT PICTURES OF THE NEXT SIX MONTHS

SCREEN GROWTH MARKED, SAYS HAYS

Points to New Story Values, Dramatic Vitality, New Fields of Entertainment Enterprise

Artistic growth of the screen has been marked by new story value, new dramatic vitality, new fields of entertainment enterprise, at the peak of the general economic retrogression, Will H. Hays, president of Motion Picture Producers and Distributors of America, declared in an address before the Indiana Star Bar Association Saturday at the organization's annual dinner.

Asking the question, "Where do we go from here," Mr. Hays declared the public need of entertainment has no saturation point.

Pertinent to the problem of reduction of unemployment, and the suggestion of economists that solution lies in expansion of cultural services "which will not produce goods to further glut already overcrowded markets," Mr. Hays pointed to "the new industries, new services, new markets and new employment opportunities which constructive leisure itself could create."

No Saturation Point

"The talking film, for instance," he said, "is one of the latest products of our technical laboratories. It has suffered like all other arts and industries, through the general, world-wide economic depression, but there is and can be no saturation point in the public need of entertainment, information or education.

"The problem before the motion picture entertainment industry as before other industries, is the problem of rebuilding and surviving during a period in which it is vitally necessary for the nation to readjust itself, not to the plane of depression, but to a plane of prosperity.

"Whatever further industrial readjustment may be made necessary by the conditions which face the motion picture industry, it is significant that new story values, new dramatic vitality, new fields of entertainment enterprise have marked the artistic growth of the screen even during the worst period of depression. The fundamental fact is that for the millions there is no theatre but the motion picture theatre; there is no drama but the drama of life on the screen; there is no other medium than the screen that can bring in such graphic form the best that art and literature and life have to offer, at a cost normally within the reach of the humblest family.

At Beginning of Development

"From the social standpoint the motion picture screen even now is only at the beginning of its development. It has still to show its great possibilities in the field of selective or higher entertainment, in addition to its vast service as a popular entertainment medium. It has still to make its mark as an educational agency in every school and college in the land. It has still to occupy the field of adult education. Constructive leisure, it is clear, would extend enormously the function of the screen in the fields of information, education and culture. But I cite the case of the talking film merely as an example.

"Consider the opportunities that would be opened to the whole field of educational and cultural effort by a developed era of constructive leisure. The public press would gain vastly in renewed importance. Books, magazines and other reading media would multiply through the greater opportunity of reading which leisure would afford. A new competition would arise to entertain, inform or educate a public with more leisure at its disposal."

Mr. Hays told the attorneys that "archaic laws" may result in making it seem more important, through "the force of a label or a judicial misinterpretation," to "protect the principle of alleged competition than the existence of competitors." Of this situation he said:

"We can afford no laws that do not aid business, make for greater employment, larger initiative, and add to the prosperity of the nation. This has never been more true than now. None can argue against the principle of fair competition in American industry. But there is fair competition that is the life of trade, and there is destructive competition that is the death of trade. And yet a single label covers them both.

Sees Mergers as Aids

"In some of our industries salvation may lie in the further combination of natural units. Such mergers or working agreements may be undeniably in the public interest, affect the savings of hundreds of thousands of stockholders, continue the employment of men and women whose jobs are now threatened, and tend to rejuvenate an entire industry. But what are the facts that we face? However constructive the plans that might be offered, the sign 'Do so at your peril!' faces business, whether it turns to law, legislation or government.

"The measure of fair competition lies in the opportunity that remains open to individual enterprise, small or large. It does not lie in the fact that competitors are encouraged to overcrowd an industry, to kill each other off in the struggle for existence, to destroy invested capital, throw men and women out of work and deepen existing depression. And yet so viciously misleading may be the force of a label or a judicial misinterpretation that it would seem more important to protect the principle of alleged competition than the existence of competitors."

The nation's "heart is in the right place," Mr. Hays said, with unselfish leadership rising to the demands of unemployment relief, with research laboratories "ready with developments that promise new industries and services."

"To lack faith in such a future is deliberately to deny our own strength, to be traitor to the courage and confidence of our fathers who hewed the roads and built with their own hands."

GAINS GOODWILL, APPEASES CHURCH

The Rialto theatre in Canton, Pa., points the way to a method of approach to the community which serves remarkably well a twofold purpose. In the first instance, it creates an invaluable amount of goodwill, and in the second it should admirably overcome any latent or active antagonism which the church interests of the community may have for the theatre. The announcement from the theatre, which is managed by George H. Bubb, speaks for itself:

"Attend church Sunday," it reads. "Everyone owes it to himself, his family, his church and his community to go to church on every Sunday. This duty accomplished, people feel that they are entitled to some form of Sunday entertainment. By request of the Merchants' Association and with the approval of the Borough Council, the Rialto will reopen tomorrow (Sunday) evening at an hour which will not conflict with religious services." The hour is noted as 8:45 p.m.

Denies Injunction to Restrain Distribution of RCA Stock

After dismissing a suit of the Torquay Corporation against the Radio Corporation of America, the General Electric Company and the Westinghouse, and denying a motion of the plaintiff that the suit be remanded to the Supreme Court of New York State, Federal Judge John C. Knox also denied an injunction sought by the plaintiff, an RCA stockholder, to restrain G. E. and Westinghouse from distributing 7,500,000 shares of RCA stock among their stockholders.

Carolinas MPTO Adopts New Contract

The proposed new optional contract, explained to the convention by Sidney R. Kent, president of Fox, and M. A. Lightman, president of the Motion Picture Owners of America, was adopted Wednesday by the MPTO of North and South Carolina, meeting at Charlotte, N. C.

Charles W. Picquet of Pinehurst, N. C., was re-elected president; Albert Sotille was named first vice-president, and Harry E. Buchanan second vice-president.

Burkey Files Motion for Retrial in Anti-Trust Suit

Attorneys for Walter O. Burkey, former exhibitor, who recently lost his Kansas City suit for $285,000 triple damages against 14 distributors and the Kansas City Film Board of Trade, have filed a motion in federal court for a new trial.

THE CAMERA REPORTS



PASSED TEST. Winna Winfried of Denmark, whom Sam E. Morris of Warners saw in Paris and engaged for the Warner London studio. Her first picture has brought her a contract.

PREPARED. (Below) Urban Santone, cameraman, and Al Oeth, sound man, of Paramount News, as they "covered" the Hunger March to Washington, equipped to get their pictures in any emergency supplied by police.



CHRISTMAS CARD. Contrived by Bert Wheeler, Raquel Torres and Robert Woolsey of Columbia's "That's Africa." For themselves, of course. But serving very well for the sentiments of "Camera Reports" too!



WON BY SCREEN. Gilbert Miller, noted New York stage producer, who has signed to produce for Columbia.

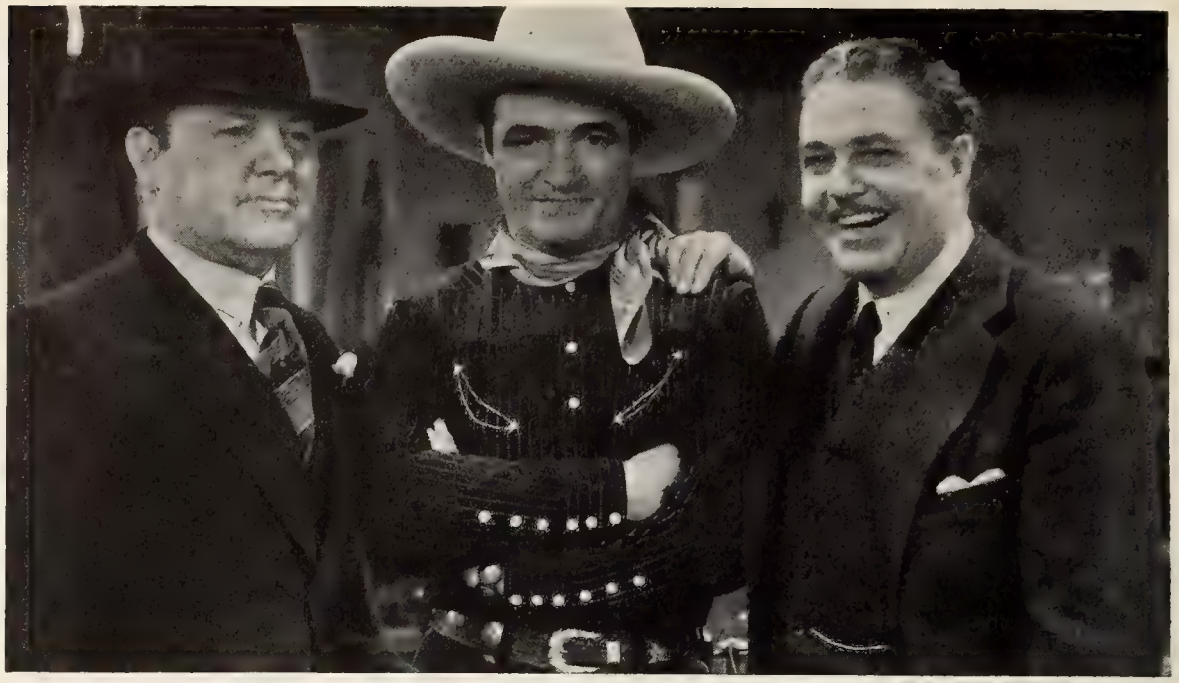
NEW CROP. (Below) A group picture of the 15 American girls signed by Warner Brothers-First National at various times recently: (Downward, left to right) Renee Whitney, Donna Roberts, Jane Shadduck, Margaret La Marr, Ann Hovey, Barbara Rogers, Edna Callaghan, Loretta Andrews, Geraine Greer, Lynn Browning, Maxine Cantway, Pat Wing, Lorena Layson, Alice Jans, Toby Wing.







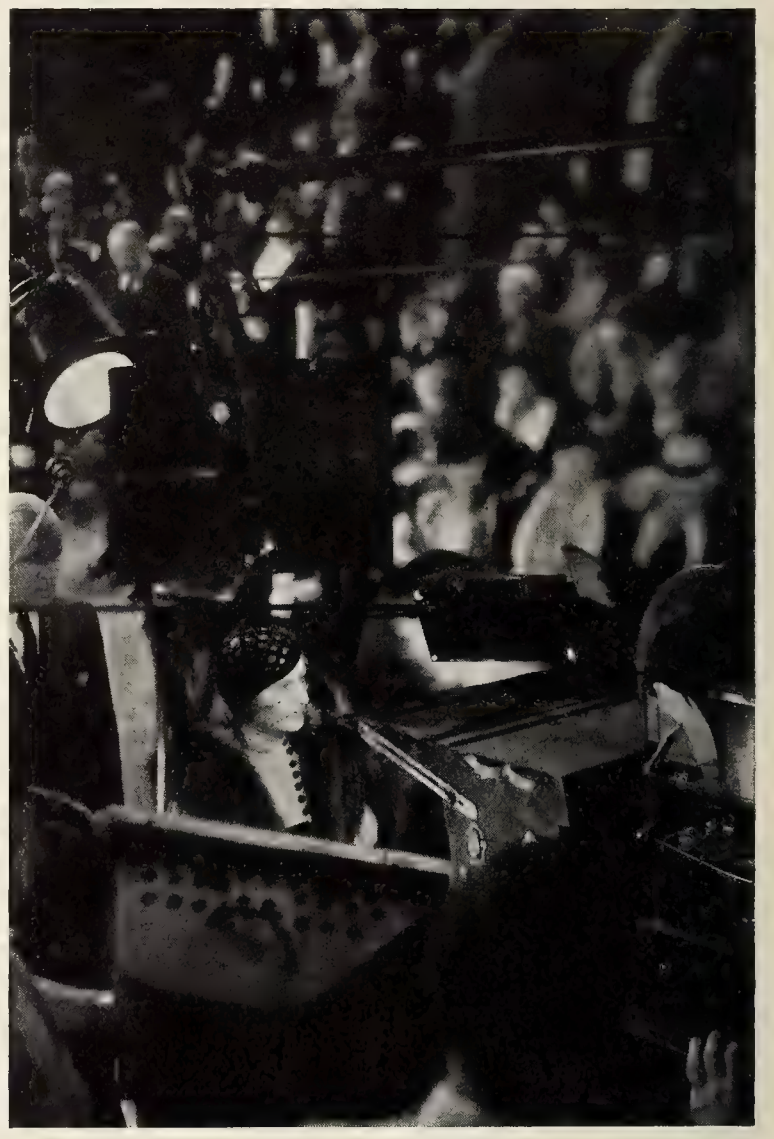
OF THE GOLDEN WEST. And one of the newer girls of that half-legendary region is Muriel Gordon. Miss Gordon has the feminine lead in World Wide's new Ken Maynard picture, "The Lone Avenger."



VETERANS UNITED. Moving on swiftly, the motion picture quickly leaves its past, yet now and then picks it up again, as at Universal when these old-timers met. Henry McRae, former actor, is now a Universal producer, while the perennial Tom Mix and William Farnum are together in Universal's Mix picture, "Flaming Guns."



VILLAIN. One whose diabolical schemes have won him a contract with Warners'. He is Harold Ruber, seen in "Match King."



CONFUSION THAT IS ORDER. Lights, reflectors, cameras, sound equipment, technicians—the maze of paraphernalia and humanity that makes a motion picture, blended by Bert Longworth at Warner Brothers, during the shooting of a scene for "Ladies They Talk About." Barbara Stanwyck, the star, is shown at center.



SERENADE. (Left) By no less a musician than Rubinoff, theatre and radio star. But then Betty Boop is no common person herself, as witness her fame in Max Fleischer's Paramount Talkartoons. Rubinoff and Betty co-star, as it were, in a recent one.



CONDUCTOR TO WRITE RAILROAD STORY. Why not? asked W. Ray Johnston—a conductor ought to know railroading! And so the president of Monogram Pictures signed John Johns, a New York Central conductor, to write the story of "The Return of Casey Jones." They are shown signing up in Mr. Johnston's office.



WATCHING DADDY. Or maybe just the birdie on the photographer's hat. At any rate Carol Ann Beery presents us with as fetching a child's picture as we've seen, as she perches on Jackie Cooper's lap at MGM while Daddy Wallace works in a scene for "Flesh."

NINE YEARS OLD UP. (Right) That's her age, they say, and she scarcely fills the little saddle. Yet the photographer had to be quick when Betsy King Ross rode her mount up to this barrier. Fox has cast her with George O'Brien in "Smoke Lightning."



LOOKING UP. Toward a new career, one guesses, interpreting this novel portrait of Phoebe Foster, recently signed by RKO Radio.



AWAITING CUE. Most any sittable place serves the tired screen player working overtime, and thus the photographer found Glenda Farrell, on call for Warner Brothers' "Grand Slam."



GOVERNMENT RED TAPE TRACED BY PETTIJOHN

Film Boards' Counsel Shows 23 Steps of Procedure on Exhibitor's Complaint If Government Control Were Adopted

by C. C. PETTIJOHN

Chief Counsel, Film Boards of Trade

All discussions, pro and con, about Government control of the motion picture industry have neglected to state specifically what the procedure would be under such control, in case an exhibitor had a complaint to make to the Federal Trade Commission or to any other board similarly constituted.

A brief outline of that procedure, based on past experience, might prove interesting, and will disclose more delay and red tape than is contemplated by some of the proponents of Government control.

Here's the Procedure

Under the current rules and practices of the Federal Trade Commission, which have been developed over a period of years to conform to the law as interpreted by the supreme court, a complaint would go through the following procedure:

1. The complaint is docketed and assigned by the chief examiner to an examining attorney of a branch office for investigation.
2. After calling witnesses and investigating the complaint, the examining attorney submits the information he has gathered, with a recommendation as to action, to the chief examiner.
3. The chief examiner reviews the record and, if he finds it complete, submits it to a board of review.
4. The board of review goes over the record, including the examining attorney's interviews with witnesses.
5. If it believes that a formal complaint is justified, it grants the proposed respondent (defendant) an informal hearing.
6. Then the case goes to the Commission. If the Commission decides there is no ground for complaint, the application is dismissed and the matter ended.

Up to this point the proceedings have been informal, confidential, and not matters of public record.

7. But if the Commission decides to proceed, the matter is transferred to its chief counsel, who assigns the evidence so far gathered to an attorney of his staff. The time consumed by this attorney in preparation of the complaint depends on the size of the record and the amount of work already on his desk.
8. After its preparation the complaint goes to the chief counsel for his approval.
9. His approval having been granted, the complaint goes to the commissioners, who either remand it for alteration or order that it be issued.

Next the Trial Attorney

10. When the complaint has been issued and served, the chief counsel assigns the case to a trial attorney. The respondent has thirty days in which to file an answer, unless he requests an extension, which is usually granted.
11. When the trial attorney has concluded his other work, he examines the record of the case to determine whether the case has been sufficiently developed to warrant a trial without further investigation. As all the preliminary work has been only for the purpose of giving the Commission "reason to believe" or probable cause, the trial attorney generally makes a further and more detailed investigation before trial.
12. When he is prepared, a trial examiner is appointed and a convenient time and place set for the hearings.
13. The Commission's evidence, involving examination of witnesses, introduction of exhibits, etc., is brought forth.
14. After the presentation of the Commissioner's case, respondent is given further time to prepare his defense, which is then presented.
15. After submission of evidence by both sides the trial examiner prepares a report for the Commission. Exceptions may be noted both by the trial attorney and by counsel for the respondent.
16. Attorneys for the Commission prepare their brief, which is served on the respondent's attorneys, who have thirty days to file their brief, unless an extension of time is granted. It usually is.
17. The Commission's attorneys may file a reply brief, after which the case is set for hearing before the full Commission.

At Last to the Commission

18. The case is submitted to the Commission, involving the record and the arguments of the attorneys, after which time elapses before the Commission's decision is announced.
19. The decision is in the form of an order, either of dismissal or to cease and desist from the practices complained of. (Often the case is remanded back for the taking of more evidence, or re-argument, or both.)
20. If the order is one of dismissal, the proceeding is ended. If the order is to cease and desist, the respondent may of right appeal to the United States circuit court of appeals upon filing printed copies of the record, including both testimony and exhibits.
21. Both sides again prepare and file briefs and present their arguments to the court, which, after due deliberation, may affirm, modify or set aside the order of the Commission.
22. From this decision either party can, on certiorari, appeal to the supreme court, where the case is once more briefed and argued.
23. In due time the supreme court hands down its decision, finally bringing the case to an end.

Just calmly and dispassionately, it would appear to me that something better than the above long-drawn out, complicated and expensive procedure could be devised somehow, somewhere, within the business to take care of "perishable property" rights.

No Date Set Yet for Independents' Meeting

No date has yet been set for the mass meeting of independent exhibitors, which was postponed after having been scheduled for December 16 at the Hotel Astor, according to Robert Robins, executive secretary of the American Society for the Protection of the Motion Picture Theatre. The society has just moved into offices on the thirty-first floor of 1450 Broadway, New York.

Mr. Robins said one of the principal purposes of the society was to eliminate service and score charges or to greatly reduce them. He denied that the group would in any way or at any time operate a central distributing agency for independent manufacturers.

TRAVELERS...

HARRY M. WARNER, president of Warner Bros., left New York Thursday for Bermuda with his family for a short vacation.

LOUIS D. LIGHTON, Paramount producer, and HOPE LORING, his wife and a member of Paramount editorial board, arrived in New York from Hollywood.

PHYLLIS BARRY, United Artists' player, left Hollywood for New York.

SIDNEY R. KENT, Fox president, left New York for Charlotte to attend M.P.T.O. convention, accompanied by M. J. O'Toole.

MAX TRELL, Warner writer, arrived in New York from Hollywood.

ARVID GILLSTROM, Educational director, arrived in New York from Hollywood.

EDDIE BUZZELL, Columbia director, arrived in New York from Hollywood.

HAROLD B. FRANKLIN, RKO theatre chief, and B. B. Kahane, Radio Pictures president, arrived in Hollywood from New York.

DR. A. H. GIANNINI, banker, arrived in New York from Hollywood.

CHARLES McCARTHY, Fox advertising director, is due in New York from Movietone City.

AGNES DE MILLE arrived in New York from Europe to appear at Roxy.

JOHN FORD, Fox director, arrived in New York from Hollywood.

JACK WARNER, production chief of Warner, left New York for the Coast Wednesday.

EDDIE BONNS arrived in New York.

GEORGE E. STONE, player, arrived in New York from Hollywood.

JOHN D. CLARK, Fox distribution executive, is due in New York from Movietone City.

DAVE WESHNER, Warner theatre executive, returned to New York from Memphis.

E. W. HAMMONS, Educational president, returned to New York from exchange tour.

GEORGE O'BRIEN, Fox player, due in New York from Hollywood.

PAT O'BRIEN, Universal player, arrived in New York from Universal City.

JOE REDDY, Lloyd's press agent, arrived in New York from Europe, en route to Hollywood.

BARTLETT CORMACK, Radio producer, arrived in New York from Hollywood.

MERVYN LE ROY, Warner director, arrived in Hollywood from New York.

JEANETTE McDONALD, Fox player, sailed from New York for Europe.

KEN MAYNARD, player, due in New York from Hollywood.

SI SEADLER, Metro advertising manager, returned to New York from Havana.

JOE BONOMO, serial player, arrived in New York from Hollywood.

GILDA GRAY arrived in New York.

JOHN ROACH, producer, is in New York from Hollywood.

SAM SAX, Vitaphone producer, will soon leave Brooklyn for Hollywood.

E. T. GOMERSALL, Universal sales executive, left New York on exchange tour.

JIMMY DURANTE will soon arrive in New York from Hollywood.

HAL HORNE, United Artists advertising director, left New York for Hollywood.

AL FRIEDLANDER, First Division advertising director, left New York for Hollywood.

MARY PHILIPS, Paramount player, returned to New York from Hollywood for stage work.

MAURICE CHEVALIER, Paramount player, arrived in Hollywood from New York.

GRADWELL SEARS and I. LEVINSON, Warner executives, returned to New York from Florida.

DOUGLAS FAIRBANKS returned to New York from round-the-world-tour, en route to Hollywood.

J. H. SEIDELMAN, Paramount foreign executive, left New York for Europe.

ARTHUR W. KELLY, United Artists foreign manager, left New York for Europe to decide on production abroad.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Douglas Fairbanks returned to New York Tuesday from a round-the-world tour. He left immediately for Pickfair and a Christmas dinner with the missus. Doug visited many places and had a lot of fun, except on one occasion. While on a steamer between Batavia and Singapore, clear over on the other side of the earth, he suddenly decided he wanted to talk with Mary, so he put through a radio-telephone call. According to Leo Meehan's *Hollywood Herald*, which currently reports the incident, the phone bell rang at Pickfair one morning at 5 o'clock. A sleepy butler concluded it was a Hollywood gag when the speaker announced: "This is Douglas, I want to speak with Mary." To make matters worse, it was a new butler, engaged since Doug left, and, therefore, unfamiliar with "his master's voice." There were several hot and highly expensive minutes of conversation before Doug was able to convince the butler it wasn't a gag, but he finally got Mary, said "hello" and rang off.

▽

Warner Brothers and John Bull last week engaged in a bit of high financing. On the day when the Kingdom of England, quite reluctantly, arranged with Lloyd's, of London, to insure a shipment of gold bars worth $95,000,000, *to the United States for debt payment, Warners' home office wired Charlie Gilmour, at the Denver exchange, to ship at once one ton of silver from the mine at Leadville, Colorado. They plan to give away a chunk to every cash customer attending the "Silver Dollar" showing at the Strand on Broadway.*

▽

Mike Simmons, advertising impresario for Ray Johnston at Monogram, last week invited the trade press to have luncheon with Rex Bell. It was Mr. Bell's first venture into New York and Mike promised to show him a lot of curious sights, including what happens when some hungry reporters hear the dinner bell. A few hours before the crucial hour Mike went into hiding and asked his assistant to phone the boys and tell them the luncheon was off because their pet star had suddenly contracted influenza and would be unable to leave his room. Within 24 hours, however, Mr. Bell was on the high seas with his wife, Clara Bow, en route to Europe and a vacation, feeling great.

▽

Press dispatches say that Edna Ferber, American writer and author of many films, has been barred from Mexico forever because she wrote that it was a dirty country of dogs and fleas, without good hotels or restaurants.

▽

Radio is getting ready to tell in celluloid about the frantic preparation in the underworld in anticipation of the change from illicit beer-running to the free sale of the beverage—if and when Congress gets around to it.

Bartlett Cormack has already finished the story. "The underworld preparations for this expected change from illegal beer to the legitimatization of their rackets is one of the most terrific, frightening and dramatic situations I have ever encountered," he said. Of course, all of this is good for the story.

▽

Warner Brothers are not the least bit unhappy over the thousands of lines of free publicity which their "I Am a Fugitive" is receiving on the front pages of America's press in connection with the arrest in Newark of Robert Elliott Burns, fugitive from a Georgia chain gang whose experiences are related in the film, which he wrote.

WE have in hand a copy of the latest issue of The Daily Gencho Report, published in Tokyo, which tells about the Tokyo gendarmerie being quite annoyed over American News reel accounts of Japanese military operations in Manchuria, which they believe are rather prejudicial to the best interests of Japan. To say that Fox News is annoyed over the Japs' charges would be putting it mildly.

Japanese police are said to have paid a visit to the Fox headquarters in Tokyo to ask about certain Movietone shots, which, the Jap officials claim, were photographed under direction of the 19th Route Army of China during its engagements with the Japanese troops in and around Shanghai. Men, dressed like Japanese soldiers, it is said, cut off the heads of many Chinese plain-clothes soldiers and spies in order to show a false picture of the activities of the Japanese Imperial Army. That's the Japs' story. Truman Talley, in charge of the Fox newsreel office in New York, called it "deliberate and misleading propaganda." He said:

"Nothing could be further from the truth than the paragraph in the report which says the motive behind the Fox Movietone News presentations of incidents resulting from the recent Sino-Japanese clashes in Manchuria and Shanghai was 'to show the Japanese position in exaggerated militaristic colors.' The good faith of Fox Movietone News could have no better support than the fact that under its own trademark it released these pictures in Japan, exactly as it did in the 42 other countries in which it releases newsreels."

Mr. Talley also denied emphatically the release of any such pictures as those described where men dressed like Japanese soldiers cut off the heads of many Chinese plain-clothes soldiers and spies, and also where the seemingly Japanese soldiers commit atrocious deeds.

Fox Movietone News, according to Mr. Talley, holds this statement false and malicious and consequently prejudicial.

▽

Some bright pupil of Paramount's Hollywood studio staff asked Wesley Ruggles, director, "If 'an apple a day keeps the doctor away,' will 37 apples a day keep 37 doctors away, or one doctor away for 37 days?"

▽

One of America's young mothers asked us the other day for a list of pictures playing on Broadway to which she might bring her only son, age ten, while both were downtown doing a bit of holiday shopping. The amusement page of the New York Herald Tribune, December 16, which we offered her, was immediately returned with the notation: "I said that I wanted to entertain my son!"

The advertisements listed the following pictures, all current during pre-Christmas time: "Flesh," "Three Loves," "The Devil Is Driving," "Red Dust," "Rain" (second run), "Kongo," "Maedchen in Uniform," "Jungle Killer," "Farewell to Arms," "Strange Interlude," "Virgins of Bali," "Sign of the Cross," "Trouble in Paradise," "Kid from Spain," and "Call Her Savage."

Meanwhile, the Roxy on Seventh Avenue announced that Santa Claus would be on hand, in full regalia, with a huge display of toys in the large lobby to delight the youngsters. Afterward, the little boys and girls may step inside and view the current feature, "Man Against Woman."

▽

Mr. Maurice Daniel Kann digressed for a moment the other day from writing about the more serious side of motion pictures, in the *Motion Picture Daily*, to report the following:

"Upside-down evolutions among the executives of some head offices in New York of late have Canadian film men somewhat perplexed."

"'It's got so I cannot address a letter to any one individual at the home office any more,' said one Canadian representative, 'and so I start my letters with, "To Whom It May Concern."'"

Edward H. Griffith, director, loves the spotlight—and don't we all.

Mr. Griffith finished "Animal Kingdom" recently, immediately thereafter sailing for a vacation in Europe, forgetting about the picture. While on the high seas he received a cablegram saying that the great and important powers of Radio and Rockefeller City, assembled in extraordinary session, decreed that "Animal Kingdom" should and would open Mr. Rothafel's new Roxy theatre on December 29. Because Radio produced the picture others in town were less surprised than Mr. Griffith that the first booking for the Radio house should go to RKO. Meanwhile the director arrived in Paris on December 16, had a champagne cocktail at the Ritz bar (the cable says so), saw the Folies Bergere, had a few hours' sleep and sailed on the following morning for home to be on hand on the opening night.

▽

Viola Brothers Shore, well-known scenarist and novelist, arrived in New York on Monday by steamer from California. In announcing her arrival, the International Mercantile Marine Company also said: "Makings of many barrels of beer and ale will arrive on the Panama Pacific liner California."

▽

Writing in the Sunday magazine of the New York *Herald-Tribune*, Montrose J. Moses emerges from the bullrushes with a word picture of the life of Samuel Lionel Rothafel, the "Mayor of Radio City," whom he calls a "Mussolini," the "Conceiver, the Rehearser, the Lord High Executioner, the Rewarder of Merit, the Pooh-Bah, the Lord High Everything Else of Radio City!" As we understand it, Mr. John D. Rockefeller, Jr., is connected in some way or other with the enterprise, and so are David Sarnoff, Merlin Hall Aylesworth and a few more. To hear Mr. Moses tell about Roxy, the whole shooting match "will spring full fledged from the head of this modern Jove."

▽

An interesting sequence in Fox's new picture, "Me and My Gal," shows how Leon Kraemer, a member of the notorious Whitemore gang, cleverly planned and successfully executed escape from Great Meadow Prison at Comstock, N. Y. Kraemer had himself wired underneath the warden's automobile, which was driven by a "trusty" and both made their getaway.

▽

Wallace West, Paramount publicist, says that Charlie Ruggles, director, is being bothered by sales talks of a New York broker who is trying to unload an authentic, 200-year old title of Baron.

▽

The Better Business Bureau bulletin currently exposes a racket which is said to have been worked by a man "who described himself as being a prosperous former owner of motion picture theatres throughout the country." It seems that the chap inserted advertisements in the business opportunities columns of newspapers in which he sought partners at $500 per. New York and Brooklyn were the last centers of activities, following a visit to Ohio where several are said to have turned over life savings to the man who then disappeared.

▽

Dr. Arnold Fanck traveled all the way to Greenland to film "S.O.S. Iceberg" for Universal, taking an expeditionary force with him. When they arrived at Umanak, on the west coast of Greenland, in the frigid zone, they ran into a hot spell and a mosquito plague. One of the players was severely sunburned.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Hypnotized

(World Wide)

Comedy

Girls and gags are the essence of this Mack Sennett feature length show, fun engendered by the most obvious as well as subtle comedy, strengthened by ludicrous thrills. The whole business, a combination of old fashioned laugh-making and modern technique, makes entertainment that should click with the vast majority of audiences. Probably a little too farcical for the elite, "Hypnotized" may or may not prove so hot in the bigger first-run houses. There its box office success will depend greatly upon the manner in which the picture is sold. But in other theatres where a little more friendly and less critical spirit prevails, it should be productive of some real box offices.

The story opens with an exciting horse race. A grand prize of $500,000 is up in the pool. The scene shifts to a traveling circus, where Bill Bogard, an elephant trainer in love with the star performer, Princess Mitzi, is notified that he won the prize.

Then on to an ocean liner. A hypnotist, Prof. Limberly, has grabbed Bill and Egbert as two likely dumb prospects for his European tour. The hypnotist gets the $500,000. A lion is the big hit, with Egbert and the Professor in the cage.

A new and eye-filling bunch of Sennett beauties are present throughout, permitting also the introduction of many snappy musical and dance numbers.

With "Hypnotized" being entertainment for the whole family—the kids will get just as many laughs out of it as the adults—interest—creating showmanship possibilities are many and great. It boasts the original team of Moran and Mack and such other noted mirth provokers as Torrence, Charlie Murray, Wallace Ford, Marjorie Beebe, Herman Bing and Alexander Carr. Yet the theme of the picture itself should carry the heaviest selling load. Surely the picture shrieks for all kinds of ballyhoo that ranges from special lobbies featuring a circus tent background to everything that your ingenuity can conceive which is atmospheric to the spectacle. That goes all the way from stage weddings to making use of comedy hypnotists, dressing men up in elephant and lion costumes, introducing gypsy musicians into a prologue, handbills offering $500,000 worth of laughs to everyone. Without kidding the picture, you can inject a clever line of satire and burlesque into your paper.—McCARTHY, Hollywood.

Distributed by World Wide. Directed by Mack Sennett. Screen play by Mack Sennett and Arthur Ripley. Adaptation and dialogue by John A. Waldron, Harry McCoy, Earle Rodney. Musical score by Edward Ward. Original score by D. J. Vescei and Bernie Grossman. Photographed by John V. Boyle and George Unholz. Technicians, Paul Guerin and E. C. Sullivan. Settings by Harvey Gillette. Art director, Ralph O. Berg. Film editors, William Hornbeck and Francis Lyon. Release date, December 25, 1932. Running time, 70 minutes.

CAST

Egbert Jackson	Charles Mack
Henry Johnson	George Moran
The Hypnotist	Ernest Torrence
Charles O'Brien	Charles Murray
Bill Bogard	Wallace Ford
Mitzi	Maria Alba
Pearl	Marjorie Beebe
The Captain	Herman Bing
Abe Shapiro	Alexander Carr
Drummer	Matt McHugh
Consul	Luis Alberni
Ringmaster	Mitchell Harris

Employees Entrance

(First National)

Drama

Injecting a colorful punch of human interest into what ordinarily might be considered the unappealing background of a great, modern, super-efficiently managed department store, "Employees' Entrance" tells a story that is vividly dramatic.

Primarily the story is an elaborate character study, graphically illustrating what happens to those who come in contact with the cold-blooded, ruthless, domineering Kurt Anderson, either in a business or social way. At the same time it permits full play of all the old interest inspiring standbys—drama, romance, a different idea in thrills and just a few incidental, but startling, hints at sex. Tragedy is brought in, and there is that gripping punch of accomplishment against all kinds of obstacles.

Personified by Anderson, the story is a picture of straight-from-the-shoulder business efficiency. Because an old employee cannot keep the pace, he is fired and it matters not to Anderson that Higgins jumps from a window, nor that Anderson ruined a small manufacturer, nor that he brought a newspaper to the verge of bankruptcy when he yanked his advertising. Snarling, sneering, always cocksure, Anderson makes his business his god. Women he considers only for his moments of relaxation. Thus as the audience alone sees romance grow between Madeline (whom he is saving for one of those moments) and Martin, a young employee, whom he is training to follow in his footsteps, he impresses on the boy that women are only loadstones and that marriage will wreck any career. Thus their marriage must be kept secret from Anderson. The boy and girl quarrel and the girl becomes Anderson's overnight companion, an event that creates further tragedy, as Anderson lets Martin listen in on a phone conversation between himself and Madeline, which is followed by her taking poison and the boy taking a shot at his boss.

Then the story veers. In the depression, bankers see a chance to "get" Anderson. Just when it looks that he is washed up, he starts all over, forgetting Martin and Madeline.

Points to emphasize would appear to be the timeliness and general familiarity of its subject matter. Warren William's character is quite similar to the one given him in "Skyscraper Souls," yet all the others are essentially natural and human. The department store locale should make it easily possible to surround your showings with some unique showmanship. The title is more than usually alluring. It would not appear wise to seek any direct tie-ups with local stores. Yet there is ample room for contacts with store employees. In the cast are numbers of names in addition to the leads that are suitable for inclusion in advertising and on marquee. The name of Alice White should not be overlooked.

Because of two or three sexy sequences and bits of dialogue, it is essentially for adults.—McCARTHY, Hollywood.

Produced and distributed by Warner-First National. Directed by Roy Del Ruth. Based on a play by David Boehm. Screen play by Robert Presnell. Photographed by Barney McGill. Release date, Feb. 11, 1933. Running time, 78 minutes.

CAST

Kurt Anderson	Warren William
Madeline	Loretta Young
Martin West	Wallace Ford
Sweeney	Allen Jenkins
Polly	Alice White
Monroe	Hale Hamilton
Ross	Albert Gran
Mrs. Hickox	Marjorie Gateson
Bradford	Burton Churchill
Miss Hall	Ruth Donnelly
Garfinkle	Frank Reicher
Higgins	Charles Sellon
Marion	Zita Moulton
Josie	Helen Mann
The Editor	Frank McGlynn
The Man	Sam Godfrey
An Employee	Edward McWade
Meek	Henry Stockbridge
The Minister	Rev. Neal Dodd

Handle With Care

(Fox)

Comedy Drama

This story, which bases its chief hope for box office success on deep human interest, is essentially children's entertainment.

Briefly this is the story: Helen is left the care of two orphan children, Tommy and Charlie. Both are cute enough to inspire the interest of some mothers and tots their own age. For stealing milk to feed a raft of kittens, Tommy is up before the police lieutenant, where they come to the attention of a young district attorney, Bill Gordon. He finds out that their guardian is an old schoolday sweetheart and falls in love with her all over again. Numerous sequences show that Helen is employed in a department store to mind children of shopping mothers, but because the kids and their cats get on Bill's nerves the romance goes blooey. Then a gangster menace is introduced as the kids, trying to return Bill to their heartbroken aunt, get mixed up with a pair of mugs who are waiting to put Bill on the spot. The climax, and a good one, is a sensational roundup of hundreds of kids who come from all directions and besiege Bill's apartment. Little Tommy is wounded in a gunfight that ensues, which of course is the ideal medium of bringing Bill and Helen together again, giving the hero an opportunity to tell how much he loves youngsters, their pranks and their cats.

There is so much juvenile atmosphere in the picture that it seems a strong campaign directed straight at the youngsters will be the best selling medium. Copy emphasizing that fact, if



RKO

announces the opening of the new amusement center of the world

RADIO CITY

RADIO CITY
MUSIC HALL

RADIO CITY

RADIO CITY

RKO ROXY

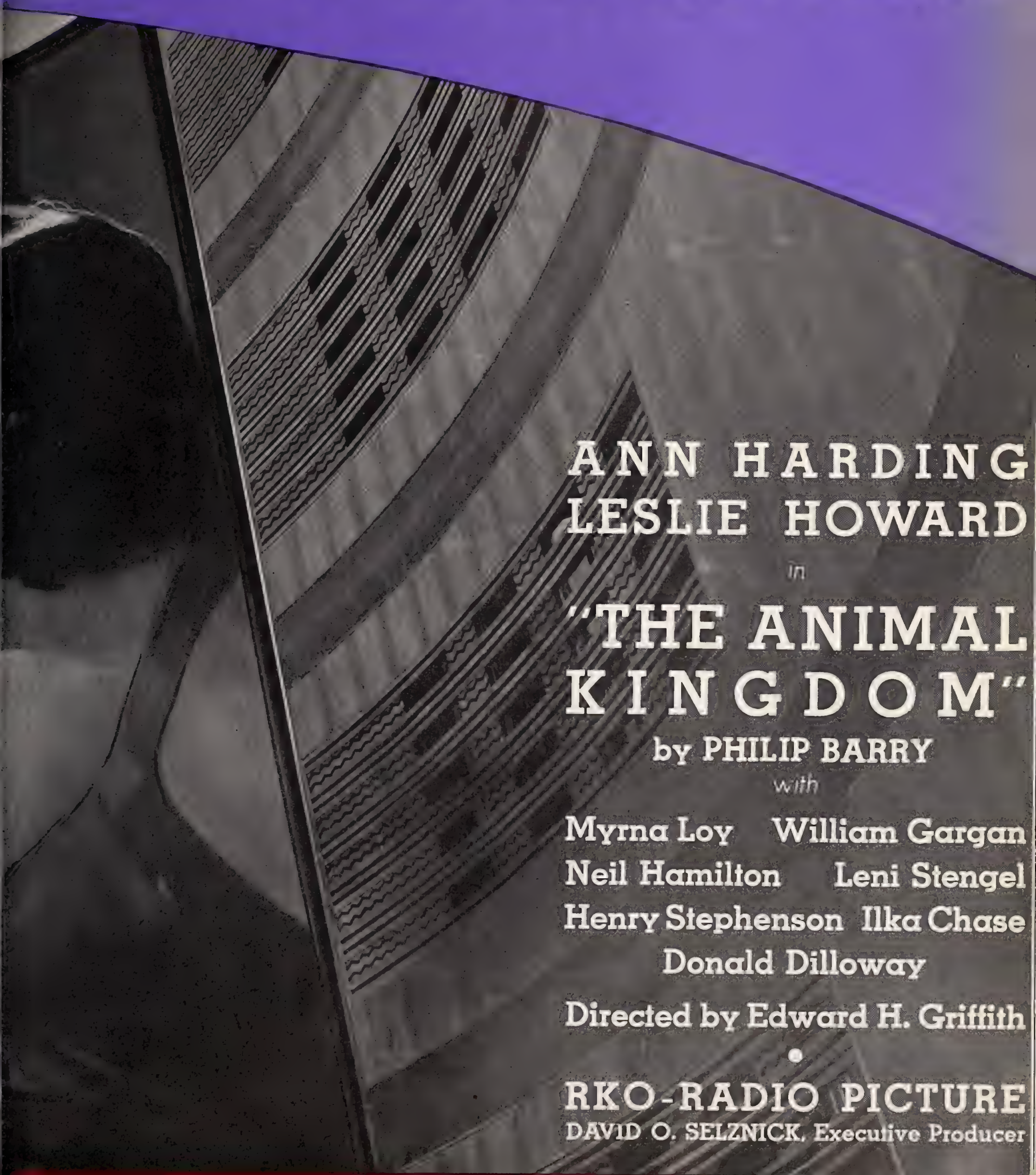
RKO ROXY

AN ATTRACTION WORTHY



OF THE HONOR IT HAS WON:

THE FIRST PICTURE TO GRACE THE SCREEN OF THE RKO ROXY THEATRE



ANN HARDING
LESLIE HOWARD
in
"THE ANIMAL KINGDOM"
by PHILIP BARRY
with
Myrna Loy William Gargan
Neil Hamilton Leni Stengel
Henry Stephenson Ilka Chase
Donald Dilloway
Directed by Edward H. Griffith

•

RKO-RADIO PICTURE
DAVID O. SELZNICK, Executive Producer

cleverly handled, may excite some adult interest. Lines that will intrigue the interest of women-folk, mothers particularly, should not be overlooked.

Scenes in the picture suggest many forms of ballyhoo which will appeal particularly to child minds. As the picture is set for release during the Christmas season, a series of milk admission matinees would be appropriate. Likewise a pet cat contest would be in order. The exciting chase climax may suggest some novel ideas for big roundup of all the youngsters in your community. On the behest of Charlie, hundreds of kids swarm from all directions, a stunt that can be emulated with your theatre as the gathering point.

Children's attendance, if properly stimulated, will take care of matinee business. It will be necessary to add some strong extra attractions for adult patronage during evening shows.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by David Butler. Story by David Butler. Screen play by Frank Craven and Sam Mintz. Photographed by John Schmitz. Release date, December 25, 1932. Running time, 75 minutes.

CAST

Bill Gordon	James Dunn
Helen Barlow	Boots Mallory
Ansel	El Brendel
Tommy	Buster Phelps
Charlie	George Ernest
First Mug	Victor Jory
Callahan	Pat Hartigan
Second Mug	Arthur Vinton
Police Sergeant	Frank O'Connor

The Death Kiss

(World Wide)

Murder Mystery

Here's a murder mystery story that's brimful of entertainment. Not the weird, thrilly, scary type, but an amateur detective yarn, so loaded with unanticipated surprises that it kept a preview audience on pins and needles and when the climactic solution came, suddenly but logically enough, they still were wondering how it all happened.

The story is centered in a Hollywood motion picture studio, a locale that permits the introduction of much unusual contrast. All the players are actors, directors, executives, writers, grips, stage crew. In a scene that calls for the star to be killed, he is really murdered. Immediately the hullabaloo is on. The publicity department wants to soft-pedal the news. The producer is in a turmoil as he foresees an investment ruined. The dumb cops are called in, and all the folderol of them overlooking evident clues, which are so obvious to the screen writer who writes detective stories, ensue regularly, but novelly.

Suspicion points to everyone—from the star, Miss Lane, to everyone who was on the set. The dumb dicks grab everything and the screen writer, Andrews, unearths new evidence frantically and with pathetic humor, making it the peg on which to hang an arrest.

Humor intensifies the mystery as Gulliver constitutes himself the self appointed aid of Andrews. Miss Lane, with whom Andrews is in love, is arrested. Clever but commonsense detective work on his part creates the impression that they know the killer. But surprising developments that ring in ideas that everyone likes to believe about Hollywood and its people quickly eradicate the sureness and further pep up the mystery. Then comes thrilling action, in which the sound testing apparatus plays an inconspicuous but important part, the real reasons for the murder are unfolded and the killer establishes his surprising identity by committing suicide.

With acting on the part of all of the glove-fitting cast and directing that accentuates the suspense, while taking full advantage of all the contrasting by-play—comedy, romance, excitement and oddity of location—the story possesses those elements that should appeal to all classes. It is always mysterious, yet it never becomes so intricately involved that it will be over the heads of the youngest children. They will see the two wise-guy detectives overlook things that anyone else should see. They'll know that the fiction writer will solve it. But how? There's your showmanship. You can tell the whole story down to the final couple of hundred feet and then dare them to put their finger on the murderer. The title, too, is punchy and intriguing.—McCarthy, Hollywood.

Distributed by World Wide. Directed by Edwin L. Martin. Story by Madelon St. Denis. Screen play by Gordon Kahn and Barry Barringer. Photographed by Norbert Brodine. Release date, December 25, 1932. Running time, 70 minutes.

CAST

Steiner	Bela Lugosi
Miss Lane	Adrienne Ames
Andrews	David Manners
Sheehan	John Wray
Avery	Edward Van Sloan
Gulliver	Vince Barnett
Grossman	Alexander Carr
Secretary	Harold Minjir
Script Girl	Barbara Bedford
Asst. Director	Al Hill
Bell Hop	Harold Waldridge
Casting Director	Lee Moran
Detective Sgt.	Wade Boteler
Head Juicer	King Baggott
Miles Brent	Eddie Burns

The Sport Parade

(RKO Radio)

Drama

There is an active flow of sporting sequences in this film which serves to give it a reasonably fast pace, but also tends to make it a rather episodic affair. Around the sports activity is woven the story of the college athletic hero who falls hard for the bright and shining offers of ready money after graduation and only awakens when a heavy romantic bump gets in its work.

Joel McCrea, he of the magnificent physique, is the athlete and the best box office name. Marion Marsh, handling the romantic end of the story, is another name which should be satisfactory in the lights. For support there are Walter Catlett and "Skeets" Gallagher, Catlett as the crooked promoter, Gallagher supplying the comedy. There are several sequences of wrestling in the picture, particularly the conclusion, which offers a climax of strength but not of particular appeal to the feminine portion of the audience.

McCrea and William Gargan are pals and a famed football combination at Dartmouth. At graduation, Gargan becomes the sports editor of a newspaper, McCrea turns professional. Finally down on his luck, he meets Gargan again, and is given a job as a sport writer. Thrown with Miss Marsh, the paper's artist, with whom Gargan is in love, McCrea falls in love with her, a feeling she returns. McCrea does his best to prevent it going too far, but Gargan feels he has been double crossed, and following a fight, McCrea leaves. Turning professional under Catlett, McCrea is mixed in the crookedness of Catlett's operations. He is supposed to throw a championship bout, but Miss Marsh points him in the right direction, and in a knock-down and drag-out affair which is packed with action, he wins and the three are reconciled.

This should be good for fair results at the box office, with a campaign stressing the romantic complications and the graduate-athlete ready money idea, thrown against a background of sports, and having some part of its setting, at least, in the sports department of a newspaper. Sporting goods stores in the community should be good for some valuable tieups. Where it may mean anything, it might be well to indicate that Corey Ford, humorist, aided in the preparation of the screen play, and Robert Benchley, another humorous writer, contributes some amusing comedy bits, as the sports announcer.—Aaronson, New York.

Produced and distributed by RKO Radio. Directed by Dudley Murphy. Story by Jerry Horwin. Screen play by Corey Ford, Tom Wenning and Francis Cockrell. Additional dialogue by Robert Benchley. Sound recorder, P. J. Faulkner. Cameraman, J. Roy Hunt. Release date, November 11, 1932. Running time, 65 minutes.

CAST

Sandy Baker	Joel McCrea
Johnny Brown	William Gargan
Irene	Marian Marsh
Morrison	Walter Catlett
"Dizzy"	"Skeets" Gallagher

No Man of Her Own

(Paramount)

Comedy Drama

Just about everything that the ordinary picture fan looks for in screen entertainment is included in "No Man Of Her Own" drama, romance, comedy, strong build-ups, exciting climaxes, a fine line of human interest. The story is easily understood, yet clever directorial touches endow it with a novelty which, aided by exceptionally pleasing work by the entire cast, provides a sparkle that should appeal to both metropolitan and rural theatregoers.

The story concerns a big time crook, Babe, who is rusticating in a small town until the heat of one of his recent jobs cools off. In scenes that portray the friendly intimacy and curiosity of small town people, he falls in love with and marries Connie, who has been awaiting her Lohengrin for years.

Taking his bride to New York, we see her eradicating all traces of Babe's past life, particularly his relations with women, which gives Kay Everly an opportunity to put across some pleasing, if rather risque, business. Under the guise of a South American trip, Babe does a ninety-day jail stretch. The climax is one prolonged howl of laughter as Connie gets wise to the whole works, winding up with a load of action that presents Gable at his best.

The most important point of audience interest and showmanship possibilities is Gable. Naturally every campaign will make the most of that name.

There is an atmosphere of sparkling gayety surrounding the picture that will permit unusual exploitation. Yet selling it along the line that it is catchy, enthusiasm—arousing entertainment, with plenty of emphasis placed upon cast names and using some of the many gay lines in the dialogue, there should be much better than average box offices with "No Man Of Her Own."—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Wesley Ruggles. Story by Edmund Goulding and Benjamin Glazer. Screen play by Maurine Watkins and Milton Gropper. Photographed by Lee Tover. Release date, December (exact date not announced). Running time, 76 minutes.

CAST

Babe Stewart	Clarke Gable
Connie Randall	Carole Lombard
Kay Everly	Dorothy Mackaill
Vane	Grant Mitchell
Mr. Randall	George Barbier
Mrs. Randall	Elizabeth Patterson
Dickie Collins	Farrell MacDonald
Willie Randall	Tommy Conlon
Mr. Morton	Walter Walker
Vargas	Paul Ellis
Mattie	Lillian Harmer
Minister	Frank McGlynn

Sammy Fain

(Master Art Products)

Excellent Novelty

One of the first of a new series of novelty musical shorts, under the title "Melody Makers," this subject is different, light and highly entertaining. It brings the composers of well known popular melodies to the screen, introducing them to the thousands who sing their pieces, and for whom the composers sing and play their most notable compositions. In this instance Sammy Fain, composer of "Was That the Human Thing To Do," "Let A Smile be Your Umbrella" and others, is featured. Norman Brokenshire, radio announcer, handles the introduction. A popular subject.—Running time, 10 minutes.

Santa's Workshop

(United Artists)

Appealing

Here, in about six and one half minutes, is a sweet little short. Done entirely in Technicolor, "Santa's Workshop" tells a cute story that has been told many times before, but never in the glamorous, appealing way it is presented here. Made undoubtedly for special Christmas showings, this Walt Disney Silly Symphony fills that bill nicely, even to the point of boasting about it on a par with the feature.

MEETINGS

EAST

DECEMBER

22—Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

27—New York Motion Picture Club: Weekly luncheon and forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

28—Allied Theatre Owners of Illinois: Board of directors meeting, at 910 South Michigan Avenue, Chicago. President, Aaron A. Saperstein; Secretary, Harry H. Lasker.

28—Warner Club: Ball in grand ballroom of Commodore Hotel, New York. Harold Rodner in charge of arrangements.

29—Associated Motion Picture Advertisers: Weekly luncheon and forum, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

MPTO of Eastern Pa., Southern N. J., and Del.: Weekly meeting of board of directors, at Philadelphia.

31—New York Motion Picture Club: New Year's Eve Celebration, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

JANUARY

5—Allied States Association: Special meeting, board of directors, at Washington. President, W. A. Steffes.

22—Film Forum: First meeting, at New School for Social Research, New York.

WEST

DECEMBER

26—Motion Picture Make-Up Artists Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

27—Federated Motion Picture Studio Crafts: Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Directors meeting, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

International Brotherhood of Electrical Workers. Studio Branch: Weekly meeting, at 5402 Hollywood Boulevard. President, H. D. Martin; Secretary, A. P. Speede.

28—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

28—Brotherhood of Studio Carpenters. Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

Film Library to Expand

William A. Marshall, president of the National Film Library, Los Angeles, predicted the expansion of the organization into a national affair, prior to his departure for the East recently. Plans call for the establishment of 15 branches, including New York and Chicago, for which purpose he has left the Coast.

OSCAR NEUFELD PLANS NEW DISTRIBUTING UNIT

Pioneer Independent Exchange Operator of Philadelphia Heads Group Using Old First National System of Franchises

Motion picture interests headed by Oscar Neufeld are turning back to the old First National system of operation by exhibitor franchise holders for the basic structure of a new company to purchase and distribute.

Mr. Neufeld, a pioneer independent exchange operator of Philadelphia, explained this week that "the active people in the plan do not care to have their names divulged at the present time, and they are using me to arrange the preliminary organization. We will begin functioning just as soon as sufficient encouragement is given to us from the individual exhibitors that they will support such an organization."

Details of operation and immediate plans of the proposed company were not divulged, but it was learned that physical distribution would be placed in the hands of a nation-wide group of independent, or state rights exchanges, now functioning. Exhibitors participating would have a direct voice in production, it is undestood, and complete control would be held by them.

Variously over a long period there have been reports and actual discussions about such a plan of producing and distribution, taking as a pattern the original structure of First National, which was controlled and operated by a group of representative exhibitors, each of whom had rights to the product and its distribution in the respective territories.

Now Roxy Director



HOWARD S. CULLMAN

who has recently succeeded Harry G. Kosch as receiver of the Seventh avenue Roxy theatre in New York, by appointment of Federal Judge Francis Caffey, in his new connection makes an initial appearance in the field of theatre operation. His previous activity had found him in the posts of Commissioner of the Port of New York Authority, chairman of the board of directors of the Beekman Street Hospital, treasurer of several Democratic campaigns and an executive of a tobacco concern, of which he was one of the founders.

He moves, temporarily at least, into the realm of the motion picture and entertainment from work in business, politics, philanthropy. He is credited with having brought the Beekman Street Hospital from the verge of bankruptcy and a $400,000 *mortgage to a sound financial condition and an endowment of approximately* $1,000,000. *Through Alfred E. Smith he entered the councils of the Democratic party in New York State, and in his capacity as Port Authority Commissioner recently supervised the completion of what is reputed to be the world's largest building, as to cubic content, Inland Terminal No.* 1.

Cutler Succeeds Robertson On RCA Board of Directors

Bylaws of the Radio Corporation of America were amended at the regular monthly meeting of the board last week so as to reduce the number of directors to a total of twelve in accordance with a recent federal court decree.

Following the meeting, David Sarnoff, president, announced the election of Bertram S. Cutler, of New York, as a director. The resignation of Andrew W. Robertson was accepted. Mr. Cutler has been affiliated with the Rockefeller interests for many years and is a director of several New York banks, insurance companies and other corporations.

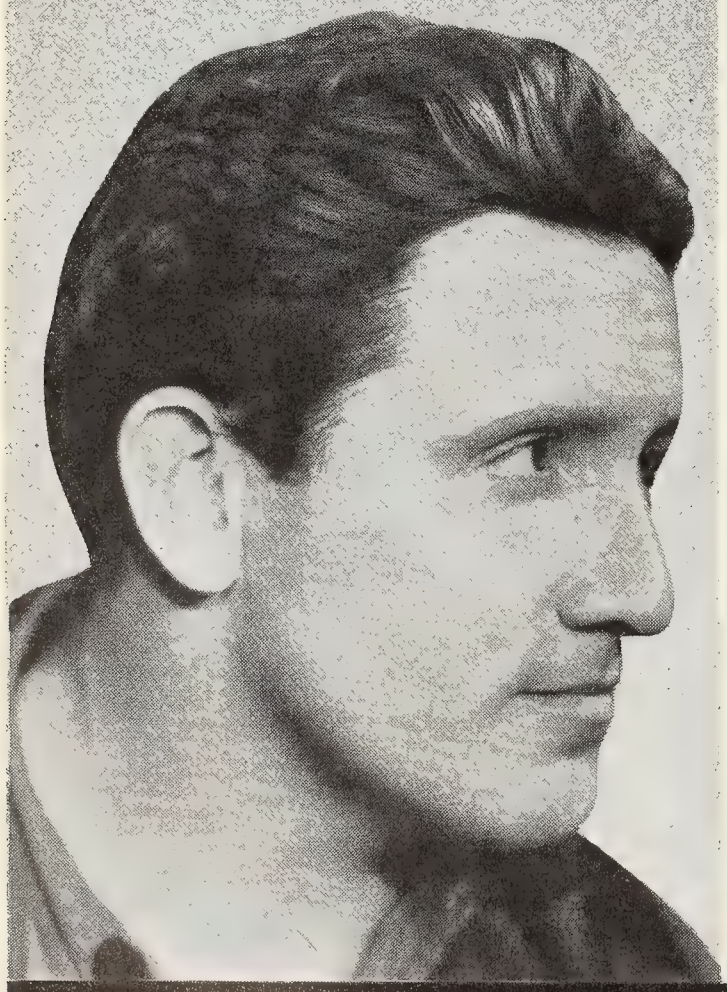
British Actors Equity Votes for Closed Shop

By an overwhelming vote of 1,040 to 12, members of the British Actors Equity Association voted recently to make the closed, or Equity, shop effective in London theatres beginning January 1.

The Association announced that after the new year it will include "Equity slips" in all London contracts to protect members until the new standard contract is prepared. Of the 750 actors now appearing in London, only 123 are not members, Alfred Wall, Equity secretary, declared.

For Every Heart That

Sparkling entertainment to gladden audiences everywhere. Two young people who refused to stick in the rut. A billboard artist who put his dream girl's picture where millions could see it . . . but kept her heart for himself. With the perfect cast to make it live . . .



Spencer
TRACY

Marian
NIXON

Stuart
ERWIN

SAM HARDY SARAH PADDEN

Directed by Harry Lachman

It's a **FOX** *picture*



FACE IN

Dares to Dream!





THE SKY

THEATRE RECEIPTS

The aggregate of theatre receipts from 109 houses in 20 major cities of the country for the calendar week ended December 17, 1932 equaled $1,136,003. The total for the previous calendar week, ended December 10, was erroneously recorded last week. The correct total, from 113 theatres in 20 cities, was $1,287,429, indicating a decrease of $151,426 for the week. During the more recent seven-day period no new high individual theatre records were recorded, while eight new low individual figures were shown. This compares with no new "highs" and five new "lows" for the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Fenway	1,800	30c-50c	"The Devil Is Driving" (Para.) and "Central Park" (F. N.)	15,000	.....	.....	.....
Keith's	3,500	30c-75c	"Goona Goona" (First Div.) and "Slightly Married" (Chesterfield) (30c-55c)	22,000	"No More Orchids" (Col.)	21,000	High 12-5 "Frankenstein" 27,000 Low 3-25-32 "Explorers of the World" 16,000
Keith-Boston	2,900	25c-65c	"Rockabye" (Radio) (25c-55c)	22,500	"The Conquerors" (Radio)	22,000	High 4-9-32 "Steady Company" 26,000 Low 7-9-32 "By Whose Hand?" 16,500
Loew's Orpheum	2,200	25c-55c	"Flesh" (MGM)	21,500	"Payment Deferred" (MGM)	21,000	High 1-24 "Hell's Angels" 32,500 Low 8-4-32 "Unashamed" 18,000
Loew's State	3,700	25c-55c	"Flesh" (MGM)	22,500	"Payment Deferred" (MGM)	22,000	High 6-18-32—"Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000 Low 7-18 "Man in Possession" 19,000
Metropolitan	4,350	35c-75c	"Call Her Savage" (Fox) (35c-65c)	40,000	"Tess of the Storm Country" (Fox)	38,000	High 1-31 "No Limit" 44,500 Low 7-4 "I Take This Woman" 30,000
Paramount	1,800	30c-60c	"The Devil Is Driving" (Para.) and "Central Park" (F. N.) (30c-50c)	17,000	"The Match King" (F.N.)	16,500	.....
Buffalo							
Buffalo	3,500	30c-65c	"Call Her Savage" (Fox)	17,500	"Tess of the Storm Country" (Fox)	21,300	High 3-28 "My Past" 39,500 Low 11-18-32 "Cabin in the Cotton" 15,000
Century	3,000	25c	"Red Dust" (MGM)	6,300	"Rain" (U.A.)	4,700	High 2-14 "Cimarron" 25,600 Low 12-9-32 "Rain" 4,700
Great Lakes	3,000	25c-40c	"Too Busy to Work" (Fox)	8,200	"Life Begins" (F.N.)	10,500	High 8-8 "Politics" 35,100 Low 11-25-32 "Night After Night" 7,800
Hippodrome	2,100	25c	"The Mask of Fu Manchu" (MGM)	9,800	"Hell's Highway" (Radio)	7,400	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Lafayette	3,300	25c	"False Faces" (World Wide)	6,700	"Virtue" (Col.) and "The Last Man" (Col.)	9,600	High 4-11 "Ten Cents a Dance" 24,100 Low 6-11-32 "The Secret Witness" 5,800
Chicago							
Chicago	4,000	35c-68c	"Flesh" (MGM)	26,000	"Evenings for Sale" (Para.)	35,500	High 1-23-32 "Two Kinds of Women" 67,000 Low 12-15-32 "Flesh" 26,000
McVickers	2,284	35c-68c	"Call Her Savage" (Fox) (2nd week)	8,200	"Call Her Savage" (Fox) (1st week)	16,000	High 2-7 "Doorway to Hell" 38,170 Low 5-28-32 "The Doomed Battalion" 15,000
Oriental	3,940	35c-68c	"Me and My Gal" (Fox)	15,000	"Under-Cover Man" (Para.)	19,000	High 3-7 "My Past" 46,759 Low 12-15-32 "Me and My Gal" 15,000
Palace	2,509	35c-75c	"False Faces" (World Wide) (6 days)	14,000	"He Learned About Women" (Para.)	18,000	High 4-2-32 "Cheaters at Play" 33,000 Low 12-15-32 "False Faces" 14,000
United Artists	1,700	35c-68c	"Sherlock Holmes" (Fox) (2nd week-4 days)	3,800	"Sherlock Holmes" (Fox) (1st week)	9,000	High 3-21 "City Lights" 46,562 Low 11-18-32 "Magic Night" 8,200
Cleveland							
Mall	753	15c-25c	"Rackety Rax" (Fox)	1,700	"Hot Saturday" (Para.)	2,500	.....
RKO Palace	3,100	25c-60c	"False Faces" (World Wide)	17,500	"No More Orchids" (Col.)	19,500	High 5-2 "Laugh and Get Rich" 40,000 Low 12-16-32 "False Faces" 17,500
State	3,400	25c-60c	"If I Had a Million" (Para.) (35c-60c)	18,000	"Tess of the Storm Country" (Fox) (25c-50c)	17,000	High 12-5 "Possessed" 30,000 Low 6-20 "Vice Squad" 14,000
Stillman	1,900	25c-35c	"Sherlock Holmes" (Fox)	3,600	"Evenings for Sale" (Para.)	4,100	.....
Warner's Lake	800	15c-50c	"Central Park" (F. N.)	3,000	"Goona Goona" (First Division) (9 days)	6,800	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Denham	1,700	15c-25c	"Strange Love of Molly Louvain" (F. N.)	1,800	"The Man Called Back" (World Wide) (25c-40c)	3,500	.....
Denver	2,500	25c-50c	"Silver Dollar" (F. N.) (2nd week)	8,000	"Silver Dollar" (F.N.) (1st week)	18,000	High 8-8 "Politics" 25,000 Low 11-30-32 "If I Had a Million" 8,000
Huffman's Rialto	900	20c-40c	"One Way Passage" (W. B.)	2,750	"Wild Girl" (Fox) (3 days) "The Most Dangerous Game" (Radio) (4 days)	1,000 1,500	.....
Orpheum	2,600	25c-50c	"Call Her Savage" (Fox)	12,000	"The Conquerors" (Radio)	10,500	.....
Paramount	2,000	25c-40c	"Faithless" (MGM) (3 days) "The Devil Is Driving" (Para.) (4 days)	1,500 2,500	"They Call It Sin" (F.N.) (3 days) "The Mask of Fu Manchu" (MGM) (4 days)	3,000 3,500	High 1-10 "Hell's Angels" 22,000 Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
Detroit							
Downtown	2,750	25c-50c	"No More Orchids" (Col.)	9,600	"Rockabye" (Radio)	11,400	.....
Fisher	2,700	25c-60c	"The Mask of Fu Manchu" (MGM) (25c-65c)	11,200	"Evenings for Sale" (Para.)	9,200	.....
Fox	5,100	25c-50c	"Call Her Savage" (Fox)	21,500	"That's My Boy" (Col.)	17,500	.....
Michigan	4,000	25c-65c	"Flesh" (MGM) (25c-75c)	20,400	"Central Park" (F.N.)	21,600	.....
United Artists	2,000	25c-75c	"Life Begins" (F. N.) and "Virgins of Bali" (Principal)	9,200	"I Am A Fugitive From A Chain Gang" (W.B.) (2nd week)	11,600	.....

Make way for Tala Birell (the Glamorous), in "Nagana." From the Universal Studio of Hits.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Pantages	3,000	25c-65c	"The Mask of Fu Manchu" (25c-40c)	10,700	"Rain" (U.A.)	6,300	**High 4-30-32 "Careless Lady"** 22,400 Low 12-7-32 "Rain" 6,30
W. B. Hollywood	3,000	25c-55c	"They Call It Sin" (F. N.)	8,800	"One Way Passage" (W.B.)	10,800	**High 2-7 "Little Caesar"** 30,000 **Low 11-7 "Honor of the Family"** 7,000
Indianapolis							
Apollo	1,100	35c-50c	"Air Mail" (U.)	3,000	"Call Her Savage" (Fox)	5,000	**High 6-13 "Daddy Long Legs"** 10,000 **Low 8-20-32 "Jewel Robbery"** 2,500
Circle	2,800	35c-50c	"Central Park" (F. N.)	4,500	"Rockabye" (Radio)	6,000	**High 2-14 "Cimarron"** 13,000 **Low 7-30-32 "Westward Passage"** 3,500
Indiana	3,300	35c-50c	"The Devil Is Driving" (Para.)	6,000	"American Madness" (Col.)	5,500	**High 1-17 "Her Man"** 25,000 **Low 9-10-32 "Bring 'Em Back Alive"** 5,000
Lyric	2,000	35c-50c	"Me and My Gal" (Fox)	7,000	"Afraid to Talk" (U.)	7,000	.....
Palace	2,800	35c-50c	"Flesh" (MGM)	6,000	"Man Against Woman" (Col.)	5,000	**High 5-2 "Trader Horn"** 22,000 Low 10-14-32 "Kongo" 4,500
Kansas City							
Liberty	1,000	15c-25c	"Hell's Highway" (Radio)	2,500	"Scarlet Dawn" (W.B.)	2,200	.....
Midland	4,000	25c-50c	"Flesh" (MGM) (7 days and Sat. midnite show)	12,800	"Man Against Woman" (Col.) (7 days and Sat. midnite show)	6,000	**High 1-23-32 "Hell Divers"** 30,400 Low 12-8-32 "Man Against Woman" 6,000
Newman	2,000	25c-50c	"Under-Cover Man" (Para.) (7 days and Sat. midnite show)	6,000	"Evenings for Sale" (Para.) (7 days and Sat. midnite show)	5,000	**High 2-27-32 "Shanghai Express"** 25,000 Low 12-8-32 "Evenings for Sale" 5,000
Uptown	2,000	25c-40c	"Sherlock Holmes" (Fox)	4,000	"Three on a Match" (F.N.)	3,000	High 1-10 "Girl of the Golden West" 8,000 Low 5-21-32 "Lena Rivers" 2,000
Los Angeles							
Loew's State	2,416	25c-65c	"Flesh" (MGM)	14,750	"Call Her Savage" (Fox)	13,800	**High 10-25 "Susan Lenox"** 39,000 **Low 3-5-32 "The Silent Witness"** 6,963
Paramount	3,596	35c-70c	"The Devil Is Driving" (Para.)	19,500	"Under-Cover Man" (Para.)	19,000	**High 10-31 "Beloved Bachelor"** 41,000 **Low 2-6-32 "Tomorrow and Tomorrow"** 7,500
RKO	2,700	25c-55c	"No More Orchids" (Col.) (3 days)	1,500	"Rockabye" (Radio)	8,100	.....
United Artists	2,000	25c-65c	"The Mask of Fu Manchu" (25c-35c)	8,650	"Rain" (U.A.)	8,900	High 9-26 "Monkey Business" 32,000 Low 2-6-32 "Sky Devils" 3,000
W. B. Downtown	2,400	25c-55c	"They Call It Sin" (F. N.)	9,700	"One Way Passage" (W.B.)	9,800	**High 2-7 "Little Caesar"** 27,000 **Low 4-23-32 "Destry Rides Again"** 6,200
W. B. Western	2,400	55c-$1.65	"The Kid From Spain" (U. A.) (3rd week)	10,000	"The Kid From Spain" (U.A.) (2nd week)	13,500	.....
Minneapolis							
Century	1,640	25c-40c	"Mr. Robinson Crusoe" (U. A.)	4,500	"One Way Passage" (W.B.)	4,000	.....
Lyric	1,238	25c-40c	"Tiger Shark" (F. N.)	2,000	"You Said a Mouthful" (F.N.)	2,000	**High 5-30 "Kiki"** 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"Rockabye" (Radio)	12,500	"The Conquerors" (Radio)	13,000	**High 12-14 "Cimarron"** 30,000 **Low 8-20-32 "American Madness"** 12,000
State	2,300	25c-55c	"Call Her Savage" (Fox)	7,200	"Prosperity" (MGM)	7,500	**High 1-2-32 "Sooky"** 10,000 **Low 4-18 "Body and Soul"** 6,000
Montreal							
Capitol	2,547	25c-75c	"Payment Deferred" (MGM) and "Sport Parade" (Radio)	8,500	"Evenings for Sale" (Para.) and.. "He Learned About Women" (Para.)	10,500	**High 1-10 "Just Imagine"** 18,000 **Low 12-23 "The Guardsman" and "The Tip-Off"** 8,000
Imperial	1,914	15c-50c	"M. de Porceaugnac" (French).. and "Coiffeur pour Dames" (French)	2,000	"Embrassez-Moi" (French) and.. "Nuit d'Espagne" (French)	4,000	**High 1-17 "Office Wife"** 10,000 **Low 8-12-32 "Paris-Beguin"** 1,800
Loew's	3,115	25c-75c	"Kongo" (MGM)	11,500	"Air Mail" (U.)	15,000	**High 4-2-32 "Fireman, Save My Child"** 16,500 **Low 7-18 "Stepping Out"** 9,000
Palace	2,600	25c-75c	"If I Had a Million" (Para.)	10,500	"Prosperity" (MGM) (2nd week)	9,500	**High 4-2-32 "One Hour With You"** 19,500 **Low 8-12-32 "Washington Masquerade"** 10,000
Princess	2,272	25c-60c	"Night Club Lady" (Col.) and.. "Wild Girl" (Fox)	6,500	"False Faces" (World Wide) and "The Crooked Circle" (World Wide)	9,000	**High 4-1 "City Lights"** 22,500 Low 12-16-32 "Night Club Lady" and "Wild Girl" 6,500
New York							
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (16th week)	6,700	"Strange Interlude" (MGM) (15th week)	8,218	**High 1-2-32 "Hell Divers"** 24,216 **Low 11-14 "The Champ"** 18,759
Cameo	549	25c-75c	"Virgins of Bali" (Principal)	4,780	"With Williamson Beneath the .. Sea" (Principal) (2nd week)	4,300	.....
Capitol	4,700	35c-$1.65	"Flesh" (MGM)	52,504	"The Mask of Fu Manchu" (MGM)	46,075	**High 1-9-32 "Mata Hari"** 110,466 **Low 7-2-32 "New Morals for Old"** 29,767
Criterion	850	50c-$1.65	"A Farewell to Arms" (Para.)	15,500			High 1-3 "Reaching for the Moon" 22,675 Low 5-24-30 "Silent Enemy" 10,800
Embassy	598	25c	All Newsreel	6,277	All Newsreel	6,680	**High 1-3 Newsreels** 9,727 Low 11-3-32 Newsreels 5,200
44th Street	1,482	50c-$1.65	"Maedchen in Uniform" (Krimsky & Cochran) (13th week)	4,400	"Maedchen in Uniform" (Krimsky & Cochran) (12th week)	5,500	.....
Mayfair	2,300	35c-85c	"Secrets of the French Police".. (Radio)	14,650	"Rockabye" (Radio)	20,200	**High 12-12 "Frankenstein"** 53,800 **Low 4-30-32 "Cohens and Kellys in Hollywood** 7,600
Palace	2,500	55c-$1.65	"The Kid From Spain" (U. A.) (4th week)	7,750	"The Kid From Spain" (U.A.) (3rd week)	11,059	.....
Paramount	3,700	40c-$1.10	"Uptown New York" (World Wide) (6 days)	23,200	"Under-Cover Man" (Para.)	48,500	**High 2-7 "Finn and Hattie"** 85,900 **Low 12-26 "Heaven on Earth"** 35,700
Rialto	1,949	40c-$1.10	"Sign of the Cross" (Para.) (2nd week)	9,700	"Sign of the Cross" (Para.) (1st week)	22,000	**High 2-27-32 "Shanghai Express"** 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"If I Had a Million" (Para.) (2nd week)	16,000	"If I Had a Million" (Para.) (1st week)	30,000	**High 1-9-32 "Dr. Jekyll and Mr. Hyde"** 67,100 **Low 7-29-32 "Igloo"** 8,000
Roxy	6,200	35c-$1.10	"Me and My Gal" (Fox)	32,500	"Too Busy to Work" (Fox)	36,000	High 1-1-32 "Delicious" 133,000 **Low 6-11-32 "Monte Carlo Madness"** 30,000
Strand	3,000	35c-$1.10	"The Match King" (F. N.)	9,400	"I Am A Fugitive From a Chain Gang" (W.B.) (4th week-6 days) "The Match King" (F. N.) (1 day)	15,101	**High 1-17 "Little Caesar"** 74,821 **Low 4-2-32 "The Missing Rembrandt"** 8,012
Winter Garden	1,949	35c-$1.10	"Central Park" (F. N.)	23,742	"You Said a Mouthful" (F. N.) (3rd week-5 days) "Central Park" (F. N.) (2 days)	10,321	**High 9-19 "Five Star Final"** 59,782 **Low 8-20-32 "Hollywood Speaks"** 5,600

TURN YOUR LOSS INTO A PROFIT!

The folks who have been staying home to listen to their radios can now be brought to your theatre to see the stars they have been staying home to hear. Book them and then brag about them!

•

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Produced by
William Rowland — Monte Brice Productions, Inc.

UNIVERSAL'S RADIO SHORTS

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-55c	"Hold 'Em Jail" (Radio)	3,000	"Under-Cover Man" (Para.)	4,000	**High 2-7 "Illicit"** 11,000 Low 12-17-32 "Hold 'Em Jail" 3,000
Criterion	1,700	10c-55c	"Flesh" (MGM)	5,000	"The Conquerors" (Radio)	6,000	**High 2-21 "Cimarron"** 15,500 Low 8-1-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"Once in a Lifetime" (U.) (4 days)	1,100	"Sherlock Holmes" (Fox) (4 days)	1,200	**High 1-24 "Under Suspicion"** 7,200 **Low 6-20 "Big Fight" and "Drums of Jeopardy"** 900
			"Breach of Promise" (World Wide) (3 days)	950	"Virtue" (Col.) (3 days)	1,200	
Mid-West	1,500	10c-55c	"Rockabye" (Radio)	3,000	"Call Her Savage" (Fox)	6,000	**High 9-19 "Young As You Feel"** 11,000 Low 12-17-32 "Rockabye" 3,000
Omaha							
Paramount	2,900	25c-50c	"Tess of the Storm Country" (Fox)	6,250	"Prosperity" (MGM)	8,000	**High 4-23-32 "Tarzan, the Ape Man"** 13,750 **Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"** 4,000
State	1,200	25c	"Virgins of Bali" (Principal)	1,650	"Wild Horse Mesa" (Para.) (4 days)	750	High 3-14 "Trader Horn" 10,000 Low 11-18-32 "Faithless and "The Painted Lady" 1,100
					"They Call It Sin" (F.N.) (3 days)	625	
World	2,500	25c-40c	"Rackety Rax" (Fox) and "Sherlock Holmes" (Fox)	6,000	"Too Busy to Work" (Fox) and "The Crash" (F.N.)	6,500	**High 4-11 "Men Call It Love"** 16,000 **Low 11-28 "The Cisco Kid"** 4,500
Philadelphia							
Arcadia	600	30c-55c	"Smilin' Through" (MGM) (8 days)	5,000	"The Big Broadcast" (Para.) (6 days)	2,500	**High 12-17 "The Guardsman"** 6,500 Low 10-1-32 "Make Me a Star" 1,500
Boyd	2,400	35c-75c	"Red Dust" (MGM) (2nd week-6 days)	12,000	"Red Dust" (MGM) (1st week-8 days) (40c-75c)	17,000	.....
Chestnut	1,300	25c-$1.50	"Maedchen in Uniform" (2nd week-6 days)	6,000	"Maedchen in Uniform" (Krimsky & Cochran) (1st week-6 days)	8,500	.....
Earle	2,000	40c-65c	"Scarlet Dawn" (W. B.) (6 days) (35c-65c)	13,500	"Afraid to Talk" (U.) (6 days)	13,500	**High 1-2-32 "Makers of Men"** 27,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"False Faces (World Wide) (6 days)	18,000	"Me and My Gal" (Fox) (6 days)	19,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Payment Deferred" (MGM) (6 days)	3,500	"Bill of Divorcement" (Radio) (5 days)	7,000	High 5-2 "City Lights" 8,000 Low 11-24-32 "Cabin in the Cotton" and "Age of Consent" 2,800
					"Little Orphan Annie" (Radio) (1 day)	400	
Stanley	3,700	35c-75c	"Under-Cover Man" (Para.) (8 days)	13,000	"The Conquerors" (Radio) (6 days)	9,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	35c-55c	"The Old Dark House" (U.) (8 days)	9,500	"Thirteen Women" (Radio) (6 days)	8,000	High 3-21 "Last Parade" 16,500 Low 11-17-32 "All American" 6,000
Portland, Ore.							
Fox Broadway	1,912	25c-65c	"You Said a Mouthful" (F. N.)	11,000	"Call Her Savage" (Fox)	12,500	High 1-10 "Min and Bill" 21,000 Low 10-1-32 "The Crash" 2,800
Fox Liberty	1,800	15c-20c	"Wild Horse Mesa" (Para.) (15c-25c)	1,000	"Amazon Head Hunters" (Principal) and "Parisian Romance (Allied)	1,100	.....
Oriental	2,040	25c-35c	"The Crooked Circle" (World Wide)	4,000	"Good Time Girl" (W. B.)	3,000	.....
United Artists	945	25c-35c	"If I Had A Million" (Para.)	2,500	"Rain" (U. A.)	2,500	**High 1-10 "Hell's Angels"** 12,500 Low 11-2-32 "Payment Deferred" 1,900
San Francisco							
Filmarte	1,400	25c-50c	"The Last Company" (Foreign)	1,850	"Her Highness Commands" (Foreign)	1,450	.....
Golden Gate	2,800	25c-65c	"The Sport Parade" (Radio)	12,500	"Secrets of the French Police" (Radio)	17,000	**High 8-4-25 "Bring 'Em Back Alive"** 24,000 **Low 6-11-32 "Lena Rivers"** 7,000
Paramount	2,670	25c-75c	"Flesh" (MGM)	16,500	"Call Her Savage" (Fox)	17,000	**High 1-9-32 "The Champ"** 35,600 **Low 8-12-32 "Devil and the Deep"** 9,500
St. Francis	1,435	50c-$1.50	"Strange Interlude" (MGM) (3rd week)	4,000	"Strange Interlude" (MGM) (2nd week)	8,000	.....
United Artists	1,200	25c-55c	"White Zombie" (U. A.) (2nd week-10 days)	8,000	"White Zombie" (U. A.) (1st week)	9,200	.....
Warfield	2,700	35c-90c	"Me and My Gal" (Fox)	16,000	"Evenings for Sale" (Para.)	14,000	**High 3-14 "Parlor, Bedroom and Bath"** 28,000 **Low 1-30-32 "X Marks the Spot"** 15,000
Warner Bros.	1,380	35c-75c	"Trouble in Paradise" (Para.)	7,000	"You Said a Mouthful" (F. N.)	4,000	**High 3-26-32 "Fireman, Save My Child"** 19,000 **Low 7-9-32 "Street of Women"** 3,500
Seattle							
Fifth Avenue	2,750	25c-75c	"Faithless" (MGM)	7,000	"Prosperity" (MGM) (2nd week)	6,000	**High 7-30-32 "Milion Dollar Legs"** 18,500 Low 12-16-32 "Faithless" 7,000
Fox	2,280	15c-55c	"Payment Deferred" (MGM) and "Rackety Rax" (Fox) (25c-55c)	2,500	"Golden West" (Fox) and "Almost Married" (Fox) (15c-35c)	3,500	.....
Liberty	2,000	10c-25c	"Explorers of the World" (Raspin)	3,500	"Red Haired Alibi" (Tower) and "Strictly Unreliable" (MGM)	3,500	**High 1-10 "The Lash"** 11,500 Low 11-11-32 "Amazon Head Hunters" 3,000
Music Box	950	25c-50c	"Three on a Match" (F. N.)	3,250	"One Way Passage" (W. B.)	3,500	High 2-28 "City Lights" 14,000 Low 11-25-32 "The Crooked Circle" 3,000
Paramount	3,050	25c-75c	"Sherlock Holmes" (Fox)	9,000	"Call Her Savage" (Fox)	9,000	High 1-10 "Paid" 18,000 Low 4-9-32 "No One Man" and "Devil's Lottery" 7,000
Washington							
Columbia	1,232	25c-40c	"Stranger in Town" (W. B.)	2,750	"Big City Blues" (W. B.)	2,750	.....
Earle	2,323	25c-66c	"The Match King" (F. N.)	16,000	"They Call It Sin" (F. N.)	18,000	.....
Fox	3,434	25c-66c	"Me and My Gal" (Fox)	20,750	"If I Had a Million" (Para.)	23,000	.....
Loew's Palace	2,363	35c-55c	"Red Dust" (MGM)	17,500	"Tess of the Storm Country" (Fox)	14,000	.....
Metropolitan	1,600	25c-55c	"Goona Goona" (First Div.)	7,500	"Cabin in the Cotton" (F. N.) (2nd week)	4,500	.....
RKO Keith's	1,832	25c-55c	"Secrets of the French Police" (Radio)	6,500	"Rockabye" (Radio)	8,200	.....

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Fort Isabel, Texas

DEAR HERALD:

This is where everything stops and nothing commences. A few more turns of April Shower's wheels and we will be in the salt water of the Gulf of Mexico. This town may some day become quite a city should the Government deepen the channel from the bay out in the Gulf so that deep water vessels can come into the harbor, which, it is said, the Government is going to do. This will be a wonderful thing for the Rio Grande valley, as it will give this country direct transportation by water to the eastern markets for their produce, a thing this valley has sadly needed.

In Alamo we called on Mrs. Lula Blow Ross, who at one time was on the New York stage. She has a granddaughter, Betsy Ross, who is in Fox's "Canyon Walls," a Zane Grey story which is now in production.

Shine Mason operates both theatres in McAllen for the Paschall circuit out of Dallas. This circuit was formerly Publix but recently has been taken over by Mr. Paschall. About all of the theatres in this valley belong to this circuit. We found Mr. Mason a delightful gentleman who took every pains to give us such information as he could regarding conditions in the valley. He was opening with "Bring 'Em Back Alive" when we called and he had two large lions in a cage in front of his theatre and these cats had the streets blocked all ways. It was a real ballyhoo that certainly attracted attention to his theatre.

W. S. Wade is the manager of the Rialto and Arcada at Harlingen, two other theatres belonging to the Paschall circuit. We had but a few minutes to visit Mr. Wade but those few minutes were very pleasant ones. He knew us as soon as we stepped in the office door and he called us by name, notwithstanding he had not seen us since we called on him some five years ago in Oklahoma City, and then only for a few minutes. A man with that kind of a memory will not forget any details necessary to make his theatre a success. We'll place our dough on Mr. Wade and Mr. Mason for winning the penants in theatre operation any time.

▽

Yesterday we drove down to Boca Chica. They call this place a town but we don't know how they get that way. It has but a few shacks built on the shore of the Gulf close to where the Rio Grande runs into the Gulf.

We went down there to do a little surf fishing but the Gulf was so rough we couldn't do it. By the side of the road that runs down to Boca Chica from Brownsville we saw a marble tablet on which was this inscription: "On this site was fought the last battle of the war between the states on May 12th, 1865, 33 days after the close of the war. Erected by Texas Division, United Daughters of the Confederacy, 1931."

This proved to us just how little we knew of the history of the Civil War. This is the first time we ever knew that there was a battle fought on Texas soil during the Civil War. There may have been a lot of 'em but we never read of 'em. What anybody would want to go clear down in the southeast corner of Texas among the cactus and mesquite to fight a battle for is more than we can understand. There was no darn sense in fighting anyhow, especially away down there where there was nobody around to watch the scrap, for at that time there probably wasn't a white man closer than San Antonio.

▽

At Alamo we met an old friend of "Fishy" Phil Rand of Salmon, Idaho. Mr. W. T. Wittenburg, who not long ago lived at Salmon, was able to give us the lowdown on Phil, and what he gave us was pretty low-down too. He didn't say that Phil was a hossthief or anything like that, but he did say that he was mayor of the town at one time and a member of the school board and that was a plenty, for we've been both of 'em.

What Phil ought to do is to sit down and write Mr. Wittenburg a letter and address it to Alamo, Texas, for he is one of the leading citizens of this Rio Grande valley and stands ace high in the community, but Phil is not likely to do it, he won't even write the HERALD half as often as he should. That shows you how lazy he is.

▽

Here's a sign we read in a garage: "Fabor De No Molestar Durante Horas De Tabajo Este Es Para Todos." Read it and win a premium, but do so at your own risk, we guarantee nothing. No, that isn't a translation. Here it is: "Don't Bother Mechanics During Working Hours. No Exception." When we read that Mex sign we wondered why they didn't say so in the first place and not mess around with a lingo like that.

▽

Yesterday we drove across the Rio Grande at Brownsville to Matomoros, Mexico, and we want to advise you that if you ever get within a thousand miles of Matomoros turn around and go back. It's the squalliest looking town for a city we ever saw. If there is a street with more than twenty feet of pavement we failed to see it, and we drove over about all the town.

The streets in this town are narrow and none of them is paved and they haven't been worked or maintained since 1492. You can hit any sized rut you want to and you are no sooner out of one rut than you are in another. The residences look like cowsheds and in the business district about every other building is a bar, and you can get stuff there that will lift your hat off or put you to sleep in two minutes. The restaurants serve wild game the year round. We went into one and ordered a dinner of fried chicken and we ordered a glass of beer to see how it tasted and then we ordered another to see it we were still alive. We were but we were surprised. We met a Pawhuska Indian in there from Pawhuska, Oklahoma, and he was putting on a party, and what he told those Mexicans was worth listening to. He was a wealthy oil buck from up in Oklahoma and he made those Mexicans talk United States. He wouldn't stand for their lingo. He said to one fellow, "The hell you no savvy, you talk United States when you talk to me."

Well, that's Matomoros, and we don't want any more of it. The old U. S. looks plenty good for us.

J. C. JENKINS,
The HERALD Man

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ON THE DOTTED LINE...

Columbia

Walter Brennan and Jo Gerard are engaged for "Ranger Man." . . . Evalyn Knapp and Regis Toomey sign for "State Trooper" (temporary title). . . . Mary Jordan and Barbara Weeks in "Child of Manhattan." . . . Mike Donlin and Arthur West sign for "Air Hostess." . . . Bob Steele and Chris Martin engaged for "The California Trail." . . . Henry Clive and Gino Corrado added to "East of Fifth Avenue." . . . Jerome Storm and Charles O'Malley join "That's Africa." . . .

▽

Educational

Harry Langdon and Ruth Clifford in untitled picture. . . . Ray Cook and Marian Shockley in "Torchy's Kitty Coup." . . .

▽

Fox

Ricardo Cortez and Francis MacDonald engaged for "Broadway Bad." . . . Mischa Auer and J. Carrol added to "Infernal Machine." . . . Elissa Landi in "Dressmaker from Luneville." . . . Ernest Truex signed for "The Warrior's Husband." . . . Loretta Young engaged for "Zoo in Budapest." . . . Guy Usher and Lila Lee sign for "Face in the Sky." . . .

▽

MGM

Edward Arnold and Una Merkel added to "Whistling in the Dark." . . . Joan Crawford and Franchot Tone in untitled picture. . . . Lewis Stone assigned to "The White Sister." . . . Jean Parker and Jean Hersholt sign new long-term contracts. . . . Ramon Novarro in "The Man on the Nile." . . .

▽

Monogram

Anita Page and Charles Starrett engaged for "Jungle Bride." . . .

▽

Paramount

Wynne Gibson given new contract. . . . Clarence Wilson and Sherwood Bailey added to "The Mysterious Rider." . . . Chuck West, copy editor, named assistant to George Arthur. . . . Richard Bennett assigned to "The Crime of the Century." . . . Wade Boteler and Lon Poff added to "Hello Everybody." . . . Rudy Vallee signed for "International House." . . .

▽

Universal

Frank McHugh and Walter Catlett added to "Private Jones." . . . James Gleason in "Alias the Professor." . . . George Stevens to direct "Salt Air." . . . Leo Turtledove, talent scout, named assistant to Henry McRae. . . . Tom Mix assigned to "Rustler's Roundup." . . .

▽

Warner-First National

Ferdinand Gottschalk and Helen Ware added to "The Blue Moon Murder Case." . . . Regis Toomey and Susanne Kilborn sign for "She Had to Say Yes." . . . Natalie Moorehead given contract. . . . James Murray and Claire McDowell join "Grand Central Airport." . . . James Cagney and Patricia Ellis in "Picture Snatcher." . . . Frank McHugh and Claire Dodd added to "Ex-Lady." . . . Allen Jenkins succeeds Frank McHugh in "The Keyhole."

Wells Cleared in Action

Carveth Wells, explorer, has been released from responsibility in connection with alleged plagiarism of sections of the African jungle picture, "The Jungle Killer." The film had been seized as the result of court action by Frederick Beck Patterson, president of the National Cash Register Company.

telling the complete story of the motion picture in Radio City

that portion of the celebrated Rockefeller Center named Radio City is itself a stupendous project in a modern colossus. The motion picture has its great theatres elsewhere than in this New York City development, but here are concentrated and co-ordinated all of the facilities for modern entertainment, conceived monumentally, and the theatre, the mechanisms and methods devoted to motion picture exhibition in Radio City have thus acquired an extraordinary interest . . . In response to this interest Better Theatres is giving the motion picture in Radio City extraordinary attention. The features prepared were introduced in the December 17th issue, in anticipation of the opening of Radio City the last week of the year. Most of these features, however, including much special descriptive and technical material, will be presented in the issue of January 14. In addition to articles on architectural design, the RKO Roxy will be fully pictured in a special enamel-paper insert, while other features will treat of technical provisions, equipment and furnishings.

Radio City comprises that portion of the Rockefeller Center development in New York City adjacent to Sixth Avenue. In the other direction, it runs the full extent of the whole project, from 48th to 51st Streets. The remainder of Rockefeller Center, extending to Fifth Avenue, is to be devoted to office buildings and public or semi-public park areas. In corporate operation, Radio City represents the interests of the Radio Corporation of America, which has its main office building here; Radio-Keith-Orpheum, which has its own office building besides two theatres, Radio City Music Hall and the RKO Roxy; and the National Broadcasting Company. The cost of the entire project is reported to be $250,000,000.

BETTER THEATRES: *A Quigley Publication*

1790 Broadway, New York • *407 South Dearborn, Chicago*

Advertising forms for the January 14th issue close January 6, 1933

WHAT THE PICTURE DID FOR ME

IN this, the exhibitor's own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Columbia

AMERICAN MADNESS: Walter Huston—Huston did some great work in this and our patrons liked it fine. Did a fair business. Running time, 76 minutes. J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

THE BLONDE CAPTIVE: (Native cast)—They panned me for a whole week after I ran this. Absolutely nothing to do it. Played Nov. 29-30.—C. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

THE BLONDE CAPTIVE: (Native cast)—Watch cut for this baby, it is not a talker, but, like "Bring 'Em Back Alive," it is lectured all the way. Had quite a few walk out on it before the finish. I would not want to show another like it. If you run this, screen it and then decide if you want to cut out the turtle egg laying scene. Running time, 60 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Average patronage.

BY WHOSE HAND: Ben Lyon and Barbara Weeks—Lyon furnishes plenty of thrills as a reporter in this one. Patrons liked it. Running time, 64 mintues.—J. E. Courter, Courter Theatre, Gallatin, Mo.

CORNERED: Tim McCoy—A good western, lots of thrills and plenty of action. Fair business. Running time, 63 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

HIGH SPEED: Buck Jones—Good automobile race story that pleased our Saturday night audience very much. Mickey McGuire, the kid in the story, is especially good. Played Nov. 25-26. Running time, 62 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

McKENNA OF THE MOUNTED: Buck Jones—Jones is a fine actor and he furnishes plenty of action in this one and that is what the people want. Running time, 66 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patornage.

THIS SPORTING AGE: Jack Holt and Evalyn Knapp—This a very fine picture. Holt furnishes plenty of action in the polo game. Running time, 67 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

THIS SPORTING AGE: Jack Holt—Not the kind of a picture for Holt. The poorest thing I have ever seen him in. Played Nov. 22-23.—C. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

TWO FISTED LAW: Tim McCoy—Not until the farmer's spending power returns will star western pictures make any money with us. We used to depend upon these western stars to build up our week-ends, not any more. And when you come right down to it, when you've seen one you've seen them all. Played Dec. 2-3. Running time, 57 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

WASHINGTON MERRY-GO-ROUND: Lee Tracy and Constance Cummings—A great show and every theatre should play it. Business will depend on just how hard you go after it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

THE WESTERN CODE: Tim McCoy and Nora Lane—McCoy is a fine western star and furnishes good entertainment. Running time, 64 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

First National

CABIN IN THE COTTON: Richard Barthelmess—Very well liked. Above average. Played Nov. 20. Running time, 80 minutes.I. N. Kuhl, Rivoli Theatre, Seward, Neb. General patronage.

CABIN IN THE COTTON: Richard Barthelmess—Here's box office for the small towns. There is no such song in the picture, but it's good nevertheless.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

THE CROONER: David Manners—This picture did not go over for me and I personally think it not so much. Played Oct. 28-29. Running time, 68 minutes.—C. C. Kaufman, Gem Theatre, Colusa, Cal. Family patronage.

CROONER: David Manners, Ann Dvorak and Ken Murray—Drew better than average. Excellent music and songs and clever story helped to boost second day. Especially liked with the younger couples. Played Nov. 6-7. Running time, 70 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

CROONER: David Manners—Good entertainment but people didn't like it so good. Too much radio stuff that you hear at home. Running time, 68 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

DOCTOR X: Lee Tracy, Fay Wray—Quite a scary picture. Everybody liked it but were scared to death, dreamed about it. Played Nov. 18-19. Running time, 76 minutes.—C. C. Kaufman, Gem Theatre, Colusa, Cal. Family patronage.

LIFE BEGINS: Loretta Young—It's all right in a way, but some small towners criticized it from the baby angle and the screams in the hospital were a bit too loud.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

STRANGER IN TOWN: David Manners and Ann Dvork—Patrons like these two together. Fine, give us more of them. Did a fair business. Running time, 66 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

THE TENDERFOOT: Joe E. Brown—This is the kind of a picture that pleases and I wish they would turn out more like it. Played Oct. 30-31. Running time, 70 minutes.—C. C. Kaufman, Gem Theatre, Colusa, Cal.

TIGER SHARK: Zita Johann, Dick Arlen and Edward G. Robinson—Intense drama of fishing industry that drew average. Liked generally, especially by men patrons. Robinson excellent in his character. Some rich comedy in it. Better than average picture. Played Dec. 2-3. Running time, 77 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

THREE ON A MATCH: Warren William—This is a fair picture in every respect.—Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

YOU SAID A MOUTHFUL: Joe E. Brown—Just average week-end. Kids liked it 100%. Adults divided. Played Dec. 2-3. Running time, 73 minutes.—I. N. Kuhl, Rivoli Theatre, Seward, Neb. General patronage.

Fox

CHANDU THE MAGICIAN: Edmund Lowe, Bela Lugosi and Irene Ware—Mystery and comedy. Here is a lot of grand hokum that should hand your patrons laughs and thrills. We ran this on our bargain night and did a fair business. My patrons liked it fine. Running time, 64 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

CHANDU THE MAGICIAN: Edmuind Lowe—Good mystery picture. The kids will eat it up. Played Dec. 6.—H. S. Kreighbaum, Char-Bell Theatre, Rochester, Ind. Family patronage.

CONGORILLA: This picture by Mr. and Mrs. Martin Johnson is a picture every one should see. Good for school children. Running time, 72 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

DOWN TO EARTH: Will Rogers and Irene Rich—Rogers is a drawing card in anybody's theatre. He is excellent entertainment for young and old. Attendance good. Played Nov. 27-28. Running time, 73 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

FIRST YEAR: Janet Gaynor, Charles Farrell—Janet Gaynor pull decreasing unless they put her in known and liked titles.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

HAT CHECK GIRL: Sally Eilers and Ben Lyon—This is a good show and we did a good business, although we ran it on our bargain night. Running time, 63 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

RACKETY RAX: Victor McLaglen—Good comedy, hokum type. Played Nov. 30.—H. S. Kreighbaum, Char-Bell Theatre, Rochester, Ind. Family patronage

REBECCA OF SUNNYBROOK FARM: Marian Nixon, Ralph Bellamy—We played this picture against "Grand Hotel" and did a fair business. This is just the type picture for the small town. It's great entertainment and will please 100 per cent.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

REBECCA OF SUNNYBROOK FARM: Marion Nixon—Very disappointed in drawing power of this and had so many complaints about it's not being like the book. It is not the super-special Fox claims it is. It is just a nice ordinary picture in our estimation. Worth playing but not worth raising prices on as we did. Played Nov. 1-2. Running tme, 80 mnutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

SIX HOURS TO LIVE: Warner Baxter—Good picture and good moral. Played Dec. 1-2.—H. S. Kreighbaum, Char-Bell Theatre, Rochester, Ind. Family patronage.

TOO BUSY TO WORK: Will Rogers—I consider this Rogers' best picture. Played Dec. 4-5.—H. S. Kreighbaum, Char-Bell Theatre, Rochester, Ind. Family patronage.

WEEK ENDS ONLY: Joan Bennett and Ben Lyon—Charming Joan Bennett has always been more of a favorite here than her more widely advertised sister, Constance. This picture is one of her most delightful. Lyon is also extra good. Business above average on this. Played Nov. 7-8. Running time, 70 minutes.—A. N. Niles, Eminence, Ky. Small town patronage.

WILD GIRL: Joan Bennett and Charles Farrell—A swell program picture with Bennett and Eugene Pallette stealing the picture and Farrell very much miscast although playing his part very satisfactorily. Beauiful scenery. Played Nov. 30-Dec. 1. Running time, 77 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

WILD GIRL: Joan Bennett and Charles Farrell—Very nice little program picture—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

WILD GIRL: Joan Bennett—Don't go to sleep as this one is a picture even better than "The Cisco Kid" of this time last year. Played Nov. 27-28.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

Mascot

PRIDE OF THE LEGION: Rin-Tin-Tin, Jr.—This was an excellent picture with gangsters, action and love interest. Okay for any house in America, regardless of the gangster theme.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

Mayfair

PASSPORT TO PARADISE: Jack Mulhall—Well liked. Mulhall O.K. Average business. Played Nov. 18-19.—Arch Catalano, Victory Theatre, Rossiter, Pa. Miner town, country patronage.

Metro-Goldwyn-Mayer

DIVORCE IN THE FAMILY: Jackie Cooper—This is a great picture but it seems that the public wants something to laugh at instead of crying. Played Nov. 27-29. Running time, 85 minutes.—C. C. Kaufman, Gem Theatre, Colusa, Cal. Family patronage.

GRAND HOTEL: (All star)—This picture has seen its days at the box office. Right now, unless it was bought cheap, it's no good. People panned it who saw it at high admission prices, so it hurt business.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

GRAND HOTEL: (All star)—Not a small town picture. Played Oct. 9-10-11.—C. R. Cook, Missouri Theatre, Maryville, Mo. Upper class patronage.

KONGO: Lupe Velez, Walter Huston—A gruesome picture with a cast that deserves better things. Huston, as cripple who practices the art of black magic, drags a white girl down into degradation. Swell fare for a small town theatre! Brutal scenes all the way through, one that is not fit for either adults or children to see, then they compared it to a "Trader Horn" and a "Tarzan." The inference all the way through the picture after the degradation of the girl, in revenge on her father, is that one more man in her life won't make any difference, and that in the dialogue. MGM should be proud of this one and the "Freaks" that they put out the first of the season.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

NEW MORALS FOR OLD: Robert Young—This is a waste of celluloid as it was nothing but a picture. Played Nov. 1-2. Running time, 78 minutes.—C. C. Kaufman, Gem Theatre, Colusa, Cal. Family patronage.

PROSPERITY: Marie Dressler and Polly Moran—Universally liked by Dressler-Moran fans. Appealed to all classes. Well received. Played Dec. 1-2-3.—C. R. Cook, Missouri Theatre, Maryville, Mo. All classes patronage.

RED HEADED WOMAN: Jean Harlow—Although Harlow is a vivid personality, and gave a magnicent performance, the theme has been abused and worn out. We should like to see her in a picture of her own, with a sparkle, a glow and a little human tenderness. Played Sept. 18-19-20.—C. R. Cook, Missouri Theatre, Maryville, Mo. Mixed patronage.

SMILIN' THRU: Norma Shearer—Box office natural. Universally enjoyed by all; especially attended by those who had seen or read the play. Played Nov. 20-21.—C. R. Cook, Missouri Theatre, Maryville, Mo. All classes patronage.

SMILIN' THRU: Norma Shearer—Some won't like it but most will. Played Nov. 23-24. Running time, 100 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

SPEAK EASILY: Buster Keaton, Jimmy Durante—After "The Passionate Plumber" this is poor entertainment. There is absolutely no laughs in it. The dialogue is forced and the efforts for laughs are forced. This one will not add to the popularity of Keaton. Very poor. Schnozzle in this one is a flop, not a new idea in his work.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

UNASHAMED: Helen Twelvetrees—It is a shame that MGM would release such a picture. Played Nov. 9-10. Running time 78 minutes.—C. C. Kaufman, Gem Theatre, Colusa, Cal. Family patronage.

WASHINGTON MASQUERADE: Lionel Barrymore—This is a remarkable picture but it is not a family picture, good for adults, not much for women. Played Nov. 16-17. Running time, 92 minutes.—C. C. Kaufman, Gem Theatre, Colusa, Cal. Family patronage.

Monogram

AIR EAGLES: Norman Kerry, Shirley Grey—A little of everything in this one. Average attendance. No criticism. Circus and airplane well acted. Little too old. Played Nov. 25.—Arch Catalano, Victory Theatre, Rossiter, Pa. Farmer and miner patronage.

GIRL FROM CALGARY: Fifi D'Orsay—Bad recording and photography makes it hard to judge what it could have been, as it was pretty poor stuff.—C. V. Martina, Playhouse, Clyde, N. Y. Small town patronage.

LAW OF THE SEA: Ralph Ince—A sea picture with plenty of action. Ralph Ince plays the heavy masterfully. Little better at box office. Played Dec. 3. Running time, 7 reels. Arch Catalano, Victory Theatre, Rossiter, Pa. Farmer and miner patronage.

POLICE COURT: Henry B. Walthall—A story of father and son love, well acted but did not bring in the average customer and we failed to satisfy our few, as the record (or sound) on the same was not very good. Played Dec. 10. Running time, 60 minutes.—Arch Catalano, Victory Theatre, Rossiter, Pa. Farmer and miner patronage.

Paramount

THE BIG BROADCAST: Stuart Irwin, Leila Hyams, Bing Crosby and other radio stars—A marvelous picture. They talked about this for a week after. Wonderful music. Recording excellent. Played Nov. 6-7.—C. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

THE BIG BROADCAST: Stuart Erwin, Leila Hyams and radio stars—Offers good advertising possibilities and show will please everyone.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

BLONDE VENUS: Marlene Dietrich—Average. We believe audience reaction the best of any Dietrich picture ever played here. Played Dec. 4-5-6. Running time, 85 minutes.—I. N. Kuhl, Rivoli Theatre, Seward, Neb General patronage.

BLONDE VENUS: Marlene Dietrich—This could have been a swell show if they had left out a lot of the police chasing stuff. Attendance fair. Played Nov. 20-21. Running time, 85 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

DEVIL AND THE DEEP: Gary Cooper, Tallulah Bankhead—Some good action aboard sinking submarine but rather sordid story. Unworthy of these stars. Played Nov. 26. Running time, 70 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

GUILTY AS HELL: Edmund Lowe and Victor McLaglen—Patrons getting kind of tired of this kind of picture. Attendance fair. Played Oct. 9-10. Running time, 80 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

HORSE FEATHERS: Four Marx Brothers—This one drew better than their previous pictures and seemed to go over better as the whole house was in a continuous uproar. Can heartily recommend this one. Played Oct. 24-25. Running time, 68 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOT SATURDAY: Nancy Carroll, Cary Grant—Another fine picture from Paramount. Perfect sound and photography. This boy, Cary Grant, is great. The ladies are wild about him.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

HOT SATURDAY: Nancy Carroll—Light but pleasing fare. Last year it would have been a hit. Business above average due to good title. Played Dec. 6. Running time, 70 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

HOT SATURDAY: Nancy Carroll and Cary Grant—Just a program picture with no reason for its existence.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

LOVE ME TONIGHT: Maurice Chevalier, Jeanette McDonald—Airy inconsequential story made good entetainment by beautiful singing and music. No offensive boudoir scenes. Played Nov. 27-28. Running time, 100 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie and Marian Nixon—For its type, certainly a very interesting picture. All our men like it and many of the women as well, even though it is primarily a man's picture from beginning to end. Played Dec. 3-4. Running time, 75 minutes.—Horn and Morgan, Star Theatre. Hay Springs, Neb. Small town patronage.

MADISON SQUARE GARDEN: Jack Oakie—Below average. Well liked. Played Nov. 25-26. Running time, 74 minutes.—I. N. Kuhl, Rivoli Theatre, Seward, Neb. General patronage.

MOVIE CRAZY: Harold Lloyd—Too long between Lloyd pictures. Lloyd has been forgotten. Box office flop. Played Nov. 13-14.—C. R. Cook, Missouri Theatre, Maryville, Mo. Rural patronage.

MOVIE CRAZY: Harold Lloyd—Failed to draw. Pleased those who came but no one seemed interested in Lloyd, so receipts went plenty low. Excellent entertainment indeed. Much better than his last picture. Played Nov. 13-14-15. Running time, 95 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

NIGHT AFTER NIGHT: George Raft—Fair picture, easy to sell with its good names. Played Nov. 30-Dec. 1. Running time, 73 minutes.—I. W. Rawley, Ward Theatre, Pismo Beach, Cal. General patronage.

NIGHT AFTER NIGHT: George Raft and Constance Cummings—A nice show for the flappers on Tuesday. Will please but has no exploitation possibilities.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

NIGHT AFTER NIGHT: George Raft—Below average. Very well liked by those who came. Played Nov. 21. Running time, 74 minutes.—I. N. Kuhl, Rivoli Theatre, Seward, Neb. General patronage.

THE NIGHT OF JUNE 13: Lila Lee, Clive Brook, Frances Dee, Charles Grapewin, Mary Boland, Charles Ruggles—A wonderfully entertaining little picture. A bit of everyday life with everyday folks. Best courtroom scene for months and, gentlemen, don't miss the work of Charles Grapewin, as "grandpop." For that matter, each character was almost perfect. Played Dec. 2-3. Running time, 72 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

NIGHT OF JUNE 13: Clive Brook and Frances Dee—Nice program picture and will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

THE PHANTOM PRESIDENT: George M. Cohan and Claudette Colbert—Excellent picture and has advertising possibilities.—C. L. Niles. Niles Theatre, Anamosa, Iowa. Small town patronage.

70,000 WITNESSES: Phillips Holmes, Dorothy Jordan—This is a fine football mystery, the football boys and school children liked it fine. Played Oct. 30-31. Running time, 72 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

70,000 WITNESSES: Richard Arlen—This is a great football and murder mystery combined in a new angle that people enjoyed very much. However, business was just average. Played Nov. 14-15. Running time, 69 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

VANISHING FRONTIER: John Mack Brown and Evalyn Knapp—Another excellent western and should make you money on Saturday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

RKO Radio

AGE OF CONSENT: Dorothy Wilson—This is a dandy little picture but nothing to draw them in with. Played Nov. 11-12. Running time, 63 minutes.—C. C. Kaufman, Gem Theatre, Colusa, Cal. Family patronage.

THE AGE OF CONSENT: Eric Linden—This is a fair program picture. Will get by.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

THE AGE OF CONSENT: Dorothy Wilson, Eric Linden and Richard Cromwell—Failed to draw. Comments said it was too suggestive. Not popular story in small towns. Played Oct. 30-31. Running time, 61 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

BILL OF DIVORCEMENT: John Barrymore and Billie Burke—Barrymore's name means box office. Say nothing about Burke. It's an excellent picture. Needs exploitation and will satisfy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

BILL OF DIVORCEMENT: John Barrymore—Below average. Men stayed away but women came and liked it. Played Nov. 30-Dec. 1. Running time, 70 minutes.—I. N. Kuhl, Rivoli Theatre, Seward, Neb. General patronage.

BIRD OF PARADISE: Dolores Del Rio, Joel McCrea—In spite of critics this was a good picture. I did advertise it heavily. It out-grossed "Grand Hotel."—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

BRING 'EM BACK ALIVE: (Frank Buck)—The fight between the snake and tiger was worth the price alone. Good small town stuff. Played Nov. 10-11.—C. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

COME ON DANGER: Tom Keene—Above the average western. Business fair. Played Nov. 4-5. Running time, 58 minutes.—I. W. Rawley, Ward Theate, Pismo Beach, Cal. General patronage.

COME ON DANGER: Tom Keene—Like all Keenes. Very well liked. Played Dec. 2-3. Running time, 56 minutes.—I. N. Kuhl, Rivoli Theatre, Seward, Neb. General patronage.

COME ON DANGER: Tom Keene—Just another western—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

THE CONQUERORS: Richard Dix, Ann Harding—Made a poor report on this picture before I had seen it properly. I think this the best picture I've run for 6 months and every exhibitor should run it. It is timely and has drawing power. Played Dec. 4.—R. V. Fletcher, Lyric Theatre, Hartington, Neb.

HOLD 'EM JAIL: Bert Wheeler and Robert Woolsey—Drew better than average business for two nights and seemed to please 100 per cent. Personally I thought it below the standard of their former releases, but the customers liked the football scene very much and it went over big. Played Dec. 4-5. Running time, 74 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Average patronage.

HOLD 'EM JAIL: Wheeler and Woolsey—This pleased my patrons to perfection and hope they will tun out more like it. Played Oct 2-3-4. Running time, 67 minutes.—C. C. Kaufman, Gem Theate, Colusa, Cal. Family patronage.

HOLD 'EM JAIL: Bert Wheeler and Robert Woolsey—Not up to standard for these boys. Disappointment here. Played Nov. 24-25.—C. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzi Green—Pulls the children and with them comes the balance. Our matinee better than average night. Recommend it will satisfy and make you money and oh how scarce they are.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

HELL'S HIGHWAY: Richard Dix—Not up to Dix's standard. RKO is producing very few box office pictures so far. I hope they wake up to that fact and give us some real pictures.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

LITTLE ORPHAN ANNIE: Mitzie Green—Very good picture. Played Nov. 20-21.—H. S. Kreighbaum, Char-Bell Theatre, Rochester, Ind. Family patronage.

THE MOST DANGEROUS GAME: Fay Wray and Joel McCrea—Just couldn't get any business on this horror show. Must have been too shivery for they kept away from it. Fans seem to know more about advance pictures than we do. Played Nov. 9-10. Running time, 77 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

THE MOST DANGEROUS GAME: Joel McCrea—Can't see this. Absolutely impossible story. Nothing to it. Lay off. Played Nov. 15-16.—C. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

THE PHANTOM OF CRESTWOOD: Ricardo Cortez, Karen Morley—Works of the leads very good but picture overrated so far as drawing power is concerned. Radio publicity did not seem to help, at least in our case it did not. Story only fair. Played Dec. 4-5. Running time, 77 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D. Small town patronage.

THE PHANTOM OF CRESTWOOD: Ricardo Cortez and Karen Morley—An excellent mystery show but for some reason or other did no business for us.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

THIRTEEN WOMEN: Ricardo Cortez and Irene Dunne—Some told us they were very disappointed in the picture. Played Dec. 7-8. Running time, 60 minutes.—I. N. Kuhl, Rivoli Theatre, Seward, Neb. General patronage.

WHAT PRICE HOLLYWOOD: Constance Bennett—One of the big flops of the year for us. This might have been high-class stuff in the big towns but here in the sticks it was what the boys and girls call a very rotten picture. Did not please 50 per cent of those who saw it and I'm still hearing about how they disliked it. Running time, 88 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Average patronage.

Tiffany-World Wide

THE LAST MILE: Preston Foster and Howard Phillips—Had many complaints on this one and quite a few walked out on it before the end. It's a red meat story and will not appeal to women of any class. We ran it on our weak night for lowest admission charged during the week and then it failed to get by. Better look at it before you show. Played Dec. 6. Running time, 74 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Average patronage.

LENA RIVERS: Charlotte Henry—We shied away from this a long time but I'me here to say it sure has drawing power. We gave it a good program of short subjects and had lots of compliments on the show. James Kirkwood and Beryl Merier are both worthy of mention in your advertising. Played Nov. 24. Running time, 57 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

Ufa

MONTE CARLO MADNESS: Hans Albers—They only tried to make another Chevalier out of this foreign star but failed miserably. My patrons like musicals but they must have snappy and funny songs to please and not opera. Producers have forgotten how to make a "Gold Diggers" or a "Whoopee." The musical shorts are usually better than the musical pictures of the few there are.—C. V. Martina, Playhouse heatre, Clyde, N. Y. Small town patronage.

United Artists

MR. ROBINSON CRUSOE: Douglas Fairbanks—Good billing qualities and will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

WHITE ZOMBIE: Bela Lugosi—A horror picture that will get some money. C. L. Niles, Niles Theatre, Anamosa, Iowa. Small town patronage.

Universal

AIR MAIL: Pat O'Brien and Ralph Bellamy—Very good air picture. Played Nov. 27-28.—H. S. Kreighbaum, Char-Bell Theatre, Rochester, Ind. Family patronage.

THE ALL AMERICAN: Richard Arlen—It's a good picture but not so much box office in small towns. I believe producers are overdoing the football angle.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

THE ALL AMERICAN: Richard Arlen and Gloria Stuart—Here is one sweet football picture. Many here thought it the best ever made. It drew like a big picture drew in 1929 and gave satisfaction to all. Go out and howl about this one for you have a show when you put it on. Played Nov. 30-Dec. 1. Running time, 78 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Average patronage.

BACK STREET: Irene Dunne and John Boles—Drew better than average business. Should be adults only. Women swelled the attendance and comments excellent on the picture. The stars unusually well liked in this. Played Nov. 20-21-22. Running time, 90 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

BACK STREET: Irene Dunne and John Boles—This is a fine show for the grownups and not much entertainment for the kids. Attendance good. Played Nov. 13-14. Running time, 84 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

BACK STREET: Irene Dunne and John Boles—Good picture. Played Nov. 23-24.—H. S. Kreighbaum, Char-Bell Theatre, Rochester, Ind. Family patronage.

DOOMED BATTALION: Tala Birell, Victor Varconi—Was a flop. Too drawn out. Beautiful shots in picture, however.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

THE FOURTH HORSEMAN: Tom Mix—Mix always brings them in for me on Saturday. This one will make the kids yell and the old folks feel like it, for it is full of action. Running time, 63 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

HIDDEN GOLD: Tom Mix—Okay for westerns but westerns are not clicking for us. Played Nov. 26.—H. S. Kreighbaum, Char-Bell Theatre, Rochester, Ind. Family patronage.

MY PAL THE KING: Tom Mix—The Tom Mix pictures are better than average westerns. Worth better than average draw.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

OKAY AMERICA: Lew Ayres and Maureen O'Sullivan—A very fine little picture that failed to get film rental for us in two days, but pleased the few who came to see it. I think that picture fans are fed up on those wisecrack newspaper yarns. If you can get them in, this one will please. Played Dec. 7-8. Running time, 78 minutes.—S. M. Farrar, Orpheum Theatre, Harrisburg, Ill. Average patronage.

OKAY AMERICA: Lew Ayres and Maureen O'Sullivan—Drew better than average, but not as well liked as some other similar type stories of newspaper columnists. It's brilliant entertainment though and was well liked here. Played Dec. 4-5. Running time, 80 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

THE OLD DARK HOUSE: Bois Karloff—It has its moments but not as good as expected as a whole. Business average. Played Dec. 2-3. Running time, 72 minutes.—I. W. Rawley, War Theatre, Pismo Beach, Cal. General patronage.

Warner Bros.

BIG CITY BLUES: Joan Blondell—This might go with some but it was a terrible flop. Played Oct. 5-6. Running time, 63 minutes.—C. C. Kuafman, Gem Theatre, Colusa, Cal. Family patronage.

BLESSED EVENT: Lee Tracy and Mary Brian—Well liked. Funny. Holds the interest throughout. Tracy has a winning personality and ability. New type of peppy and snappy story. Drew more business than usual. Heard lots of comments made that brought in business because of these comments. It was a hit for patrons as well as for our box office receipts. Played Nov. 23-24. Running time, 80 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

MAN WANTED: Kay Francis, David Manners—Not a picture for family audiences. Kay Francis does some clever acting but does not draw for my theatre. Played Nov. 25-26. Running time, 63 minutes.—C. C. Kaufman, Gem Theatre, Colusa, Cal. Family patronage.

RIDE HIM COWBOY: John Wayne and Ruth Hall—Excellent. Played Nov. 25-26. Running time, 59 minutes.—I. N. Kuhl, Rivoli Theatre, Seward, Neb. General patronage.

A SUCCESSFUL CALAMITY: George Arliss—This is a pleasing box office picture in every respect.—C. V. Martina, Playhouse Theatre, Clyde, N. Y. Small town patronage.

A SUCCESSFUL CALAMITY: George Arliss—Made an ideal Thanksgiving offering and more fans for Arliss. Average attendance. Played Nov. 23-24. Running time, 72 minutes.—I. N. Kuhl, Rivoli Theatre, Seward, Neb. General patronage.

A SUCCESSFUL CALAMITY: George Arliss and Mary Astor—Very well liked but just average business. Arliss fans pleased especially. Story simpler than "Millionaire" but holds interest very well. This will help his next appearance. Timely type story and easily understood by all. Clean and wholesome family entertainment. Played Nov. 18-19. Running time, 75 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

TWO AGAINST THE WORLD: Constance Bennett—My patrons like Bennett and she is a great little actress. Attendance good. Played Oct. 23-24. Running time, 71 minutes.—J. E. Courter, Courter Theatre, Gallatin, Mo. General patronage.

WINNER TAKE ALL: James Cagney—A knockout. Small towns should eat this up. Be sure and use their trailer on this. Cagney is great. Played Nov. 17.—C. Proctor, Sultana Theatre, Williams, Ariz. Small town patronage.

Short Features

Columbia

MICKEY MOUSE AND SILLY SYMPHONY: Absolutely the best cartoons on the market, bar none. More real entertainment than any other short subject.—S. H. Rich Rich Theatre, Montpelier, Idaho.

Metro-Goldwyn-Mayer

MUSIC BOX: Stan Laurel and Oliver Hardy—One of the best.—Henry Bettendorf, Opera House, Foley, Minn. Small town patronage.

THE OLD BULL: Zasu Pitts and Thelma Todd—Funny and how! These two come through for a high average and with their lion gag; this gets plenty of laughs. But what is the matter with their recording? Hal Roach. Two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THE POOCH: Our Gang—A funny comedy for kids and adults with Farina and Spanky getting most of the laughs. Hal Roach. Two reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STRICTLY UNRELIABLE: Zasu Pitts, Thelma Todd—Good.—Henry Bettendorf, Opera House, Foley, Minn. Small town patronage.

Ticket Machine Bargains
TRADE-IN-VALUES
AUTOMATIC GOLD SEAL
And
SIMPLEX TICKET REGISTERS
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Paramount

BETTY BOOP'S BIZZY BEE: (Cartoon)—These Boop subjects are all good and the quality is getting better if anything.—Horn and Morgan, Star Theatre, Hay Surings, Neb. Small town patronage.

DOWN AMONG THE SUGAR CANE: Lillian Roth—Good song reel and cartoon combined. Pleased. Running time, 8 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D.

HOLLYWOOD ON PARADE: This is our first of these subjects. Believe they are going to be fine. Liked this one very much. Running time, 10 minutes.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SCREEN SOUVENIRS: We are running these every week, and my patrons surely enjoy them, many staying to see them over the second time. What a wonderful thing to look back into the past, and see those old favorites once more.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

SLEEPY TIME DOWN SOUTH: Boswell Sisters—Splendid short. Film beautifully tinted. Running time, 9 minutes.—P. G. Estee, S. T. Theatre, Parker, S. D.

RKO

CHARLIE CHAPLIN (re-issues): Have run three and they get dough.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

MASQUER COMEDIES: Are considerably above average.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho.

THE CURE: Charlie Chaplin—Kids liked it but not so funny for the adults. Had many adults pan it plenty. Running time, 20 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

THE GOLF CHUMP: Edgar Kennedy—Only fair for laughs.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

MILLIONAIRES CAT: Bobby Clark and Paul McCullough—Rough and tumble. Silly, but funny. Good for many laughs. Running time, 20 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

Universal

HESITATING LOVE: Louise Fazenda, Marie Prevost—A good comedy.—Henry Bettendorf, Opera House, Foley, Minn. Small town patronage.

KID GLOVE KISSES: Slim Summerville—Our patrons enjoy Summerville's comedies and this one is also a good comedy.—Gerald Stettmund, Odeon Theatre, Chandler, Okla. Small town patronage.

STRANGE AS IT SEEMS: A truly wonderful short subject.—S. H. Rich, Rich Theatre, Montpelier, Idaho.

WHO ME: Frank Albertson—Just a fair number of laughs. Running time, 18 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

Warner Vitaphone

CROSBY, COLUMBO AND VALLEE: (Cartoon)—Very clever cartoon of these radio stars. Running time, 7 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

GREAT BIG BUNCH OF YOU: (Cartoon)—Clever cartoning with songs. Running time, 7 minutes.—R. E. Falkenberg, Majestic Thetare, Lexington, Neb. Family patronage.

RAMBLING ROUND RADIO ROW: (Radio stars)—My patrons like these novelties, showing them stars they hear over the air. Always good music and songs. Running time, 9 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

THE RUN AROUND: William Demarest—A fair comedy with a new twist.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

TEE FOR TWO: Beautiful color and novel ideas with music, songs and dances. Several laughs and a clever addition to any program. Running time, 19 minutes.—R. E. Falkenberg, Majestic heatre, Lexington, Neb. Family patronage.

TIP TAP TOE: Hal LeRoy and Mitzi Mayfair—As clever a musical number as you could ask for. Not a dull moment with music, songs and dancing. Running time, 18 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

WISH I HAD WINGS: (Cartoon)—An okay cartoon with music and song. Running time, 7 minutes.—R. E. Falkenberg, Majestic Theatre, Lexington, Neb. Family patronage.

Serials

Mascot

VANISHING LEGION: Harry Carey, Edwina Booth, William Desmond—A chapter play, packed with action and stars. Will interest the kids, if your sound is not 100 per cent then is not interesting, I imagine, as it is hard to understand. It's good if you use serials always. 2 reels.—Arch Catalano, Victory Theatre, Rossister, Pa.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



A VERY MERRY CHRISTMAS!

SPIRITS THIS CHRISTMAS may not be running as high and handsome as in days of yore, but optimism is still the crowning feature of most real showmen. They must be, to go through what they have gone through during the past three years and still greet an audience with smiles on their faces.

"Peace on Earth"? Sure, providing you can take it on the chin time and again and still stand up for more. "Good Will To Men"? Why not? It won't get you to first base carrying grudges and harboring a feeling of animosity against this, that or the other guy.

IN PROSPEROUS DAYS, when the customers flocked to the box office in such numbers that even the S.R.O. sign could not stand up under the strain, we could all afford to lie back and smile the smile of a successful exhibitor or showman. Today we find a far different picture. Business is so low that we even hate the thought of standing around the house; the emptiness gets on our nerves; the thought of losses takes the form of ghosts and they fly around that vast empty auditorium with dirty smirks on their elusive features. They taunt you, call you evil names; they remind you of the halcyon days when we patted ourselves on the back and claimed most of the credit for profitable operations.

SURE, WE'RE GOING through a critical period. You've probably heard that so often that you're growing tired of it. But there is one thing to be said in favor of ye critical period: It will eliminate the make-believe showmen from the real goods. We've watched premature managers jumped from doormen and ushers to the head of the line long before they were seasoned for such promotion, but some foolish efficiency expert dubbed such changes economy.

It proved to be punk economy and cost most theatre owners a sock of dough before they awoke to the fact that they had sacrificed money-making showmen for cheap nincompoops. Then they made a more or less mad scramble for real showmen again. But the damage done was not to be undone overnight. It is going to take time, and lots of it. And it will also take a lot of patience on the part of the theatre owners to give the better managers sufficient time to re-establish those theatres which sank deep into the red while being handled by key-carrying head porters.

CERTAINLY WE'VE ALL been having tough times. But to be able to stand up and fight against the almost impossible is an achievement worthy of shouting about and those who can stand the terrific strain of pulling those palookas out of the red and back into the profitable class will, we hope, not have fought in vain. They will be entitled to their full share of the glory and credit that is theirs by reason of a successful, hard task.

So, if you have a job, no matter what your own particular opinion of that job may be, at least be thankful that it is a job. If the salary is below what you deserve, just try to live within its limited scope. It will be a swell lesson and one that will count for future savings when salaries start to take an upward trend again. To many showmen, high salaries did not mean savings in proportion. They spent every cent they made, and sometimes a bit more. The result was that they were never able to realize the necessity for putting aside a few dollars against such times as we have been passing through and they have felt the pinch of want and the worry of what would happen to them and their families if that pay envelope failed to materialize at the end of each week.

ENJOYING A MERRY CHRISTMAS does not necessarily mean throwing away hard earned dough and getting soused in the process. You and your family can have a most enjoyable Christmas on very, very little if you are as optimistic at home as you have to be at your business. Instead of buying the kids a half dozen different, foolish toys, you'll buy them something practical. Instead of celebrating with the boys in the back of a speakeasy, you'll blow the family to a real, old-fashioned turkey dinner.

If times are tough, just remember they could be lots tougher and for every showman at work there are four or five unemployed.

YOU'RE NOT THE ONLY guy who has found out there is a depression. Maybe you were fortunate enough to get by for a long time without really believing it. It's Christmas; try to be thankful for whatever you have and spread a little sunshine amongst those who are not so fortunate. Maybe a year from now we will be looking back on the depression as a bad nightmare. We hope so.

A Merry, Merry Christmas to every Round Tabler and showman on earth.

"CHICK"

TAYLOR AND ESPEDAL MADE FINE DISPLAY BASED ON SEQUENCE

Among the many fine displays inspired by "Smilin' Through" was one planned by O. T. Taylor, manager of the D. & R. Theatres Company, Aberdeen, Wash, and executed by Erling Espedal. We believe the accompanying photo will convey a fair idea of the attractive "build-up" carried out from the gate scene in the picture. It was handled in this wise because the paper contained no full-length figures, and time was



too short to paint any. The picture was played two weeks ahead of national release, which accounts for the "World Premiere" sign over the side gate.

We have had several occasions to present examples of the interesting work turned out by Taylor and Espedal. The former personally plans all pretentious displays, while credit for execution of lobbies, etc., goes to the latter. Incidentally, Taylor at one time in his business career conducted "Stage and Pit" for the old "Moving Picture World," and many of our Club members will recall his department. Now he's camped right out on the firing line for fair. We'll be looking for further news from him concerning activities on the D. & R.

LEE IS NOT KICKING OVER SHOWBUSINESS UP IN TOWN OF BATH

An optimistic note sounds from the upper regions of New York State, where in Bath, H. C. Lee manages the Babcock Theatre. No. S. R. O. signs out at every show, or anything else so disconcertingly interesting, but just good, steady theatre trade; and the same conditions prevail throughout town. Which, as Lee observes, is a whole lot better than having business up one week and down the next.

Maybe the five acts of vaudeville he's giving them every Wednesday help matters along, although there is no evidence in data at hand to back up that theory. One thing we can tell you all, though, is that the extra show makes H. C. and his boys do some fancy hustling, since he has to handle the stage along with other duties. The acts have been good and patrons are well satisfied, we hear.

Just a couple of notes from up around Bath: The last time we reported on the activities of Lee he was down in Corning helping Walter Savage get the Skouras house there opened up. Now Walter Smith, the former manager, is there, while Savage is managing another house over in Oswego. At any rate, Lee is back attending to his own work and that's enough to keep any one man pretty busy. We'll be watching for more news from Lee.

WHAT! NO OPPOSITION?

It's a hell of a business, Jake!

Yeah?

Yeah!

So well?

So well I'll tal yuh: 'Member when I took over that 600-seat palooka late last August? All run down at the heels; and I got a bargain, s'help me. Only cost a few hundred to paint her up and clean out the chewing gum. The spot looked like a winner. Figured to open Labor Day to a good start. Well, right off the bat it looked like folks in that town didn't like the idea of stayin' home holidays, an' me with a special double feature bill at the lowest rate anyone ever handed 'em. Everybody who had anything that could roll, from a flivver on up, went out and burned up gas instead of comin' to the theatre, like they should have done. Okay for that! Then the world series was broadcast, an' that kept 'em home; then the football season came on, and a lot of saps went and gave up 4.40 to see real games instead of comin' to look at "The Spirit of Rugby," greatest film you ever saw.

When football ended, along came Thanksgiving, Xmas, New Year's. Do you think you could get 'em away from the holiday spirit? Don't ax me! Even put on turkey giveaways, toy mats, special midnite shows and God knows what! Then a nearby opposish' decided to slash prices and I had to meet him or give up the ghost. Packed houses but small profit. The weather got tough—snow, sleet, rain an' everything else they had stored away up high. Then Lent came due, an' you know what that is! Lot of conservative old fogies in town an' it was a great gag for 'em to stay home and save money. Got through Lent and then the baseball, circus and carnival season started; took another wallop. Next, the weather got hot, an' do I have to tell you what showbusiness is in summer! So here I am back where I started, Jake.

So well?

Wal I'll tal yuh: Business might be worse. I'm on my way to the real estate office to take up my option on renewal for another year. What can I lose?

Publix D. M.'s Meet in K. C.

Publix district managers of the middle west and northwest who recently conferred in Kansas City included John J. Friedl, northwest division manager; Harry David, of Utah; Louis J. Finske, Colorado division man, and L. E. Schneider.

LLOYD ON BROADWAY



Above is a reproduction of a photo taken of the "Busy Corner," 42nd Street and Broadway and the site of the Rialto Theatre, where Harold Lloyd's latest comedy, "Movie Crazy," was presented. Note the monster sign and heads atop and above the marquee. Duke Wellington designed; Lew Nathan photographed.

RANDFORCE TIED IN WITH SWEAT-BOX TO EXPLOIT A PICTURE

Quite a striking 40 x 60 blow-up resulted from the combined brains of Louis Frisch, former publicity director Monty MacLevy and Harvey Fleischman, manager of the Embassy Theatre, Brooklyn, in their successful efforts to exploit "Hells Highway."

It was Frisch's idea to tie the picture in with the vast amount of newspaper publicity given the sweat-box tragedy in a southern convict camp several weeks ago, and to also prepare a special trailer for a follow-up. The 40 x 60 picture here was used throughout the Randforce circuit and became the centre of much attention from patrons and



passers-by. Both Fleischman, of the Embassy, and Manager Pincus, of the Cross Bay, made up special dummies and sweatboxes for the occasion.

Since Monty MacLevy contributed the above to this department he resigned his position with Randforce as manager of the Savoy and publicity director for the circuit to accept supervision of the Round Table Circuit, a group of houses on Long Island. However, the Randforce men are still carrying on as of old and we hope, even though Monty is no longer with them, they'll find a way to send in news of what they're doing to sell shows.

WILLIAMS CASHED IN BY HELPING GROUP OF AMATEUR FILM MAKERS

Is every Round Tabler aware that the Amateur Movie Makers of America is an organization of national scope; that it is represented in practically every city of any size; that the association is naturally akin to the local motion picture theatre group, and that it wouldn't be a bad idea at all to contact the head of your local club with a view to effecting a closer relationship between club and theatre?

Tony Williams, manager of the DeWitt Theatre, Bayonne, N. J., took all of this into consideration and in addition to putting himself and theatre on record with the Movie Makers, secured a nice news story in the local paper re the making of a local film for entry in the nation-wide contest in Hollywood. Williams reviewed the film and cooperated in its local showing.

GOOD OL' SANTA CLAUS!

By DICK KIRSCHBAUM



KEEPING UP WITH THE TIMES!

By GUY JONES



Some gentle holiday reminders from the staff . . . !

MANAGER CONNER IS STILL CAMPAIGNING FOR TOWER, CHICAGO

Just when we were wondering what had become of M. Conner, manager of the Tower Theatre, Chicago, the Club reporter turned in a report on a recent campaign he made for an eight-day run of "Air Mail," which accounted for better than average business.

As part of the advance work he posted a three-sheet in the lobby two weeks in advance. His method of doing this is to make a metal background the size of a three-sheet, so that the paper adheres most smoothly. On each side of the easel are attached "wings" of compoboard, in this instance painted red, white and blue. The wing masking pieces were large enough to hold six upright stills. The playdate was placed across the top. This scheme provides a very colorful and attractive lobby easel. Another two-week advance effort consisted of distribution of 30,000 folded pluggers, carrying ad on back. Incidentally, during run of film the 24-sheet cutout was moved out front for display over the box office. Five other 24's were posted in choice spots on the South Side.

Not being in a position to secure loan of material from air lines to make an atmospheric lobby, he resorted to use of the 24-sheet, cut out around the letters and plane. The two circles in each corner of the 24 were also cut out and mounted for a tie-in with the display. For additional atmosphere 35 model planes were secured from exhibits at the National Hobby Show, which had just finished showing at one of the large hotels. These planes were constructed by South Side boys, a number of whom flew models around the lobby every evening during the engagement. The boys were exceptionally expert in their art and furnished spectators much amusement. An air-mail collection of scorched and burned letters salvaged from crashes also captured considerable interest from patrons.

Exploitation among schools was taken care of by distribution of 5,000 pluggers on the picture and a matinee party which, with the cooperation of a large, nearby department store, went over in a big way. The store furnished a number of Air Mail pilot helmets for give-aways and also gave a display window and an inside counter.

We're mighty glad to get in touch with Conner again and hope that the foregoing is a sure sign that he is again back on the active list. He and the Tower have always stood for interesting exploitation and we're certain all his fellow members will welcome his return to the fold.

Richards Again On Job

E. V. Richards, president of Saenger Theatres, New Orleans, who has been ill of late, is reported back at his desk.

HARVEY PROMOTED LOT OF PRESENTS FOR LUCKY CHILD

Some fortunate baby over in Bristol, Conn., where E. J. Harvey manages the Warner Theatre, fell heir to a lot of useful gifts from local merchants by virtue of being the first baby born after 3 P. M. on a certain Sunday which marked the first showing of "Blessed Event."

This all came about through the promotion of a full page cooperative ad by Manager Harvey. He not only sold the newspaper the ideas, but sold the ads as well, thereby obtaining for himself free space to the amount of $42 worth. All the merchants stated in their ads that they would give jewelry, shoes, dresses, a baby carriage and many other gifts to the "Blessed Event" baby.

We are glad to hear through the HERALD representative that Harvey is in such good spirits these days; and who wouldn't be, with merchants and patrons in a mood so receptive to good shows that even the thought of raising admission rates is beginning to assert itself. Okay, E. J., let's hear what else is going on over your way.

ROUND TABLE BIOGRAPHIES

Starting at the bottom rung of the ladder, Laurence J. Doran virtually grew up with the William Smalley Theatre Circuit, up in Cooperstown, N. Y., excepting a couple of years he spent in a Wall Street brokerage office. However, he and Wall Street decided to call the bout a draw and he returned to show business.



Laurence Doran

Doran did about all there is to do around theatres before taking on the duties of advertising manager for the circuit. After a fling at this end of the game he came back to Cooperstown and settled down as manager of Smalley's Theatre, where we find him today.

He was born in Cooperstown and educated in the High School there and Blair Academy. He entered showbusiness at the age of 21 and is apparently in it for the balance of his active life. He left it once, as we stated above, but never again. Doran is a member of the Elks, National Exchange Club and a K. of C. Unless there's been a change since he filled in his biography form, he's still a single man.

BIRTHDAY GREETINGS TO THESE MEMBERS!

David D. Becker
Jacques Benjamin
Harry Birkmier
E. C. Brandhorst
Carl Chick
E. B. Clayton
Robert L. Collier
H. B. Creagh
George F. Crisman
George S. Ellis
Ernest Emerling
Donald B. Fiske
Robert L. Gardner
Robert L. Gross
Lew Harris
Edwin C. Hough
James S. Howard, Jr.
H. M. Johnson
Joseph F. Kennedy
Edward L. Klein
Al J. Kopulos
Bud Lawler
George W. Leech
William A. Levey
Ken E. McMahon
M. A. Malaney
Earle V. Patton
Bill Pollack
Bob Ray
Fred J. Sarr
Harry Schlinker
Ed C. Schmadeka
Mitchell B. Solomon
Leo Stephany
Wilber A. Thompson
H. B. Tollett
Walter A. Van Camp
Anna Bell Ward
Alfred Yasna

CO-OP AD FEATURED CAMPAIGN MADE BY HARRY C. STOWELL

A tie-up with a radio dealer, whereby a half-page cooperative ad was secured from him and the balance of the page sold to other local merchants, was one of the features of the campaign on "Big Broadcast" by Harry C. Stowell, manager of the Paramount Theatre, Middletown, N. Y.

Note that one-half of the lower portion of the page carrying the radio-theatre ad plugs the attraction, and that practically every one of the eight smaller ads in the upper part bear the headline "Big Broadcast." In return for the space Stowell gave the radio dealer a foyer display of radios four days in advance. Credit cards furnished by the dealer, tying in the radio and picture, were placed on top of each model. The dealer also furnished one of the large combination models for the playing of records secured through a tie-up with a music store. Two



radios were also placed at either side of the stage, alternately spotted from the booth two minutes before each performance. An attractive young lady distributed heralds paid for by the dealer.

A further plug which proved effective was use of a public address system also promoted through the tie-up with the radio jobber. "Mike" and equipment were placed in one of the offices and the horns hooked up on the marquee. For three days in advance the picture was sold by announcements and records of musical numbers from the picture over the system. During run of picture this stunt was used to the utmost 20 minutes before the matinee opened.

It cost the merchants approximately $150 to effect the above tie-up, while Stowell only had to kick in about $4 for his share of the deal. It proved a most effective selling aid.

Frank Newman Recovering

Frank L. Newman, Sr., division manager for Fox-West Coast Theatres in the Pacific-Northwest, is now at his home instead of a local hospital, where he has been confined for the past three weeks as the result of a major operation. Until he resumes his duties in two more weeks or so, Frank Newman, Jr., in charge of the Paramount Theatre, Seattle, will supervise the local division.

"The Showman's Calendar"

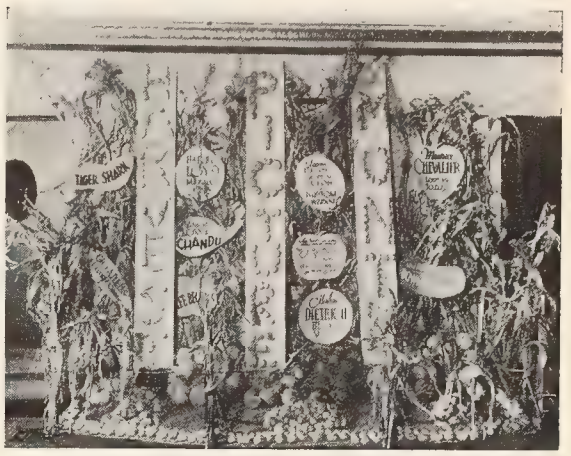
JANUARY

1st	New Year's Day Paul Revere Born—1735 Emancipation Proclamation—1863 Marion Davies' Birthday William Haines' Birthday
2nd	Anna May Wong's Birthday Eddie Gribbon's Birthday
4th	Utah Admitted to Union—1896 New Mexico Admitted to Union—1912 First Radio Chain Broadcasting—1923
6th	George Washington Married Martha Custis—1758 Theodore Roosevelt's Death—1919 Tom Mix' Birthday Phyllis Haver's Birthday Loretta Young's Birthday
7th	Millard Fillmore (13th President) Born—1800
8th	Battle of New Orleans—1815
10th	Francis X. Bushman's Birthday
11th	Alexander Hamilton Born—1757 Chester Conklin's Birthday
12th	Jack London born—1876
13th	Kay Francis' Birthday
14th	Bebe Daniels' Birthday
16th	Harry Carey's Birthday
17th	Benjamin Franklin Born—1705 Nils Asther's Birthday
18th	Daniel Webster Born—1782
19th	R. E. Lee Born—1807
21st	Stonewall Jackson Born—1824
22nd	Conrad Veidt's Birthday
23rd	Ralph Graves' Birthday John Hancock Born—1737 Raymond Griffith's Birthday
24th	Jack Hoxie's Birthday
29th	William McKinley Born—1843
30th	Chinese New Year (D.E.I.) Greta Nissen's Birthday
31st	Tallulah Bankhead's Birthday

FINE DISPLAY MADE FOR HARVEST MONTH BY MANAGER BROWN

Harvest days may be over for Jessie dear and 1932 but they'll be around again and readers can then capitalize on the novel display fashioned by William Brown, manager of the Marboro Theatre, Brooklyn, N. Y.

The photo on this page will convey a fair idea of a portion of Brown's campaign on "Harvest Picture Month." The word Harvest was made with carrots; Picture, with potatoes, and Month, with large onions. Titles of coming attractions were painted on compo-board cutout to resemble a variety of fruits and vegetables, such as sweet potatoes, oranges, pumpkins, squash, etc. The entire display was further enhanced by



trimmings of real vegetables, supplied gratis through a tie-up with one of the largest markets in the neighborhood. In return for the fruit and vegetables the theatre made up a pumpkin which carried the credit names. All the display cost the theatre was $5.

We hear that the display described above was one of the best attention-getters ever used by Brown and we're sorry that its appearance was delayed so long after the Harvest season. However, tuck it away for next year and thank Bill for remembering his fellow Club members. We'll be telling you all more about his work in future issues.

HARRY HARRIS USED ONE-SHEET MEDIUM FOR PERSONAL OKAY

Club members privileged in the matter of getting out their own teaser one-sheets will be interested to learn that Harry Harris, manager of the Exchange Cinema, Lincoln, England, recently used this medium to express his personal approval of a picture.

With red ink accentuating title, the word "personally" and playdates, his poster read as follows: "If You Do Not Agree That 'The Melody of Life' Is a Great Entertainment and a Beautiful Contribution to Human Idealism, Tell Me Personally as You Leave the Exchange Cinema During Monday, Nov. 21st, Week. Yours Faithfully, H. B. Harris, General Manager."

Harris is a firm believer in the use of the teaser one-sheet, as we've had occasion to point out several times, and the one described above certainly was distinctive. We've observed use of the personal slant in many forms of newspaper advertising, letters, etc. but this is, to all appearances, the first time the one-sheet has been used to that end. If the idea appeals to any other Round Tabler, vote Harry Harris a few words of thanks for passing the information along.

WE OFTEN WONDER! By LOU SYLVESTER



IF THIS WILL BE THE NEXT BIG ORDER

PAT McGEE AND HIS STAFF GAVE PATRONS HOLLYWOOD PREMIERE

One of the most spectacular shows in the theatrical history of Oklahoma City was recently pulled off by Pat McGee and his staff at the Criterion Theatre when they pulled a Hollywood Premiere for "Big Broadcast."

The newspapers, radio stations and merchants cooperated to the fullest extent with advance and current publicity. In addition to Pat's efforts, credit for the success of the stunt goes to Gene Neal, publicity, and Bert Stern, Frank McCabe, Paul Ketchum and James Burge, house managers in the city.

Flags and pennants decorated the front for the occasion and two 5,000-watt sun arcs were mounted atop the marquee and played into the sky before and during presentation. Other lamps were grouped opposite the theatre to flood the front with a brilliant light while the premiere was on.

Formal announcements and invitations were sent to approximately 300 of the city's socially elect and special sections in the theatre were reserved for their accommodations. As the guests arrived at the theatre they were assisted to alight from autos by a uniformed footman and their names announced to the assembled throng over a public address system. As they were ushered into the lobby they were again announced over a special radio hook-up by a man who acted as master of ceremonies for the occasion.

In addition the musical presentation and show arranged for the evening a Fashion Parade was carried out through cooperation of a local merchant. A run-way was erected from the center of the stage over to the center section of seats for a distance of about 50 feet, over which several smartly dressed members of the city's younger set promenaded. The novelty of a roving microphone, carried by a radio announcer among the audience, was introduced as he conducted cross fire of repartee with prominent people present.

A tie-up made with the state distributor of a well known radio set allowed the dealer a week's display of product in the lobby and yielded the theatre use of two huge sets at either side of the stage, through which the entire presentation was played back over the radio station hook-up. The radio concern also carried large cooperative ads in the local newspapers, as did the sponsor of the Fashion show.

The premiere drew such an over-flow crowd that a second print of the current film offering had to be procured and shown at the Capitol Theatre, located two blocks west of the Criterion.

Telegrams, telephone calls and letters from considerable distances away attested to the widespread popularity of the premiere and McGee and his associates are to be congratulated for putting it over in such a big way. They're a live bunch of showmen and we'll be on the lookout for news of a lot more stunts these fellows are using to boost the box office.

Jameyson Scores With Campaign

It is reported that the brilliant campaign waged by Howard E. Jameyson, Fox-Midwest district manager at Wichita, Kas., on "Life Begins," in his territory, will be used by other theatres on the circuit.

WATCH YOUR STEP!

Managers who contemplate any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used are advised to ascertain whether such matter is admissible to the mails in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, guessing contests, lucky number contests, etc., and should submit to their local postmaster details and full particulars of such schemes in order to avoid violation of the lottery laws.

WRIGHT USED WOODEN MONEY TO ANNOUNCE SLASH IN ADMISSION

Maybe some of you Round Tablers have scoffed about the reported use of "wooden money" out in the Great Northwest? If so, we're here to tell you that there's a piece of it lying right in front of our eyes, sent the Club by Jack Wright, manager of the Liberty Theatre, Le Grande, Wash.

As in many other sections of the country, business conditions have not been so hot out Jack's way, what with three major financial flops and consequent results. So he arranged with a local wood-worker to issue a number of small pieces of "wooden money" as tokens for reduced admission. On one side was printed: "Good for 15c. at the Liberty Theatre on a 35c. Ticket (dates); Good for 10c. on a 25c. Ticket." The reverse read: "Made by Goodnough Carpenter Shop. We Make Anything in Wood From Money to Mansions."

In other words, Jack took the above means to find out if a lowered admission would click. All cost was taken care of by the carpenter shop in return for the credit on the one side. Though we have yet to hear that conditions are on the upturn out Wright's way, we're passing his gag along as one which ought to get attention when used in connection with a number of publicity stunts.

Niagara Exhibs Raise Rates

Exhibitors of Niagara Falls, N. Y., recently met in the office of Herman Lorence, manager of the Strand and Cataract Theatres there and signed an agreement to raise admission rates 5 and 10 cents over the present scale. The change is to go into effect at once.

ROUND TABLE BIOGRAPHIES

All the way up the ladder, from manager of "bill boys" to city manager of three theatres, briefly sums up the career of Kermit E. Ward, at present in charge of Publix-Kincey interests in Sumter, S. C.



Kermit E. Ward

Ward was born in the vicinity of Rocky Mount, N. C., Sept. 30, 1902, and was educated in Rocky Mount grade schools, Cary High School, Cary, N. C., and a private business college. The theatre held a fascination for him, and at the age of 15 he received his first schooling in the art of showbusiness as head on the bill posting department. He then took a fling at the booth, holding down the job of relief projectionist, and, later one, became chief projectionist and assistant manager of three houses. Following that assignment he was made city manager of three theatres in Rocky Mount and held the job until the Kincey Circuit took over management, when he was transferred to Goldsboro and, ultimately, to his present post.

He is married, the father of a three-year-old girl, and a member of the Kiwanis Club. We believe it can safely be stated that Ward will be a showman for the balance of his active business life.

START THE NEW YEAR RIGHT WITH THIS B. O. PROSPERITY CAMPAIGN!

Many Fine Slants Included in This Resumé of a Tried and Proven Drive, With All Details for You to Follow!

Hugh Borland, former manager of the Armitage Theatre in Chicago, sent us the campaign book from which this was written. There were many slants that could not be incorporated but we feel certain that most managers will understand how to work them out without our going into minute details covering them. We suggest that you read this through with a definite idea of putting it over yourself.

LOCATED in a community thickly populated by trade workers sorely beset with reverse business conditions, and faced with a steady decline of patronage at a twenty-five cent top, Hugh S. Borland, former manager of the Armitage Theatre, Chicago, had the choice several months ago of either reducing his rate of admission or evolving a plan to keep his house out of the red.



Hugh S. Borland

Realizing the tremendous handicap attached to raising the price of admission when once it had been lowered, he decided on the latter course and the "Armitage Prosperity Drive," virtually an elaborate cooperative "two-for-one" deal between theatre and merchants' association, became the tonic that brought relief to a trying situation.

Two adults admitted for twenty-five cents was the keynote of the policy which was to be kept in effect until conditions warranted a return to the straight twenty-five cent rate. Better a crowded house at half-rate, reasoned Borland, than one with thin, scattered attendance. As a matter of fact his plan, which we are about to relate in detail, not only kept the house out of the red but yielded a nice profit shortly after it went into effect.

Plan Cautiously!

Mapping out his campaign with the same care usually given inauguration of events such as Greater Movie Season, etc., Borland arranged for special advertising, special trailers, merchant tie-up, ballyhoos, special lobby display and front and climaxed all effort with a Grand Opening. 20,000 heralds were distributed; 70,000 "Prosperity Tickets" were printed especially for the occasion; 500 special window cards were advantageously placed, and 500 special one-sheets were posted in choice spots.

The "Prosperity Tickets" were made up in series from A to G, each of the 10,000 lots done in a different color in order to check returns from the various neighborhoods. The tickets were distributed from three sources: 1—Ten tickets, accompanied by a well written, explanatory letter, were circulated through the mailing list. 2—Distribution through merchants, together with display of "Prosperity" cards in windows. 3—Good looking girl stood in lobby for first week and handed out tickets. She wore a band reading, "Take A Ticket And Be Happy."

The heralds were distributed the day before and on opening day of the campaign through boys sent out to the various neighborhoods. They shouted: "Extra! Extra! Big Prosperity Drive Now On! This Prosperity Edition Free—This Extra Special Free! Read All About The Big Entertainment Prosperity Drive That Will Rock Chicago." two of the ballyhoo boys were assigned to each crew, the balance of the boys making the house-to-house coverage. To expedite distribution a map showing streets to be worked was given to each crew manager and their efforts checked by Borland and an usher in an auto while work was in progress.



All programs used during the campaign carried cover copy on the Drive, as you may see from the accompanying reproduction of one. The special heralds were four page affairs, measuring 16½ by 11¾, with "Drive" copy on front cover; institutional copy, merchants' ads and attractions listed on second page; more institutional copy, ads and attractions on the third, and a listing of participating merchants on the back cover.

Opening the Campaign!

The first pre-announcement trailer carried the following copy: "The Thunderbolt Has Struck!—With the Greatest Entertainment Scoop In Armitage History! During this time the Armitage Theatre will bring Happy Days back again by being the first theatre in Chicago to have an Entertainment Prosperity Drive.—Merchants cooperating with the Armitage Theatre in this Prosperity Drive of Greater Entertainment for Less Money will display Cards in their windows and gladly give you Armitage Prosperity Tickets Free for the asking.—One Of These Prosperity Tickets And 25 Cents Will Admit Two Adults.—One Person Sees a Free Show.—These Prosperity Tickets Are Good Any Evening Except Saturdays, Sundays and Holidays.—This Prosperity Drive will enable everyone to see every change of program with a decrease in their weekly entertainment expenditures.—This New Idea Will Be Inaugurated At This Theatre (date). Watch and Wait for (date) And See A Free Show During the Armitage Entertainment Prosperity Drive, That Will Take Chicago By Storm. This Will Be A Permanent Policy Until This Period of Depression Is Over."

Revamp This Campaign to Suit Local Conditions and Then Tie In the Merchants and Newspaper for Extra Business!

The second pre-announcement trailer read as follows: "Armitage Prosperity Drive Is Now On!—And Is Setting the Whole Neighborhood Afire With a New Prosperity Slogan.—'Go To the Armitage And Chase Away Your Entertainment Depression.'—Let's All Form A Chain Of Armitage Prosperity Boosters.—by distributing Armitage Prosperity Tickets among our friends and acquaintances, telling them to tell their friends and acquaintances about.—this New Prosperity Drive Of Greater Entertainment For Less Money.—so that they may get their share of Joy and Happiness from this Prosperity Drive that is chasing away Entertainment Depression from Hundreds of Movie-goers Daily.—This Will Be A Permanent Policy Until This Period of Depression has Passed.—Patronize The Armitage Theatre—We Think Of Our Patrons First—In Spite Of This Depression."

Street Ballyhoo Effective!

For a street ballyhoo a wagon was transformed into an old time, pioneerman's covered wagon, with the following copy painted in red on each side: "Happy Days Are Here Again—Armitage Prosperity Drive Is Now On!—See A Free Show—One Prosperity Ticket and 25c Will Admit Two Adults At The Armitage Theatre." This bally stopped at busy intersections in various neighborhoods and explanatory announcements were made by an usher who played the role of soap-box speaker.

The merchant tie-ups included drug stores, wherein a 30 cent "Armitage Prosperity Sundae" was made up to sell for 15 cents and plugged by appropriately printed paper strips on fountain and windows, and a general cooperative "Prosperity Week" campaign sponsored by the Business Men's Association and other merchants. During the first week of the campaign the stores all ran big ads in all local neighborhood papers, calling attention to the "Big Prosperity Week Sales" to be held in connection with Armitage Prosperity Drive. Paper strips with the following copy were pasted in all windows of stores participating in the campaign: "Big Prosperity Week Sales Now On!—Buy Now! Look At These Values!—Your Money Does Big Things—This Week Come In And Look Around—There's No Obligation."

For an advance lobby display a one-sheet card with a cutout "Thunderbolt" was placed in an attractive frame, with crepe

(*Continued on next page*)

ROSENTHAL'S FINE SHOW-SELLING!



IT may be a little late to report "Crooner" exploitation but there's no telling when the following idea, used by Robert Rosenthan, manager of the Mark-Strand Theatre, Albany, N. Y., might pop up as a great gag for another picture.

The accompanying photo of the big megaphone, masked singer, etc., only tells half the story. This was the setting for a Crooner Marathon Contest, staged atop the Strand's marquee and won by a hardy crooner who crooned for fifteen and one-half hours without missing a single off-note. There were ten entries in all and the stunt stopped thousands of passers-by. It meant box-office to Rosenthal.

The other photo will convey a fair idea of the realistic bally he arranged on "Horsefeathers." Note the make-up of the Marx Brothers impersonators, which, to us, looks



mighty good. Apparently the coop on the back of the truck was made to resemble a dog-catcher's outfit, for there's a small sign on the side reading, "We're going to the dogs," and there's a couple of objects inside that resemble two urchins.

One more note on Rosenthal's activities, before we thank him for again resuming contributions to this department. He gets a great effect on short titles by stepping up to exceptionally large proportions the display letters used on the marquee sides, which, when illuminated, makes a big flash on the rather narrow thoroughfare in front of the theatre. Okay, Bob, and let's hear from you again in the near future.

One thing more: note the "crooning time" clock, which indicates when the next feature show begins. This gadget is becoming a popular means of passing on this information to passersby.

JOHNSON HAS FOUND HIS WAY 'ROUND IN REYNOLDSVILLE, PA.

We can easily see that Fred E. Johnson, former circuit theatre manager who went independent a short time ago as skipper and operator of the Adelphi Theatre in Reynoldsville, Pa., hasn't forgotten any of his early lessons in showmanship.

On the front page of a local paper we have before us, appears not one but two news stories involving Fred and the Adelphi. One is headed "Matinee Will Benefit the Needy" and forthwith proceeds to advise the populace that "a can of this or a pound of that" will gain youngsters admission to a special Saturday matinee to be held for benefit of the needy.

The other story was headed "School Night at the Theatre" and enlightened the public on High School and Football Night" at the Adelphi, when the local team was due to be entertained in conjunction with the showing of "All American." It was stated that the performance was in the nature of a benefit for the Athletic Association, with the school receiving a percentage on all tickets sold outside the theatre. Students helped to plug sale of the tickets.

Which, as we pointed out above, is evidence that Fred is getting acquainted with the citezens of his newly adopted town. This is about the first peep we've had from him since Reynoldsville became his new address, owing to the fact that his time has been occupied with the many duties attending a change of theatre management. We know Fred will come through as of yore just as soon as he gets his feet on the ground again.

Locating in a strange city and the vast amount of campaigning necessary for re-establishment ought to make an interesting story. We'll look for details later.

BORLAND'S PROSPERITY CAMPAIGN!

(*Continued from preceding page*)

paper pasted over the thunderbolt opening. A 100 watt lamp was used with flasher for lighting effect. In the copy arranged around the cutout thunderbolt the word "Beware" stood out in large, red letters, such As: "BEWARE—A—Thunderbolt Will Strike. Watch Our Screen Next Week For A Sterling Announcement!"

The following copy in green letters was used on a black velvet background: "Become a Regular Armitage Prosperity Moviegoer By Asking Your Merchants for Prosperity Tickets." The transoms over the entrance doors carried the following: "The Doorway To Entertainment Prosperity." Round hangers with the following variety of copy were hung under the canopy: "Armitage Prosperity Drive Is Now On—Greater Entertainment For Less Money—Chicago's Greatest Show Bargain—Always A Good Show At the Armitage—Perfect Sound, Comfort and Service—Best Pictures From Leading Studios—Perfect Vision From Every Seat—Perfect Hearing From Every Seat—A Warm Welcome To All—Neighborhood's Joy Spot."

On opening night canopy and building were decorated with flags, pennants and hangers. Two revolving searchlights, which were used at night and seen for many miles around, were promoted free of charge from the local Curtiss flying field. A parade staged by the merchants association assembled in a designated spot and marched en masse to the theatre, where a band played until the show started. Merchants and officers of the business men's organization were guests of the theatre and after the first show the president of the association made a speech from the stage, congratulating Borland for staging the Prosperity Drive, and expressing his enthusiasm for the bright neighborhood business prospects brought about by the move. Next morning the papers all ran front page stories, along with flashlight photos taken the night before showing the president of the Business Men's Association and the Manager of the Armitage shaking hands.

At this writing the Armitage Prosperity Drive has been in effect for several months and, as far as we know still is, if Borland's threat to continue it to the "end of the depression" has been carried out. What is more to the point, however, is that he found his theatre in a bad jam and solved the situation with the campaign outlined above. It appears to us that he exercised a great deal of painstaking work in mapping out his campaign and left few stones uncovered. Many two-for-one schemes have been brought to our attention but rarely one so comprehensively planned and executed. We feel sure that other Club members, similarly situated, will profit from Borland's experience.

personalities

CARL M. OSBORN
formerly in charge of the Capitol Theatre, Delphos, Ohio, is now at the helm of the Faurot Theatre, Lima, Ohio.

▽

WILLIAM DEVELLIER
manager of the Farragut Theatre, Brooklyn, N. Y., is confined to a Bronx hospital as the result of a recent operation. Manager Wheeler is pinch-hitting during his absence.

▽

FRANK HARPSTER
manager of Warners Ohio Theatre, Hamilton, Ohio, is vacationing with his parents in Pennsylvania. Chas Keiser, manager of Warners Majestec, closed until Xmas Day, is taking Harpster's place.

▽

EDWARD C. BRECKENRIDGE
formerly with Fox in Buffalo, N. Y., has been appointed manager of the Hartman Theatre, Columbus, Ohio, a Great Lakes theatre unit. David M. Pense is retained as assistant manager.

▽

BATES HARVEY
is at the helm of the recently reopened Carolina Theatre, Clover, S. C.

▽

F. F. BLACK
is in charge of the Chatham Theatre, opened a short time ago at Pittsboro, N. C.

▽

WILLIAM SHIRLEY
well known Schenectady (N. Y.) Theatre man, recently paid New York City a visit relative to the reopening of the Rialto Theatre, Newark, owned by the Rafferty estate. Warners closed the house about two years ago.

▽

LEO SALKIN
manager of the Oriental Theatre, Chicago, recently handed in his resignation. It is reported he will go with F. & M.

▽

JOHN GORING
formerly in charge of the Criterion Theatre, New York City, has been chosen by Fox to manage the Gaiety Theatre, another Broadway first run.

▽

MOE GOLDEN
has reopened the Circle Theatre, Columbus Circle, New York City. The house was given up by Loew's several months ago.

▽

JACK O'QUINN
assistant manager of the Saenger Theatre, New Orleans, is the proud father of a baby daughter. Congratulations, Jack.

▽

FRED BARTINE
has reopened the Eureka Theatre, Eureka, Calif.

▽

MILO OWENS
former operator of the Milan and Ecorse Theatres, Detroit, Mich., has been named manager of the DeSoto Theatre, Highland Park, a house recently taken over from Lee Carrow by Mrs. Della Dingman.

▽

GUS COPLAN
operator of the Colony Theatre, Detroit, has taken over the Little Theatre in that city. Al Tucker, formerly at the Jefferson, will manage.

▽

JOHN CONNELY
of Halifax, recently succeeded Grant Chambers, resigned because of ill health as manager of the Mayfair Theatre, St. John, N. B.

F. M. KENDALL
is the new manager of the Kentucky Theatre, Danville, Ky. He was transferred from Owensboro.

▽

EARL PAYNE
former manager for the Switows in Lexington, Ky., has joined the National Theatre, Louisville.

▽

GEORGE TECKELMEYER
is in charge of the Varsity Theatre, recently opened in Palo Alto, Calif.

▽

FRED CLOVER
assistant manager of the Fox Theatre, St. Louis, is in charge of the special school for ushers recently opened at that theatre. Robert Battin is chief of service.

▽

FLOYD BELL
is in full charge of publicity for Metropolitan Theatre these days owning to the recent Publix shake-up in that city, to say nothing of taking on John McConville's P. A. work. The latter has been switched to the Scollay Square.

▽

HARRY BROWN
has also lost several members of his staff of Publix P. A. men over in Boston and is handling all publicity for the Paramount, Uptown, Fenway, Modern and Olympia theatres.

▽

JACK SAEF
formerly connected with the publicity department of the Metropolitan Theatre, Boston, is now doing publicity for the Capitol Theatre, Worcester, Mass.

▽

ALEX TOTH
has taken over the Palace Theatre, Tiltonville, Ohio, one of the largest houses in the Ohio Valley and formerly operated by Harry Mackey.

▽

MORT NATHAN
has succeeded Don Siebert, resigned, as manager of the Fox-Majestic Theatre, Santa Monica, Calif.

▽

KEN HAYDEN
formerly in charge of the Howard Theatre, Howard Beach, L. I., N. Y., has been appointed manager of the Carlton Theatre, Jamaica, L. I.

▽

ALFRED WEISS
in charge of the Regal Theatre, Warner house in Hartford, Conn., has been transferred to the Warner Theatre in Springfield, Mass.

▽

RANDOLPH MALLER
formerly manager of the Embassy Theatre, New Britain, Conn., replaces Alfred Weiss at the Regal, Hartford.

▽

HOLDEN SWIGER
has succeeded Carl Niesse as manager of the Indiana Theatre, operated by Publix-Skouras in Indianapolis. Niesse has been associated with local theatre circles for the past 20 years.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.

—THANK YOU.

C. E. EDWARDS
formerly in charge of the Regent and Harmony Theatres, Detroit, Mich., recently reopened the Vendome Theatre, closed for the past year.

▽

ANDERSON and MINER
of the Rivoli Theatre Company, have taken over operation of the Loop Theatre, Chippewa Falls, Wis.

▽

MORRIS FITZER
well known theatre operator up in Syracuse, N. Y., has reopened the Arcadia, dark for the past two years.

▽

KIRK McGEE
formerly with the Roxy Theatre, New York City, and lately manager of the RKO Palace Theatre there, recently became a member of the Radio City staff.

▽

C. M. DAVIE
has reopened the Perry Theatre, New Lexington, Ohio, following extensive remodeling. Carl Gross was the former owner.

▽

FRANK HINES
manager of the Hippodrome Theatre, RKO Cleveland house, now closed, recently made a business visit to New York City.

▽

JOHN H. BOSWELL
formerly associated with Keith's Rialto Theatre, Louisville, Ky., has been named general manager in Owensboro, Ky.

▽

PAUL WYKOFF
has succeeded M. J. Milwain, resigned, as manager of the Savoy Theatre, Princeton, Ky.

▽

LOUIE NEWMAN
formerly manager of the Central Square Theatre, Boston, has been transferred to the Allston Theatre.

▽

JOHN CARROLL
former district manager for Publix in Boston, is now at the helm of the Central Square.

▽

BOB SMITH
has taken M. J. Murphy's old job as manager of the Pantages Theatre, Los Angeles, following Murphy's appointment to city manager for Fox in Tucson, Ariz. Ray Duscerne takes Smith's post at Loew's State.

▽

EARL ARNOLD
is doing exploitation for the Ritz Theatre, Syracuse, a house operated by Nate Robbins, well known up-state theatre man.

▽

SEYMOUR MORRIS
has been appointed manager of the Strand Theatre, Skouras-operated house in Carthage, N. Y.

▽

WILLIAM SOUTAR
is the new manager of the Plaza Theatre, Liberal, Kansas, replacing C. M. Moorhead.

▽

J. R. RODGERS
has taken the place of George Stetson as manager of the Lyric Theatre, Tucson, Ariz.

▽

JOE FELDMAN
former Warner theatre advertising man in Albany and recently sent to Pittsburgh in a similar capacity, has been appointed supervisor of all Warner houses in the downtown district—this in addition to his other assignment.

LARRY CONLEY USED EFFECTIVE FRONT ON JERSEY CITY THEATRE

Larry Conley of the Warner Bros. Stanley Theatre in Jersey City recently used one of the most effective fronts that has been seen there in a long time. During the run of "Tiger Shark" the entire front of the theatre featured "deep-sea" stuff, including a ship's bridge with wheelhouse, bells, and all the trimmings, done in marine colors of blues, greens, silver, yellow, etc. There was a glass aquarium around the box-office with a large assortment of tropical fish on display, borrowed from a local pet shop. Tropical plants added a fine touch to the idea.

Atop the box-office was the actual reproduction of a ship's bridge. The doorman, instead of working from the sidewalk, walked up and down the bridge, giving the wheel an occasional spin. Foghorns and ship's bells were blown and rung at frequent intervals. Life preservers, ropes, lifeboats, etc., were all genuine props. A constant flow of "rain" kept washing over the glass-enclosed wheelhouse to further the illusion of the ship on the high seas. Props that were not real were made of heavy compo board.

The outer sides of the lobby were representative of the ocean, cleverly painted on heavy board. Framed by real hawser hopes, two transparencies were used on the extreme ends of the front.

Going further still, the ship's bridge was given a rocking motion. The marquee was done in the same nautical fashion. The marine atmosphere was also used in the lobby, where a splendid display of deep-sea fishing equipment supplemented an elaborate display of stills of Robinson, Arlen and Johann in dramatic scenes.

A very clever touch added to the display was the use of the following optical illusion: a parrot was placed "under water" by the use of a special glass compartment in the aquarium, creating the illusion of the bird actually living under water—a special record in parrot talk urged passersby to purchase tickets and was connected with the public address system to further mystify the public. This stunt secured excellent results in attracting crowds. The entire front and lobby scheme was given a large share of credit for the excellent business done by "Tiger Shark" at the Stanley. And, the proof of the pudding lies in the fact that the police had to be called out to handle the Saturday night crowds.

ATTRACTIVE WINDOW DISPLAYS ARRANGED BY MANAGER McFALL

A number of very attractive window displays were arranged in connection with his campaign on "Red Dust" by C. McFall, manager of Shea's Buffalo Theatre, Buffalo, N. Y.

The tie-ups included a window in an exclusive shirt shop for Clark Gable sweaters; four windows in Liggett Drug Stores, calling attention to story of picture in "Movie Mirror"; jewelry store windows featuring Hamilton watches and Gable stills; two windows featuring Cadillac car and Jean Harlow, and special windows in millinery stores using hat still of Harlow.

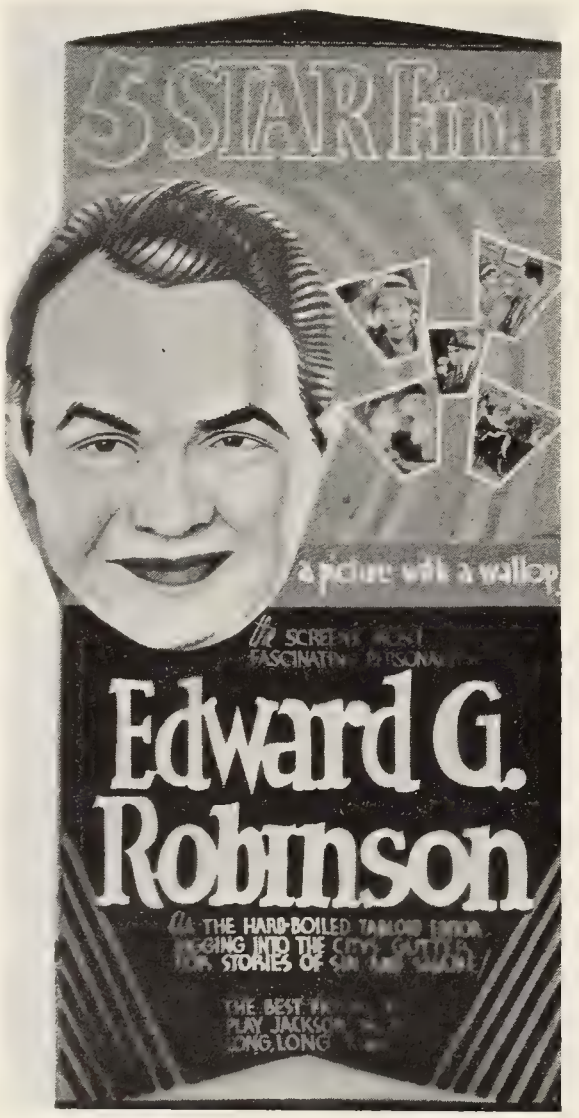
POSTER ART WORK FOR THE THEATRE!



Here are two impressions of Bill Robinson from the artists' point of view. Both are unusually good and provide distinct lines of approach according to the artist's conception of how this star should be sold.

The one above is from the ever-dependable Will Wills of Syracuse and points north in New York State, while the one below comes from the prolific art shop of D. Newton Perkins of the Majestic Theatre in Jackson, Miss.

These contrasts in art work when associated with a particular star should be a welcome addition to the poster art series. Let's have some more like these from other contributors.



NETH PRESENTED AD IN NEW STYLE WHEN PLUGGING NEW FILM

Real Neth, owner of the Grand Theatre in Columbus, hit upon a new idea in presenting his advance advertising on "Cabin in the Cotton." Instead of running a four-column display ad, he used four different one-columns daily, spotted throughout the amusement page. Each ad sold a different angle of the picture. In this way Neth got across, not only every salient selling feature of the picture but also made sure that Columbus knew that "Cabin in the Cotton" was going to open at the Grand. Spotted the way the one-column ads were throughout the page, there was mighty little chance of a reader missing all four ads. The fine opening day business enjoyed by the picture showed that Neth's idea had borne fruit.

LAWRENCE STILL ON THE JOB DOWN SOUTH IN PARIS, TENNESSEE

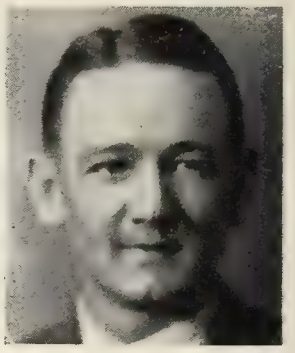
We hear that our friend and Round Tabler, H. L. Lawrence, manager of the Capitol Theatre, Paris, Tenn., is still batting out the old ball at a lively clip, despite general business conditions in his section of the country. Among his latest efforts were turkey give-aways and a "Big Double Show" consisting of a "Society Revue" on the stage.

According to the dope, he's not only tried every known scheme but many that are unknown to show business to keep out of the red. Some day, when the spirit moves him and there comes a let-up in duties, maybe he'll sit down in front of the old typewriter and knock off a history of what it took the past several months to put the Capitol over. We believe Lawrence will have some interesting slants to convey through these columns to his fellow Club members.

ROUND TABLE BIOGRAPHIES

Jack Johannsen had the same thought in his head when he picked out the theatre for a career as many another man before him. He liked the game.

So in he went, hook, line and sinker at the age of 18 years, as usher at the Modjeska Theatre, Augusta, Ga., and kept at the job until he was promoted to the doorman's job at the same theatre. From doorman he climbed to the assistant manager's post in the Modjeska and eventually was placed in charge of the house.



Jack Johannsen

He is at present in charge of the Imperial Theatre in Augusta, which is plenty proof that he hasn't lost any time getting somewhere in this business. He has stuck with Publix Theatre Corporation ever since he started and a responsible job is his reward for faithful service.

Johannsen was born in Augusta on April 4, 1909, and educated in Christian Brothers and Academy of Richmond County, Augusta. He would again choose show-business, he sincerely believes, should he have to start all over again.

JESSE CLARK'S GANG DOING GOOD WORK IN GULF-TAMPA HOUSES

We are pleased to report, through the courtesy of Howard Jaudon, that the fellows who uphold the fortunes of Gulf Theatres down in Tampa, Fla., have, as usual, been rendering an excellent account of themselves.

For instance, take the clever stunt worked out on "Air Mail" by J. L. Cartwright, J. D. Woodard and Ben Blackmon, all of the Victory Theatre. This stunt,



which originated with the Universal home office, was worked out advantageously in Tampa through cooperation of the Eastern Air Transport Company officials, who donated transportation facilities when the attractive young lady was delivered to the theatre. The accompanying photo shows her being taken out of a mail bag by the postmistress. Newspapers came through with generous publicity, radio stations arranged interviews for Miss Elsie Williams and the best hotels extended accommodations during her stay in the city.

Newspaper tear sheets testify to the fine results obtained from a stunt worked on "Little Orphan Annie" by Jesse L. Clark, J. L. Cartwright and Jaudon. They tied up with the paper to have children admitted



to a special matinee for one nickel and a comic strip of "Little Orphan Annie." A line-up of 3,000 kids caused Sid Landers, manager of the Park Theatre, to remark that "he'd never seen anything like it in his life."

The Victory management also put over a successful Fashion Show tie-up with a prominent dress store a short time ago that returned excellent results to all concerned. The stunt included an orchestra and radio broadcast each night and all display ads and art in the newspapers gave the theatre a whale of a lot of free space.

The other photo shows the attractive display built, we believe, by Jaudon for "Big Broadcast." Note the central figures and the aerials at either side.

It's gratifying to be in touch again with fellows down on the Tampa firing line.

INVESTING IN REFUND INSURANCE!

One of the manager's bugaboos is the fear of a breakdown of his electric current. In many parts of the country this is a regular occurrence and little progress has been made by appealing to the companies serving the theatre.

Where a theatre enjoys the protection of emergency battery or generator equipment, this danger has been entirely eliminated. But, unfortunately, the great majority of houses are not so equipped and must plug along hopefully praying that the juice will stay on.

A recent investigation disclosed the interesting fact that in many towns and cities there are two separate and distinct feed lines running through, or under, the street. The electric company might agree to run the second line into your meter room providing you install a hand-operated or automatic throw-over switch whereby current is switched from the dead line to the live one in the event of a breakdown.

This angle is worth investigating and talking over with your local electric company, as something can certainly be worked out to help overcome the heavy burden of admission refunds whenever the service is interrupted.

JAKE ROSENTHAL ON SICK LIST; WRITING POEMS FOR COLUMNIST

We are informed by Jake Rosenthal, manager of the Iowa Theatre, Waterloo, Iowa, that the reason we haven't heard from this popular and energetic Round Tabler is because he's been on the sick list. No details beyond those few words, so we can't advise his friends whether he's been suffering from just a mild set-back or something more serious.

However, we see by a tear sheet that Jake's still crashing the columns of the "Chicago Tribune." Under a head entitled "Dumbell Pomes" follows: "Most People Think We'll Never Get Out—Of Our Present Gloomy Pickle—Until We Are Able to Buy a Foamy Glass—Of Beer for Just a Nickel—Jake Rosenthal."

Okay for your sentiments, Jake; we're right with you. Maybe if you had a big schooner alongside right now you wouldn't be feeling so tough. At any rate, here's hoping that you'll be yourself again soon.

Boy Scout Tie-Up

Word has gone out from World-Wide that "Drum Taps," a recently released western film featuring Ken Maynard will receive support from every Boy Scout Troop in the country on account of the picture's direct relation to organization activities.

MODESTY FORBIDS! or A ROSE BY ANY OTHER NAME!

Every now and then a letter blows into the Club office from some Round Tabler in which the writer modestly states: "I have put off sending in an account of my work on account of not having done any outstanding or original piece of exploitation. . . ."

Bosh and nonsense! And more of the same! If all of our members waited for something entirely original to send along, we'd never get these pages filled. Nine times out of ten, stunts can be traced back to another source, as most of you know. It's not originality so much as the way new ideas are adapted to old ones.

Modesty is highly commendable, even in these days, but don't be so modest—you fellows who have been holding back until you get a stunt good enough to make old P. T. turn over in his grave. Let's hear what you're doing! "CHICK"

DE PISA USED TWO EFFECTIVE SELLING SLANTS ON PICTURE

Two natural angles of exploitation were taken advantage of by Joe M. De Pisa, publicity director of Loew's State Theatre, Boston, when he campaigned "Mr. Robinson Crusoe."

Having in mind the remarkable radio receiver constructed from cocoanuts and sea shells by Mr. Fairbanks, he tied-up with a large department store for a big window which featured both product and picture.

Since the National Organization of Boy Scouts put its official endorsement on the picture, De Pisa also played up that angle by special letter, etc., and succeeded in effecting a large turn-out to one of the shows.

It's been some little time since we've been in touch with De Pisa's work and we're glad to see his name back among Round Table contributions, even if we did have to turn to the U. A. home office to find out what was going on at the State. What do you say, Joe?—shoot along some news once in awhile.

ROUND TABLE BIOGRAPHIES

Eleven years is rather a tender age to become initiated into the mysteries of showbusiness, but that's just when L. W. Bevel, at present manager of the Princess Theatre, Harriman, Tenn., entered the game.



L. W. Bevel

He started as an advertising boy with a theatre concern in Franklin, Ky., remaining with this outfit for five years and then going to Bowling Green, Ky., where he took over a house on his own. Following a fling at owner - management, he went with Publix for three years in the Bradenton, Fla., district, after which he returned to Dyersburg, Tenn., and joined the Crescent Amusement Company. He was later transferred to Harriman, his present location. In addition to the Princess Theatre, Bevel has managed the American, Bowling Green; the Palmetto, Palmetto, Fla.; the Wallace, Bradenton, and the Frances and Capitol, Dyersburg, Tenn.

Bevel was born in Franklin, Ky., in 1907, and educated in the schools of his birthplace. He's a married man and belongs to the Rotary Club, W. O. W. and Royal Arcanum. He has no regrets about choosing showbusiness as a career.

ALWAYS ROOM FOR SOME MORE!

C. S. "DOC" CREWS

is the skipper of the Fox-Cabrillo Theatre 'way out in San Pedro, Calif., and a cordial welcome is also extended this new member of our organization. "Doc" is one of those hustling showmen out on the West Coast who goes out and sells shows, so we believe we can count upon him to furnish his share of merchandising ideas to this department. We'll be looking for 'em, Crews, and will await with interest your next letter to Club headquarters. Please convey our best regards to all other Round Tablers out in your section when you meet.

▽

FRANK L. NEWMAN, JR.

has charge of the big Paramount Theatre, Fox-West Coast house out in Seattle, Wash., and we're certainly glad to record that he's another addition to the constantly growing ranks of this great army of showmen. Unless we're greatly mistaken, Frank, Jr., is the son of the well known Frank Newman, Sr., widely known theatre man from the northwest, and there's no reason to think that he isn't a chip off the old block. Many others in addition to ourselves will be interested to hear what he is doing to step up trade at the Paramount, and if he'll drop us a line now and then we'll see that the information is passed along. Frank should be in a position to contribute some mighty interesting articles to Club pages.

▽

W. C. LEWELLEN

is still another Fox-West Coast man to join this week's crop of new members and he has charge of the Fox-Egyptian out in Denver, Colorado. There's lots of keen competition out his way and that's what it takes to stir up plenty of good ideas on show-selling. Shoot along some of them, Lewellen, so that the rest of the fellows will know what you are doing to boost trade.

▽

FRANK KEARNES

is another assistant manager to fall in line with the many other assistants already enrolled in this organization and this is our way of letting him know that his fellow Round Tablers are glad to have him with us. He hangs his hat over in the Rialto Theatre, Hartford, Conn., and we hope that both Kearnes and his boss will find time to keep the Club posted on what they are doing to boost trade these days.

▽

PAUL ROSENBLUM

is located in the M-G-M Paris office, where he has the considerable assignment of handling exploitation and publicity for his company in Europe. With all that huge slice of the world to comb Paul ought to have a lot of interesting exploitation material to contribute to this department, so we'll await his future communications with interest. His application for membership in this organization is further indication of the Round Table Club's international scope.

▽

RICHARD E. EASON

has joined the ranks of the many assistant managers enrolled in the Round Table Club and this paragraph is an acknowledgment of his application. He has been helping W. H. Grist, manager the Paramount Theatre in Lynchburg, Va., and came there from Charlotte, N. C., where he held down the job of chief usher. Grist assures us that Eason is a capable assistant and we're glad to have him with us. As to his boss, we've received word that he was recently made city manager for Publix-Kincey in Spartanburg, S. C., and that Hugh Smart, of High Point, succeeds him. Good luck to all.

CLIFFORD H. SWICK

was chosen by William Smalley, head of the Smalley chain of theatres in upper New York State, to take charge of the recently opened New Smalley Theatre in Norwich, N. Y., and we're mighty glad to include his name on the Club roster. Swick is an experienced showman and prior to taking his present assignment was associated with a theatre operating company down in Pennsylvania. Last Spring the old Smalley house in Norwich was destroyed by fire, with the result that Swick has a fine new theatre to operate. Lots of luck to him, and we'll be interested to hear what he's doing to boost trade.

▽

JESSE T. BONNEY

is the house manager of the St. Albans Theatre, St. Albans, L. I., N. Y., under Monty MacLevy, and he's another recent addition to the Round Table Club. Like many other men who run houses in the various neighborhoods of New York City, it takes plenty of live wire ideas to compete with large scale circuit theatre opposition. We're sure that Bonney has some good tips up his sleeves to pass along to his fellow members and we'll be on watch for his next communication.

▽

W. C. GALLAGHER

manages the Rialto Theatre, a Warner house over in Hartford, Conn., and we also take pleasure in acknowledging his application for membership in the Round Table Club. He also likes the idea behind our organization and promises to do his best to help keep this department full of interesting slants on showbusiness. That's the proper Club spirit, Gallagher, and we'll be on watch for your share of contributions. Shoot 'em along at the first opportunity.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

C. W. KELLY

owns and operates the Park Theatre, described as the most beautiful house in Greeley, Colo., and we're mighty glad to announce that he, too, has become a Club member. Kelly has followed this department for some time, and now he, also wants to help the good work along with a few contributions from his section of the country. Meet the rest of the Round Table army, Kelly, and let them know that you are going to help keep up the good work. We'll be awaiting your next communication.

▽

CARL F. WHEELER

is one of Bill Smalley's lieutenants on the Smalley Theatre Circuit of Cooperstown, N. Y., and we are indebted to Supervisor H. L. Richardson for sending his application along. Carl manages the Smalley Theatre in Delhi, N. Y,. and there's no reason to think he won't do as well as many of the other Smalley managers have done in the matter of contributing show-selling information to this department. We'll be looking for word from Wheeler.

▽

MARVIN J. STOCKWELL

hails from out in Bloomington, Ill., where he manages the Castle Theatre. He's another new member of the Round Table Club and we want him to know that he's a welcome addition to the ranks. Now that he's in this great army of showmen we'll be looking for word on what's going on in showbusiness out his way. Shoot along some of your ideas, Marvin, so we can pass them along to the other fellow.

▽

DAVID GROSSFIELD

hails from up in Rochester, N. Y., where he carries on as skipper of the Roxy Theatre. His application for membership in this Club has also been filed and now we're asking the rest of the gang to step up and give Dave a hand. He is another showman in sympathy with the work being done by this organization and now proposes to come through with his share. That's the proper spirit, Grossfield, and now let's hear more from you.

▽

JACK BERRY

hails from down south in Gladwater, Texas, where he manages the Liberty Theatre, and at this writing he, too, becomes a full-fledged member of the Club. Welcome to this great army of showmen, Jack, and let's hope you will also contrive to find enough spare time to keep Club headquarters informed on what's going on in showbusiness down your way. Shoot along your ideas and we'll see that the good ones are passed on to the rest of the gang.

▽

RAY WHEELER JONES

is the manager of the Fox-McDonald Theatre out in Eugene, Oregon, and he's another new Round Tabler in line for introduction to his host of fellow Club members. Step up and meet the gang, Ray, and let them know they can count on your full support by regularly sending along news of what you and your associates are doing to put over shows out in Eugene. They'll be wanting to hear from you, so shoot in some of your ideas at the first opportunity.

▽

FLOYD W. DAVIS

hails from out in Clay Center, Kansas, where he manages the Fox-Rex Theatre, and we also take pleasure in acknowledging his application for membership in the Club. Floyd advises us that he always reads Club pages, which is a sure sign right off the bat that he's interested in the work that's going on. Let's hope he will contribute his share.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

REVUES

Earl Lindsay's (8) "Gaieties of 1932"
Baltimore Hippodrome

Here is a nice tab dancing, singing revue that, if speeded up a bit, would probably go over big. In its present form it did fairly well. Jack Beekman and Cecil Blair are featured, the first as master of ceremonies and singer, the second as featured dancer. Another boy does some fast stepping and got the best applause. Five girl dancers are pretty and can dance well. One part is a novelty presenting girls in dances from a book opening in back drop, each girl for a special song, as "Gypsy Sweetheart," "Harvest Moon" and "Robert E. Lee."

Carter Boys' Revue
New Orleans State

Two pretty blondes and a brunette, whose dance steps are the only high spot in the act, make this routine palatable. The Carter boys dance and tell gags in that fast manner which makes clear enunciation impossible and consequently causes the audience to believe the routine is a new type of puzzle.

DANCERS

Gaylene Sisters (2)
Buffalo Buffalo

These two blondes, almost identical in appearance, present a variety of Oriental, acrobatic and precision dances. With the "Bombay" dancing girls for chorus work, exotic costumes and attractive drapes, they won hearty applause.

Adler and Bradford (2)
Detroit Fisher

This talented team of toe adagio dancers are to be commended for the restraint employed in their act. They have personality and charm and base the appeal of their performance upon its grace and skillful rendition, rather than any particularly bizarre and energetic exhibition of fast stepping.

Sylvia Sharp
Cincinnati Albee

Clever toe dancer. Also does routine of various other steps including an old-fashioned dance which went over big. Excellent wardrobe, and a refined, dignified turn throughout.

Ben Omar
Cincinnati Albee

This acrobatic tap dancer knows his stuff and has no difficulty in selling it to the customers. A whirlwind finish sends him off to thunderous applause.

Reinstating Vaudeville

Vaudeville will be reinstated at the RKO Albee, Cincinnati, December 24, with a Friday instead of a Saturday opening.

Tries Vaudeville With First-Runs

As an experiment to see if patrons care for stage attractions at intervals with first-run pictures, Clarence Laws, manager of the United Artists theatre, Berkeley, Cal., is presenting vaudeville numbers one day a week.

The initial program consisted of five stage acts, with the bill headed by Jackie Souders and his orchestra of ten. This director has been with Fox West Coast Theatres for several years and recently completed an engagement at the Fifth Avenue theatre in Seattle. His orchestra provided the stage entertainment at the Fox Grand Lake theatre in Oakland for a year.

The stage acts at the United Artists theatre are being drawn from San Francisco and Oakland presentations.

Pick Radio City Organist

Dick Leibert, last heard at the Brooklyn Paramount theatre, has been chosen solo organist for the new Radio City Music Hall, opening December 27. Mr. Leibert was selected after S. L. Rothafel (Roxy) and Erno Rapee, musical director, had listened to auditions of nine organists. He is only twenty-five years of age. A feature of Mr. Leibert's work at the Music Hall will be a daily evening concert between 8 and 8:30 in which he will offer classical interpretations of popular music.

Arthur Gutow, former Publix organist in Detroit and Chicago, is to share time with Mr. Leibert. Mr. Gutow has quite a reputation as an organist.

Due to an unfortunate misunderstanding, Lew White, who was slated for the new Roxy, which opens December 29, is succeeded by Betty Gould and C. A. J. Parmentier. Miss Gould is a former Paramount organist, while Mr. Parmentier has been one of the organists at the old Roxy since its opening.

UP AND DOWN THE ALLEY

The Yuletide spirit has got me, Pal . . . and all I can do is shout *A RIGHT MERRY CHRISTMAS.*

ED. DAWSON

COMEDY

Trado Twins
Detroit Michigan

These young men clown and dance their way through an act that is marked by fast stepping and a riot of good, clean fun. The merriment reaches its highest pitch when the twins appear, one atop the other, in the guise of a very tall man and go through all sorts of funny stunts. The youngsters, especially, like this act.

Smith, Rogers and Eddy (3)
San Francisco Warfield

These three fall guys have an eccentric act made up largely of falls. They tumble from all sorts of positions and land in all sorts of shapes, mostly outlandish. When they dance, the steps end in a fall and the same happens when they try acrobatic work, all bringing laughs.

Flo Lewis
Buffalo Buffalo

The pudgy little red-haired star of the revue "Bombay," with her infectious giggle, naive dialogue and peculiarly fetching type of delivery, captured the audience's attention at once. With Leo Karlyn as foil, her attempts to ride in a miniature automobile drew quantities of laughter and applause.

SINGERS

Morton Downey
New York Capitol

Downey opens to a friendly audience with "The Daughter of Peggy O'Neil" as an Irish lad should sing it, and follows with "I'll Never Have to Dream Again," answering a fine reception with "When Irish Eyes Are Smiling." In honor of his new-born son, Downey offers an original song entitled "Welcome Stranger." Downey's songs should find favor with any audience.—H. P.

Three Pickens Sisters
Baltimore Hippodrome

Two microphones are used, one at a settee with the three singing "Dinah Lee" and "Paradise," followed by a solo of "Say It Isn't So," and then the three singing "Sentimental Gentleman From Georgia." For encore came their version of "St. Louis Blues." Their voices sounded like musical instruments and were liked.

Frances Langford
Buffalo Hippodrome

An attractive girl, exquisitely gowned and with a personality that doesn't require the microphone to create an illusion, Miss Langford makes a big hit with her throaty contralto rendition of popular numbers. She could have had an encore.

Henry Dunn
Detroit Fisher

Mr. Dunn sings "Without a Song" and "Here Lies Love," and for this is applauded most heartily. As usual, though, he makes far too many gestures.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

NOVELTY

Leo Weber and Johnny Winters

Salem Paramount

Here are two young fellows who have hit on a really new and original idea in a stage presentation. Both are former organists of note, who have created followings in many cities throughout the country. They have formed a novelty and singing act that should make them in demand in every vaudeville and presentation house that has an organ installed.

Their act is presented on two small organ consoles on which are attached microphones, through which all their announcing and singing are done.

They open with a good rendition of "Midsummer's Night Dream," at the finish of which they go directly into a novel demonstration in song of their instruments. Next comes an exceptionally good offering of "Fit as a Fiddle," instrumentally, from this into a special arrangement of "Put Out the Lights," with a vocal duet that gets a good hand. They follow this with radio impressions of Amos 'n Andy, Bing Crosby, Ed Wynn, Rudy Vallee, and a laughingly funny two in one broadcast. They close with a special arrangement of "Tiger Rag," with applause following that rated their encore. The encore, a specially written verse to "Just Couldn't Say Goodby," drew lusty applause. The important fact of this new team is their good material and the showmanly way they sell it. They are not just two organists on the stage, but a first class act with a new idea.—E. D.

SONG AND DANCE

Rosette and Luttman (4)

New York Valencia

This is an entertaining turn that offers attractive types of dancing together with some fairly good harmony and scat singing by two blonde misses. The act works in two settings, with the singers filling in while principals change attire. Rosette and Luttman, accompanied on the piano by one of the girls, open with an exotic oriental dance which is a combination of ballet, acrobatic and adagio work. This is done to the catchy melody of "Three Shades of Blue," and draws a good response. The sister team do fairly well with their harmonizing of "Sentimental Gentleman from Georgia," and are followed by Luttman, who does a snappy eccentric strut routine to a good hand. Miss Rosette, to the tune of "Manhattan Serenade," does an outstanding ballet routine consisting mainly of pirouettes and "petite tours" which audience liked. The act closes strong with the singing of "Minnie the Moocher" by the sister team, for the first chorus and then a snappy rhythm and strut routine by Rosette and Luttman.—E. D.

Bert Frohman (3)

Brooklyn Metropolitan

This personable and entertaining young fellow, a former m.c., has a song and dance act that goes over well with audiences. Frohman also has with him a male pianist and an attractive, mad-cap, "dumb" girl named Madelon Killeen, who proves to be an entertaining and versatile performer.

Bert opens the act with a chorus of "Making the Best of It All," in which he sings special lyrics. Madelon interrupts and for a time has the audience in convulsions at her comedy, though it would be more entertaining if reduced one half. She acts so "dumb" that the audience are surprised when, in a most pleasing voice, she sings "You're My Everything," and follows with a well done high kick dance routine, both of which gain good applause. For closing, Bert nicely sings "Somebody Loses—Somebody Wins," to a good reception.—E. D

Radio City Orchestra on Air

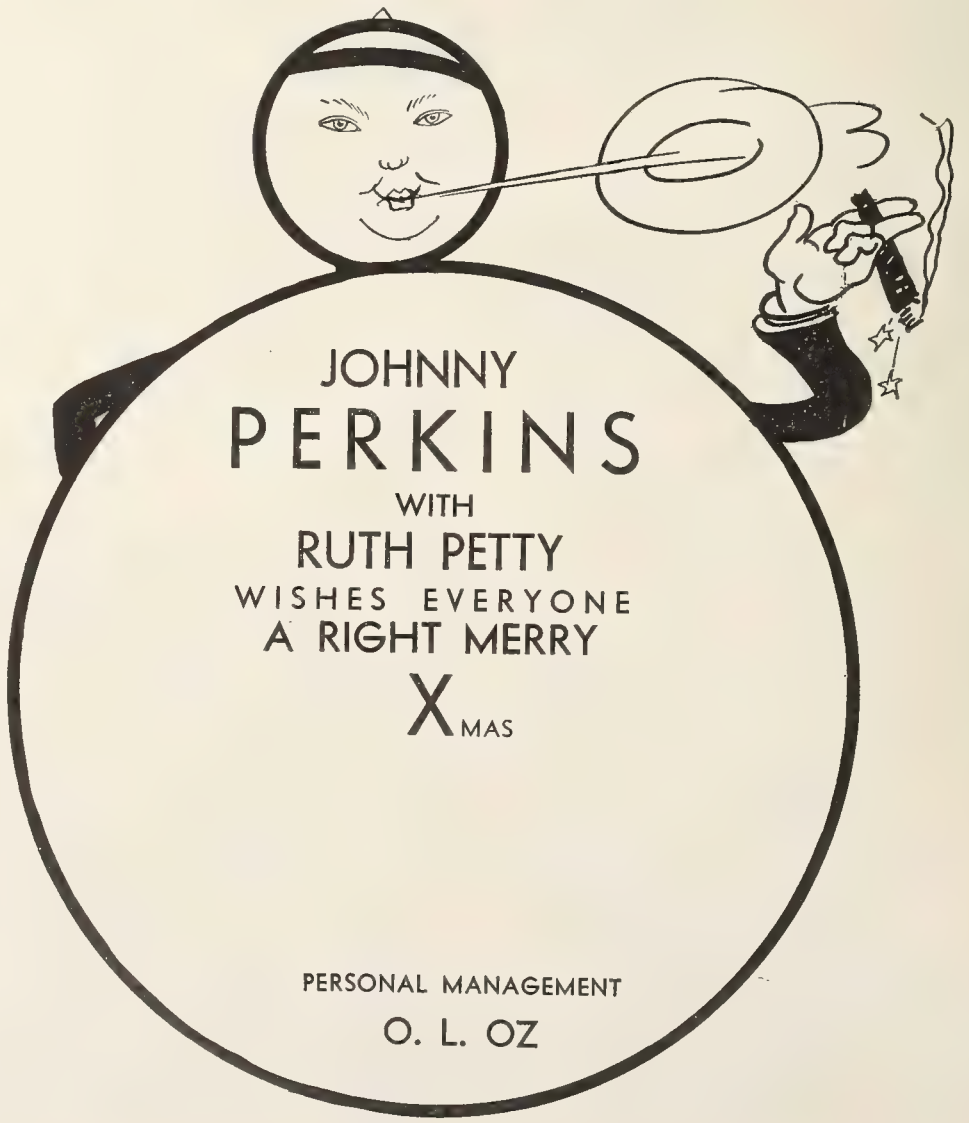
The Roxy Mammoth Symphony, Radio City musical organization, on Christmas Day will inaugurate a series of Sunday radio broadcasts from the stage of the Music Hall at the center. S. L. (Roxy) Rothafel will direct the group, which will be led by guest conductors. The program will be broadcast over a nationwide NBC-WJZ network. Several chorus groups will participate.

Returns to Boston House

Sid Reinherz has returned to lead the Met Collegians in the lounge of the Metropolitan Theatre, Boston, following an extended radio tour. The group plays for the dancing of patrons in the lounge.

JOE JORDAN
EXTENDS
TO ALL HIS FRIENDS
IN THE PROFESSION
A Very Merry Christmas
MUSIC DIRECTOR
NOW AT
LOEW'S JERSEY THEATRE
JERSEY CITY, N. J.

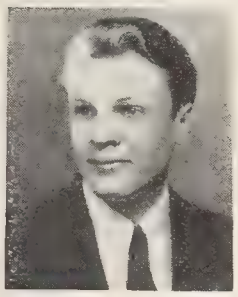
SEASON'S
GREETINGS
FRANKIE JUDNICK
ACCORDIONIST
FOURTH CHRISTMAS
PARAMOUNT THEATRE
BROOKLYN, NEW YORK



GREETINGS
AND
SALUTATIONS
FROM
DICK LEIBERT
RKO
RADIO CITY MUSIC HALL
NEW YORK CITY

Nevertheless—
MERRY XMAS
SAM JACK
KAUFMAN
FOX THEATRE
BROOKLYN, NEW YORK

YULETIDE GREETINGS
CLARENCE
LEVERENZ
ORGANIST



THIRD YEAR
WKZO - Kalamazoo
FIFTH YEAR
STATE THEATRE
Kalamazoo
For the
W. S. BUTTERFIELD THEATRES, INC.
OF MICHIGAN

ORGAN SOLOS

BERNIE COWHAM (New York Flushing Keith) this week presents another of his always interesting organ novelties, to which the audiences are accustomed to sing everything including his theme song, "Voice of RKO."

Bernie opens with one of his original and special verses to the popular tune, "Please," which served to introduce the solo and tell of requests. After a short oral greeting and talk, Bernie played "Please, Mr. Hemingway," and "Everyone Says I Love You." Then in commemoration of Joyce Kilmer, composer of "Trees," Bernie played this number as the audience joined in singing. A group of three songs, "Contented," "I'll Follow You" and "Never Have to Dream" followed. None of Bernie's solos is complete without an old-timer, so he offered "Whispering" and "Blue Heaven," which the audience sang lustily. His original current news events to the tune, "Say It Isn't So," led to the usual tremendous reception.

KENNETH LEA (Elyria Capitol) has changed his style of organ presentations and is now presenting two numbers, which he plays in concert style, and to a much greater response from this discriminating audience.

For this week's offering, Lea opened with that popular tune, "How Deep Is the Ocean" and played it in beautiful style. For the closing number he played "You're Telling Me" in a fast, peppy tempo. Better applause than usual with community singing greeted Lea at the finale.

LES HOADLEY (Milwaukee Wisconsin) presents for his organ number "Okay Audience," opening with a political piece set to the tune of "This World Was Made for Fun and Frolic." Others selections included "Sing a New Song," "Whistle and Blow Your Blues Away," "When the Moon Comes Over the Mountain," with words flashed large and small to be sung loud and soft, and "Please."

BOB DEMMING (Buffalo Century) had them all singing again with his "You're Telling Me" and introducing "We Just Couldn't Say Good-bye" and "Shanty in Old Shantytown." He also gave the customers a grand time mixing up their vowels and consonants in "tongue-twisters" about "Peter Piper" and "Sister Susan," to the tone of "Comin' Through the Rye."

MARY DOBBS (Denver Isis), the only organist being used in a grind house in Denver, is mighty popular with her audience, as proved by the generous applause. The Isis is a 15-cent Fox house, and that organization is to be congratulated on keeping its music up to so high a standard. Miss Dobbs played "I'll Never Have to Dream Again," the vocal part being carried by Geo. Getsey. Miss Dobbs has complete control of the organ, and regularly presents solos that get across nicely.

Merry Christmas
and a
Happy and Prosperous
New Year
TO MY MANY FRIENDS
TED MEYN
(The Name Is Mine)
ORGANIST
LOEW'S JERSEY THEATRE
JERSEY CITY, N. J.

WITH HEARTIEST
GREETINGS
FOR A
Happy Christmas
•
FRED FEIBEL
Junior Organist
PARAMOUNT THEATRE
NEW YORK CITY

GREETINGS
of the SEASON
FROM
BOB MACHAT
ORGANIST
RKO MADISON THEATRE
BROOKLYN, NEW YORK

CHARLIE JORDON & JOHNNY WOODS
"RADIO'S BALLYHOOLIGANS"
Week of Dec. 25—AT HOME
VARIETY SEZ . . . . . NOTHING
BILLBOARD SEZ . . . NOTHING
CHARLIE and JOHNNY Sez—
MERRY CHRISTMAS and a
BEER-Y HAPPY NEW YEAR

LEO. FEIST, INC.
YOU CAN'T GO WRONG WITH ANY FEIST SONG
Outstanding Hits
"FIT AS A FIDDLE"
"IT'S WINTER AGAIN"
"CONTENTED"
"I'LL NEVER HAVE TO DREAM AGAIN"
"YOU'LL GET BY"
"ALL AMERICAN GIRL"
SLIDES READY
56 Cooper Square, New York

WABASH AVENUE

CHICAGO

Probably the brightest news of the week along Film Row was the fact that Congress Trust and Savings Bank, closed some eight months ago, came through with a 25 per cent payoff to depositors in time to help along on the Christmas shopping.

▽

Carl Lesserman of Warner Brothers has been spending a week at the home office in New York.

▽

Beverly Miller of National Screen Service has been assigned to the company's Indianapolis office, from which he will cover the state of Indiana.

▽

Dr. Carl E. Milliken, secretary of the Hays organization, spent a couple of busy days in the city last week making an address before the Illinois Federation of Women's Clubs, a talk over station WGN, and holding a brief conference with local distributors.

▽

Dave Dubin and the rest of the folk in the Educational office are working under the strains of pounding hammers and falling plaster as the exchange is undergoing extensive remodeling. Universal started the improvements on the ground floor, Columbia was next on the second, and now it's Educational on the third.

▽

There's a big event on the docket for film folk, their wives and sweethearts, details of which will be announced in this column soon.

▽

Harry Lustgarten is now making his headquarters at the Marbro, Dave Balaban is at the Uptown, A. Platt is at the Congress and Dave Wallerstein is at the Tivoli.

▽

The annual meetings between Aaron Saperstein, Jack Miller and Tom Maloy on a new operators' working agreement are now under way.

▽

Balaban and Katz houses and the Berwyn, Ridgeland and Roxy theatres are cooperating with various organizations in staging Christmas matinees for unfortunate children.

▽

Carroll Trowbridge, personal representative for Douglas Fairbanks, was in town last week for a chat with Eddie Grossman.

▽

Beginning in February, B. N. Judell will release five features. They are "Should a Woman Tell," "Primrose Path," "Unwritten Law," "Red Haired Alibi" and "Vampire Bat." A regular release of one feature each week will follow.

▽

Tom Gilliam of Warners declares that downstate theatres are looking better in appearance than they ever did—refuting current impressions that exhibitors are letting their houses go to seed and doing nothing about it.

▽

A. B. McCallum of Hoopeston, Ill., is inaugurating a vaudeville policy at his Lorraine theatre.

HOLQUIST

Cincinnati Exhibitors Elect

A. J. Holt was re-elected president, Herman Bly, secretary, and Phillip Miller, treasurer of the Greater Cincinnati Motion Picture Exhibitors League at the annual election held at the Hotel Gibson, Cincinnati. Andrew J. Hettesheimer was elected vice-president, succeeding Frank Huss. Officers will be installed February 8.

ON BROADWAY

Week of December 17

CAPITOL
Chili and Chills.....MGM
Now I'll Tell One.....MGM

MAYFAIR
Malayasia .....RKO Radio
The Bride's Bereavement...RKO Radio

PARAMOUNT
Doubling in the Quickies..Paramount
San Francisco .....Talking Picture Epics

RIVOLI
Screen Souvenirs—No. 6...Paramount
The Klondike Kid.....United Artists
Melody Makers.....Master Art Products

ROXY
Santa's Workshop.....United Artists

STRAND
Hey, Pop!.....Vitaphone
King Salmon.....Vitaphone

Gilbert Miller Signed by Columbia to Produce, Direct

Gilbert Miller, leading figure in the American theatre, has signed to produce and direct for Columbia Pictures. Under the agreement Mr. Miller will work exclusively for Columbia and will share in profits through a percentage arrangement policy recently introduced by Columbia.

The policy involves the sharing by producer, playwrights, director and stars in the profits from each picture. The vehicle and cast selected for Mr. Miller's first Columbia production will be announced when he returns from London. Two of his productions, "Firebird" and "The Late Christopher Bean" are currently playing on Broadway.

Schwartz Acquires Control

Control of Master Art Products, a subsidiary of National Screen Service, has been acquired by Isadore Schwartz, formerly vice president and general manager of Master Arts. The company specializes in the production and distribution of organlogues and song reels.

Freuler Sales Near Quota

Freuler Film Associates, Inc., has reached 92 per cent of its $2,000,000 sales quota for the first quarter of the fiscal year, according to Charles L. Glett, vice-president in charge of distribution.

Paramount Shifts Karp

Jacob H. Karp, for three years a member of the Paramount home office legal department, has been transferred to Hollywood as assistant to Henry Herzbrun, resident studio attorney.

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NEWS PICTURES

FOX MOVIETONE NEWS—No. 25—British statesman links war debts with trade—Santa Claus interviews children—Drys rally against repeal in Capital—New mermaid star performs at Miami Beach—Australian turf classic won by Peter Pan—Chinese soldiers do ancient drill.

FOX MOVIETONE NEWS—No. 26—German stunt ace performs over airport at Cassel—Paris Santa Claus promises well—Al Jolson sings for children at New York Polyclinic Hospital—Polar Bear Club meets on shore of Lake Michigan—Mills says beer will help United States—Australian girls keep in trim.

HEARST METROTONE NEWS—No. 224—A Christmas tour of the Holy Land—Canada's toboggan fans start season—Mills says beer will help balance United States budget—English take up Japanese sport—Holiday rush stirs "Gay Paree"—Lady Astor boosts cheer-up singing in New York—Texas goats get new winter coats—Boy flier crashes plane at Montgomery, Ala., for fun.

HEARST METROTONE NEWS—No. 225—New York hit by snow storm—Chicago fathers learn to care for babies—French default stirs Congress—Motor daredevil performs at Miami Beach—Hollywood picks new "baby" stars—California frees dry law prisoners—New bathing suits shown at Miami Beach—Jim Londos wins wrestling match at Los Angeles.

PARAMOUNT NEWS—No. 39—Prince Gustavus and Princess Sybil arrive at Stockholm after honeymoon—Helen Wills Moody arrives in New York—Prince of Wales greeted on arrival at Porth—Mills appeals to Ways and Means Committee to balance budget—New York children see Christmas toy parade—South California downs Notre Dame.

PARAMOUNT NEWS—No. 40—New York holds stein carrying contest—John D. Rockefeller, 3rd and bride arrive in New York—Harold Lloyd touring England—Pictures of wearing apparel at Miami Beach—Lake Michigan attracts "polar bears"—Premier Herriot resigns—Bishop of Exeter pleads for early war debts solution—Londos pins Zaharias in Los Angeles wrestling match.

PATHE NEWS—No. 40—Snow king blankets United States—Airship Macon gets rudder at Akron, Ohio—Pictures of gems of imperial Russia—Chicago prisoners repair toys for children—Princeton students rehearse for show—Pictures of hockey game in New York—Katherine Rawls, swim champ, trains at Miami Beach—News flashes.

PATHE NEWS—No. 41—Pictures of budget debate in Congress—Lady Astor sings in goodwill chorus at New York—Pictures of Jimmy Walker and Betty Compton in France—Legal expert discusses war debts—Captain Bob Bartlett describes Peary Expedition—Helen Wills Moody arrives in New York—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 102—Herriot loses fight to prevent French defaulting on debt—Wealthy citizen feeds wild ducks at Seattle—Ancient bridal ceremonies revived at Kyoto, Japan—Mine disaster kills scores at Madrid—Pictures of jewels displayed in New York stores—Odd bits in today's news.

UNIVERSAL NEWSPAPER NEWSREEL—No. 103—Storm king lashes nation—Army bombers in winter test at Seattle—Rome, Georgia, menaced by rampaging rivers—Fascist cadets drill at sea—Boys' choir featured in cathedral services at Chicago.

Rex Ingram Returns to Screen

Rex Ingram, whose "Four Horsemen" and other productions placed him among the leading directors of the screen, is returning to motion pictures under the banner of Gaumont-British. "Baroud," his first production, has been completed in Morocco and will be shown in the United States soon. Mr. Ingram also played the leading role.

Named Eastern Representative

Paula Gould has been made eastern representative for Dave A. Epstein, Hollywood press agent. Among Mr. Epstein's clients whom Miss Gould will represent in New York are Edward H. Griffith, Richard Wallace, Gregory La Cava, Eddie Buzzell, Howard Estabrook and William Bakewell.

Jack Fier Takes New Post

Jack Fier has become general manager of the western division of Exhibitors Screen Service with headquarters in Los Angeles. Mr. Fier had been western manager for National Screen Service and more recently was associated with Supreme Screen Service.

TECHNOLOGICAL

FILM DENSITY PROBLEM NEARING SOLUTION

By F. H. Richardson

BLUEBOOK SCHOOL QUESTION NO. 152.—(A) When is the normal capacity of a water pipe or an electrical conductor said to have been reached? (B) How does increasing or decreasing diameter of water pipes or electrical conductors affect their resistance to water or current flow? (Recently a "student" of the "school" entered protest concerning the asking of simple, elementary questions, which, said he, "you very well know every projectionist understands." Certainly, but this "school" is not alone for the experienced projectionist. For them it presents the opportunity for review in the more simple things, and for real study in others. But we must remember, gentlemen, that once we were ourselves beginners, just as many others are today. We did not then understand the "simple things." New men enter the profession every day.. They have the right to learn.). (C) How does increasing or decreasing the length of a water pipe or an electrical conductor affect its resistance? (D) If the interior surface of a water pipe is made rougher than it was, resistance to flow of water is increased. What is analogous to that in electric conductors?

The Projection Practice Committee of the Society of Motion Picture Engineers had a most interesting and lively session at its last meeting. Present were Dr. A. N. Goldsmith, president, and Sylvan Harris, general manager, of the SMPE; Harry Rubin, chairman; Jessie Hopkins, secretary of the committee; William Kunzmann, P. A. McGuire, J. J. Finn, Herbert Griffin, George Edwards, J. O. Baker, J. E. McRae, L. Francis, Rudy Meiling and myself—fourteen in all—and all men representing important organizations.

The matter of making further screen measurements to arrive at the average screen illumination used in theatres of various classes was considered. The subcommittee, headed by me, was instructed to proceed. It is proposed to ascertain the average theatre screen illumination and then attempt to induce producers to put out only prints of a density which may be projected best at that illumination value.

It is of course understood that any print may be run in high-class theatres where maximum screen brilliancy obtains, and in theatres where the illumination is not so high, therefore perfection cannot be had by this plan, but certain it is that if it be carried through, great benefit will be derived. Today many if not all studios have relatively small screen images in their screening rooms. They print to a density which shows up maximum at that brilliancy, forgetting that such high illumination is used in few if any theatres, whereas in a very large percentage of them the screen illumination is so much lower that only poor results can be had with the prints received.

There has been complaint that in many prints received by projectionists, the black changeover dot has been well nigh invisible in dark scenes. This matter was taken up with producers, the committee suggesting that in such scenes the dot should be surrounded by a white circle. A letter was received from Warner Brothers admitting that the complaint was justified and that orders had been issued that in future the white circle would be added in all Warner prints. The committee instructed Secretary Hopkins to communicate with Warner Brothers, expressing the appreciation of the committee for its prompt action in the matter.

Herbert Griffin made report that in compliance with instructions from the committee he had made up a complete list of tools required for use in repairing projectors. I questioned the advisability of encouraging projectionists to undertake the repair of the more delicate, vital parts of projectors. There was considerable discussion on this point. A silly rule, promulgated by the late Local 306 regime, that no projectionist be permitted to do any sort of work in the nature of making repairs, was cited. The consensus of those present seemed to be that while it is seldom if ever advisable for projectionists to undertake repair work for which they have neither the expert knowledge nor the tools, it nevertheless is the duty of projectionists to "keep the show going" and to make any temporary repairs necessary to that end, and to make certain permanent repairs as well, especially when located in isolated places.

The committee also discussed the matter of perforated screens, the unanimous opinion being that the necessity for them is at least questionable. Some, including myself, voiced emphatic objection to them, declaring it to be their opinion that as good or better results may be obtained with unperforated screens, with horns placed either at top or bottom thereof, or both. The opinion was expressed by me that the unperforated screen had been tried only with horns located at the sides, whereas that was a wrong location, from any one of several points of view.

I proposed, and the committee as a whole appeared impressed by the reasonableness of the idea, that in theatres having but one floor, the horns should be located immediately at the top of the screen. With theatres having balconies it might be well to place horns at the bottom as well, angled upward to take care of the balcony, or possibly vice versa. That would be a matter to be determined by experiment.

The Projection Practice Committee certainly is doing good work and its work also is beginning to bear fruit. Chairman Harry Rubin and Secretary Jessie Hopkins are both entitled to much credit for the excellent manner in which the work is directed and carried on.

Cowan to East to Further Research of Academy Group

Lester Cowan, executive secretary of the Academy of Motion Picture Arts and Sciences on the Coast, left Los Angeles last week for a tour of three weeks to the east, during which he is visiting Chicago, Rochester, New York and Washington in connection with the program of the Academy's technical research council.

Mr. Cowan will confer with equipment and supply manufacturers and theatre executives with two major projects of the council in mind—standardization of the length of film reels and improvement in the quality of release prints. Mr. Cowan will also arrange laboratory tests in connection with subcommittee work on a proposed silent camera and the correction of distortion in theatre projection.

Studios were asked this week by the Academy of Motion Picture Arts and Sciences to insure a closer observance of Uniform Aperture Practice adopted in February of this year. Particular stress has been laid upon having cameramen handle composition so that projectionists in theatres can "frame" from the top without losing any pictorial value. The Academy's reminder was sent to studio executives and technical department heads.

The Academy also has announced the appointment of Major Nathan Levinson as chairman of the 1932-33 papers and program committee of the Technicians' Branch.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1932, unless otherwise specified

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson-Marion Shilling	June 11	65	June 11
Boiling Point, The	Hoot Gibson-Helen Foster	July 15	70	July 23
Cowboy Counsellor	Hoot Gibson-Sheila Manners	Oct. 15	63	Oct. 8
Intruder, The	Monte Blue-Lila Lee	Dec. 26		
Iron Master, The	Lila Lee-Reginald Denny	Nov. 1	69	Dec. 10
Officer 13	Monte Blue-Lila Lee	Nov. 26	67	Dec. 3
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1	77	Sept. 17
Stoker, The	Monte Blue-Dorothy Burgess	June 15	70	June 25
Unholy Love	H. B. Warner-Lila Lee	June 1	78	July 9

Coming Feature Attractions

Title	Star
A Shriek in the Night	
Anna Karenina	
Beyond the Law	
Boots of Destiny	Hoot Gibson
Davy Jones' Locker	
Eleventh Commandment	
Midnight Alarm	
Nestors, The	Monte Blue
Pullman Car	
Red Kisses	
Slightly Used	
Three Castles	
Valley of Adventure, The	Monte Blue
Without Children	

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Night Rider, The	Harry Carey	June	72	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	63	June 11

Coming Feature Attractions

Title	Star
Across the Line	Harry Carey
Double Sixes	Harry Carey
Horsehoofs	Harry Carey
Hurricane Rider, The	Harry Carey

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15	76	July 9
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6	64	
Deception	Leo Carrillo-Barbara Weeks-Nat Pendleton	Nov. 4		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18		
Hello Trouble	Buck Jones-Lina Basquette	July 15	67	
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31	71	Sept. 24
Man Against Woman	Jack Holt-Lillian Miles	Nov. 15	68	Dec. 10
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26	66	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27	68	Sept. 3
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19	68	Dec. 3
No More Orchids	Carole Lombard-Lyle Talbot	Nov. 25	74	Nov. 19
Speed Demon	Wm. Collier, Jr.-Joan Marsh	Nov. 5	65	Nov. 26
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15	67	Oct. 15
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh	Oct. 6	71	Dec. 3
Two Fisted Law	Tim McCoy-Alice Day	June 8	57	
Vanity Street	C. Bickford-Helen Chandler	Oct. 15	67	Oct. 29
Virtue	Carole Lombard-Pat O'Brien	Oct. 25	69	Nov. 5
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25	77	Aug. 20
Washington Merry Go Round	Lee Tracy-C. Cummings	Oct. 15	78	Oct. 1
Western Code, The	Tim McCoy-Nora Lane	Sept. 16		
White Eagle	Buck Jones-Barbara Weeks	Oct. 7	67	Oct. 1

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Hostess	Evalyn Knapp-James Murray-Thelma Todd			
As the Devil Commands	Alan Dinehart-Neil Hamilton-Mae Clarke			
Bitter Tea of General Yen	B. Stanwyck-Nils Asther		80	Nov. 26
Brand Inspector, The	Tim McCoy-Florence Britton			
Brief Moment	Barbara Stanwyck			
California Trail, The	Buck Jones-Helen Mack			
Child of Manhattan	John Boles-Neil Hamilton-Nancy Carroll			
Cornered	Tim McCoy			
Destroyer, The				
East of Fifth Avenue	Leo Carrillo-Lois Wilson-Dickie Moore			
End of the Trail, The	Tim McCoy-Luana Walters			
Fighting for Justice	Tim McCoy-Joyce Compton			
Forgotten Man, The	Jack Holt			
Hurricane Deck	Jack Holt			
Mike				
Parole Girl				
Pearls and Emeralds				
Ranger Man	Tim McCoy-Caryl Lincoln			
Rules for Wives				
State Trooper	Regis Toomey-Evalyn Knapp			
Sundown Rider, The	Buck Jones-Barbara Weeks			
That's Africa	Bert Wheeler-Robt. Woolsey-Raquel Torres			
Treason	Buck Jones-Shirley Grey			
Wild Horse Stampede	Wm. Janney-Dorothy Appleby			

FIRST DIVISION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Death	Arthur Wontner	Sept. 15	70	July 23
Goona Goona		Nov. 25	65	Aug. 27
Monte Carlo Madness	Sari Maritza	Sept. 15	64	June 11
Ringer, The	Franklyn Dyall	Sept. 15	60	June 11

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15	78	Sept. 10
Central Park	Joan Blondell	Dec. 10	55	Nov. 19
Crash, The	Ruth Chatterton	Oct. 8	58	Sept. 17
Crooner	David Manners	Aug. 20	68	Aug. 6
Dr. X	Lionel Atwill-Fay Wray	Aug. 27	77	June 11
Life Begins	Loretta Young-Eric Linden	Oct. 1	72	Aug. 13
Love Is a Racket	Douglas Fairbanks, Jr.	June 25	72	June 18
Match King, The	Warren William-Lili Damita	Dec. 31	79	Dec. 17
Silver Dollar	Edward G. Robinson	Dec. 24	78	Nov. 5
Tenderfoot, The	Joe E. Brown	June 18	70	May 28
They Call It Sin	Loretta Young-Geo. Brent	Nov. 5	74	Sept. 3
Three on a Match	Blondell-William-Dvorak-Davis	Oct. 29		Oct. 1
Tiger Shark	Edward G. Robinson	Sept. 24	80	Aug. 27
Two Seconds	Edward G. Robinson	June 4	68	May 28
Week-End Marriage	Loretta Young-Norman Foster	July 9	66	June 11
You Said a Mouthful	Joe E. Brown	Nov. 26	72	Nov. 19

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blondie Johnson	Joan Blondell-Chester Morris			
Elmer the Great	Joe E. Brown			
Employees Entrance	W. William-Loretta Young	Feb. 11,'33		
Ex-Lady	Bette Davis-Gene Raymond			
Frisco Jenny	Ruth Chatterton	Jan. 14,'33	76	Dec. 17
Grand Central Airport	Richard Barthelmess			
Mind Reader, The	Warren William-C. Cummings			
She Had to Say Yes	Loretta Young-Lyle Talbot			
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Jan. 14,'33		Nov. 5

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17	51	
Bachelor's Affairs	Adolphe Menjou-Minna Gombell Joan Marsh-I. Purcell	June 26	76	June 18
Call Her Savage	Bow-Owsley-Todd-Roland	Nov. 27	88	Dec. 3
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18	74	Sept. 17
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7	72	July 16
Down to Earth	Will Rogers-Irene Rich	Sept. 4	73	July 23
First Year, The	Gaynor-Farrell	July 31	80	July 23
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 30	74	Oct. 15
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25	64	Sept. 24
Me and My Gal	Joan Bennett-Spencer Tracy	Dec. 4	78	Dec. 17
Mystery Ranch	Geo. O'Brien-C. Parker	June 12	55	June 25
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21	72	Aug. 13
Passport to Hell, A	Elissa Landi-Paul Lukas-A Kirkland-Warner Oland	Aug. 14	75	Sept. 3
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 23	75	Oct. 29
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3	80	July 16
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 6	69	Nov. 26
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16	80	Oct. 29
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29	74	June 18
Tess of the Storm Country	Janet Gaynor-Chas. Farrell	Nov. 20	75	Nov. 26
Too Busy To Work	Will Rogers-Marian Nixon	Nov. 13	70	Nov. 12
Week Ends Only	Joan Bennett-Ben Lyon	June 19	70	June 11
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9	74	Oct. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Bad	Joan Blondell - Ginger Rogers Ricardo Cortez	Feb. 12,'33		
Cavalcade	Clive Brook-Diana Wynyard			
Dangerously Yours	Miriam Jordan-Warner Baxter	Jan. 29,'33		
Face in the Sky	Spencer Tracy-Marian Nixon-Stuart Erwin	Jan. 15,'33		
Handle With Care	Jas. Dunn-Boots Mallory	Dec. 25		
Hot Pepper	Victor McLaglen-Edmund Lowe-Lupe Velez-El Brendel	Jan. 22,'33		
Infernal Machine, The	Genevieve Tobin-Chester Morris-Alexander Kirkland	Feb. 5,'33		
Man-Eater	Marion Burns-Kane Richmond			
Paddy, The Next Best Thing	Janet Gaynor			
Robbers' Roost	George O'Brien-Maureen O'Sullivan	Jan. 8,'33		
Second Hand Wife	Sally Eilers-Ralph Bellamy	Jan. 1,'33		
Smoke Lightning	George O'Brien-Nell O'Day	Feb. 19,'33		
State Fair	Janet Gaynor-Will Rogers-Lew Ayres-Sally Eilers-Norman Foster-Frank Craven			
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell			
Zoo in Budapest	Gene Raymond			

FREULER FILM ASSOCIATES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Moorhead	Oct. 7	65	Oct. 15
Forty-Niners, The	Tom Tyler	Oct. 28	59	
Gambling Sex	Ruth Hall-Grant Withers	Nov. 21	65	
Kiss of Araby				
Penal Code, The	Regis Toomey-Helen Cohan	Dec. 19		
Savage Girl, The	Rochelle Hudson-Walter Byron	Dec. 5		
When a Man Rides Alone	Tom Tyler			

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crusader, The	Evelyn Brent-H. B. Warner	Oct. 1	72	Oct. 8
Gold	Jack Hoxie-Alice Day	Sept. 15	53	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept. 1	70	Sept. 24
Law and Lawless	Jack Hoxie-Hilda Moreno	Nov. 30		
Outlaw Justice	Jack Hoxie-Dorothy Gulliver	Oct. 1	61	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept. 15	70	Sept. 24
Unwritten Law, The	Greta Nissen-Skeets Gallagher	Nov. 15		
Vampire Bat, The	Lionel Atwill-Fay Wray	Dec. 15		
Via Pony Express	Jack Hoxie-Marceline Day	Dec. 15		

Coming Feature Attractions

Comeback, The	Benny Rubin	
Public Be Damned, The		
Sing, You Sinner		Jan. 1,'33
Woman in the Chair, The		Jan. 15,'33

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July 15		
Behind Jury Doors	Helen Chandler-Wm. Collier, Jr.	Dec.		
Gorilla Ship, The	Ralph Inc-Vera Reynolds	June 11	66	Aug. 27
Hearth Punch	Marion Shilling-L. Hughes	Oct. 15	64	Oct. 29
Her Mad Night	Irene Rich-Conway Tearle	Oct. 1	67	Oct. 29
Honor of the Press	Edw. J. Nugent-Rita La Roy	May 15	64	Aug. 1
Malay Nights	John Mack Brown-D. Burgess-Ralph Inc	Nov. 1		
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug. 1	61	Aug. 13
Midnight Warning	William Boyd-Claudia Dell	Nov. 15		
No Living Witness	Barbara Kent-Gilbert Roland	Sept. 15	65	Sept. 17
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept. 1		
Temptation's Workshop	Helen Foster-Tyrell Davis	June 20		
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug. 15		
Widow in Scarlet	D. Revier-Kenneth Harlan	July 1	58	July 23

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May 28	71	June 11
Blondie of the Follies	Marion Davies-R. Montgomery	Aug. 20	90	Sept. 10
Divorce in the Family (Reviewed under the title "After Divorce")	Jackie Cooper	Aug. 27	78	Aug. 20
Downstairs	John Gilbert	Aug. 6	72	Aug. 6
Faithless	T. Bankhead-R. Montgomery	Oct. 15	74	Oct. 15
Fast Life	William Haines-Madge Evans	Dec. 16	75	Dec. 10
Flesh	Wallace Beery-Karen Morley-Ricardo Cortez	Dec. 9	75	Dec. 17
Grand Hotel	Garbo-John Barrymore	Sept. 11	115	Apr. 16
Huddle	Ramon Navarro-M. Evans	May 14	104	June 25
Kongo	Walter Huston-Lupe Velez	Oct. 1	86	Nov. 26
Letty Lynton	Joan Crawford-R. Montgomery	May 7	86	May 7
Mask of Fu Manchu, The	Boris Karloff	Nov. 5	67	Dec. 10
New Morals for Old	Robert Young-M. Perry	June 4	76	July 2
Night Court	W. Huston-P. Holmes-A. Page	June 4	95	June 4
Pack Up Your Troubles	Laurel & Hardy	Sept. 17	64	July 9
Payment Deferred	M. O'Sullivan-C. Laughton	Oct. 8	76	Sept. 24
Prosperity	Dressler-Moran	Nov. 18	76	Nov. 12
Red Dust	Clark Gable-Jean Harlow	Oct. 22	73	Oct. 22
Red Headed Woman	Jean Harlow-Chester Morris	June 25	75	June 25
Skyscraper Souls	W. William-M. O'Sullivan	July 16	80	July 16
Smilin' Thru	Norma Shearer-Fredric March-Leslie Howard	Sept. 24	100	Oct. 22
Son Daughter	Helen Hayes-Ramon Novarro	Dec. 23		
Speak Easily	Buster Keaton	Aug. 13	82	Aug. 27
Strange Interlude	Norma Shearer-Clarke Gable	Dec. 30	112	Sept. 3
Unashamed	Helen Twelvetrees	July 2	77	July 23
Washington Masquerade (Reviewed under the title "Washington Show")	Lionel Barrymore	July 9	74	July 2

Coming Feature Attractions

Buddies	Buster Keaton-Jimmy Durante	
China Seas	Clark Gable	
Clear All Wires		
Happily Unmarried		
La Tendresse	Norma Shearer	
Lady, The	Irene Dunne-Phillips Holmes	
Lost	Joan Crawford	
Man of the Nile	Ramon Novarro	
Men Must Fight	Phillips Holmes-Ruth Selwyn	
Peg O' My Heart	Marion Davies	
Pig Boats	Robt. Montgomery-Jimmy Durante-Robt. Young-Walter Huston-Madge Evans	
Rasputin and the Empress	Ethel, John and Lionel Barrymore	Dec. 23
Reunion in Vienna	John and Lionel Barrymore	
Tarzan and His Mate	J. Weissmuller-M. O'Sullivan	
Tugboat Annie	Marie Dressler-Wallace Beery	
Turn To the Right		
Whistling in the Dark	Ernest Truex-Una Merkel	
White Sister, The	Helen Hayes	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Champ, The	Bob Steele	Dec. 15		
Flames	Johnny Mack Brown	May 30	70	June 18
From Broadway to Cheyenne	Rex Bell	Sept. 10		
Girl from Calgary	Fifi D'Orsay	Sept. 24		
Guilty or Not Guilty	Betty Compson-Tom Douglas	Nov. 15	7 reels	
Hidden Valley	Bob Steele	Oct. 10	6 reels	
Honor of the Mounted	Tom Tyler	June 20	60	
Klondike	Thelma Todd-Frank Hawks	Aug. 30	68	Sept. 24
Lucky Larrigan	Rex Bell-Helen Foster	Dec. 1		
Man from Arizona, The	Rex Bell	Oct. 21	6 reels	
Self-Defense	Pauline Frederick	Dec. 15	68	Dec. 10
Strange Adventure	Regis Toomey-June Clyde	Nov. 20	7 reels	
Thirteenth Guest	Ginger Rogers	Sept. 3	68	Aug. 13
Western Limited, The	Estelle Taylor	Aug. 5		
Young Blood	Bob Steele	Nov. 5		

Coming Features

Black Beauty		Jan. 15,'33
Crashin' Broadway	Rex Bell	Dec. 30
Diamond Trail, The	Rex Bell	Dec. 30
Jungle Bride	Anita Page-Charles Starrett	Jan. 10,'33
Oliver Twist		
West of Singapore		

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	68	July 9
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith - Lelia Hyam - Mills Bros. - Boswell Sisters - Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct. 28	80	Oct. 8
Blonde Venus	Marlene Dietrich	Sept. 16	85	Sept. 10
Devil and the Deep	T. Bankhead-G. Cooper	Aug. 12	70	Aug. 6
Devil Is Driving, The	Edmund Loew-Wynne Gibson	Dec. 9	70	Dec. 10
Evenings for Sale	Herb Marshall-Sari Maritza	Nov. 11	65	Nov. 5
Farewell to Arms, A	Helen Hayes-Gary Cooper	Dec. 25	78	Dec. 10
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug. 5	80	July 30
He Learned About Women	Stuart Erwin-A. Skipworth	Nov. 4		
Heritage of the Desert	Randolph Scott-S. Fleming	Sept. 30	59	
Horse Feathers	Four Marx Bros.	Aug. 19	68	Aug. 6
Hot Saturday	Nancy Carroll-Cary Grant	Oct. 28	73	Oct. 22
If I Had a Million	Gary Cooper - Wynne Gibson - Geo. Raft-Richard Bennett-Mary Robson	Nov.	95	Nov. 12
Lady and Gent	Geo. Bancroft-Wynne Gibson	July 15	80	July 9
Lily Christine	Corinne Griffith-Colin Clive	July	59	
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug. 26	104	Aug. 20
Madame Racketeer	Alison Skipworth-R. Bennett	July 22	72	July 30
Madison Square Garden	Jack Oakie-Marian Nixon	Oct. 7	74	Oct. 8
Make Me a Star	Joan Blondell-Stuart Erwin	July 1	68	June 18
Man from Yesterday	C. Colbert-C. Brook	June 25	70	June 25
Merrily We Go to Hell	S. Sidney-Fredric March	June 10	78	June 18
Million Dollar Legs	Jack Oakie	July 8	64	July 2
Movie Crazy	Harold Lloyd-C. Cummings	Sept. 23	96	Sept. 24
Night After Night	Geo. Raft-C. Cummings	Oct. 14	70	Oct. 8
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept. 23	72	Sept. 17
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Oct. 7	78	Sept. 24
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept. 2	72	Aug. 20
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert		123	Dec. 10
Thunder Below	T. Bankhead - C. Bickford - P. Lukas	June 17	69	June 25
Trouble in Paradise	Mirian Hopkins-H. Marshall-Kay Francis	Oct. 21	73	Oct. 29
Under Cover Man	Geo. Raft-Nancy Carroll	Dec. 2	74	Dec. 10
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July 29	70	July 23
Wild Horse Mesa	Randolph Scott-Sally Blane	Nov. 25		

Coming Features

Billion Dollar Scandal	Carole Lombard-Robt. Armstrong	Jan. 6,'33
Crime of the Century, The	Stuart Erwin-Wynne Gibson	
Curse of Sunken Gold		
Eagle and the Hawk, The	Gary Cooper-Oakie-Raft	
Eleven Lives	Frances Dee-Randolph Scott	
Good Company	Alison Skipworth-Roland Young	
Hello, Everybody	Kate Smith	
Island of Lost Souls	Chas. Laughton-Richard Arlen-Irving Pichel-Leila Hyams	Dec. 70
King of the Jungle	Frances Dee-Buster Grabbe	
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen	
Luxury Liner	George Brent-Sari Maritza-Zita Johann-Irving Pichel	
Madame Butterfly	Sylvia Sidney-Cary Grant	Dec. 30
Murder at the Zoo	Charles Ruggles	
Mysterious Rider, The	Kent Taylor-Lona André	Jan. 27,'33
No Man of Her Own	Clark Gable-Carole Lombard	Dec.
Pick Up	Sylvia Sidney-George Raft	
Queen Was in the Parlor, The	C. Colbert-Fredric March-Paul Cavanagh	Jan. 13,'33
She Done Him Wrong	Mae West-Owen Moore-Cary Grant	Jan. 20,'33
Way to Love, The	Maurice Chevalier	
Woman Accused, The	Cary Grant-Nancy Carroll-John Halliday-Richard Bennett	

POWERS PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May 15	70	Jan. 16
Gables Mystery, The	Lester Matthews-Anne Grey	June 15	71	May 7
Her Radio Romeo	Gene Gerrard-Jessie Matthews	July 15		
Her Strange Desire	Laurence Olivier	July 1	60	Aug. 13
Limping Man, The	Franklin Dyall	Aug. 1	55	Aug. 27
Lucky Girl	Gene Gerrard-Molly Lamont	Sept. 1	69	
Man Who Won, The	Henry Kendall-Heather Angel	Sept. 15	70	
Skin Game	Edmund Gwenn - Phyllis Konstam	June 1	70	
Woman Decides, The	Adrianne Allen-Owen Nares	Aug. 15	68	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 5	80	July 30
Animal Kingdom	Leslie Howard-Ann Harding	Dec. 23	78	Dec. 10
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30	76	Sept. 10
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12	80	June 25
Bring 'Em Back Alive	Frank Buck's Adventure	Aug. 19	70	June 4
Come on Danger	Tom Keene	Sept. 23		
Conquerors, The	Ann Harding-Richard Dix	Nov. 18	80	Nov. 19
Half-Naked Truth, The	Lee Tracy-Lupe Velez	Dec. 16		
Hell's Highway	Richard Dix	Sept. 23	80	Aug. 20
Hold 'Em Jail	Edna May Oliver - Wheeler - Woolsey-Roscoe Ates	Sept. 2	74	June 25
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June 17	66	June 11
Little Orphan Annie	Mitzi Green-Buster Phelps	Nov. 4	70	Oct. 29
Men Are Such Fools	Leo Carrillo-V. Osborne	Nov. 18		
Men of America	Bill Boyd	Dec. 9	75	Nov. 12
Monkey's Paw, The	Ivan Simpson-Louise Carter	Nov. 15	52	Oct. 1
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9	78	July 30
Penguin Pool Murder	Edna May Oliver	Dec. 9	75	Nov. 12
Phantom of Crestwood	Ricardo Cortez-Karen Morley	Oct. 14	77	Oct. 22
Renegades of the West	Tom Keene	Nov. 25	75	Nov. 26
Roar of the Dragon	Richard Dix-Gwill Andre	July 8	76	July 9
Rockabye	Constance Bennett-Joel McCrea	Nov. 25	75	Nov. 26
Secrets of the French Police	Gwili Andre-Frank Morgan	Dec. 2	58	Dec. 17
Sport Parade, The	Joel McCrea-Marian Marsh	Nov. 11		
Strange Justice	Marian Marsh-R. Denny	Oct. 7	74	Aug. 27
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 16	73	Sept. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Goldie Gets Along	Lili Damita-Chas. Morton			
Great Jasper, The	Richard Dix-Julie Hayden			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Bent for Election	Edna May Oliver			
Heroes for Hire	Bill Boyd-Bruce Cabot-William Gargan-D. Wilson-R. Hudson			
Just a Woman	Irene Dunne-Chas. Bickford			
King Kong	Fay Wray-Bruce Cabot			
Little Women	Anita Louise-Dorothy Wilson			
Our Betters	Constance Bennett-Joel McCrea			
Past of Mary Holmes, The	Helen MacKellar-Eric Linden			
Sailor Be Good	Jack Oakie-Vivienne Osborne			
Scarlet River	Tom Keene-D. Wilson			
Sun Also Rises, The				
Sweepings	Lionel Barrymore			
Theft of the Mona Lisa, The	Willy Forst-Trude von Molo (Reviewed—German version)		92	Apr. 9
Three Came Unarmed	Joel McCrea-K. Hepburn			
Topaze	John Barrymore-Myrna Loy			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25
Bal, Le	Andre Lefaur	Protex Trading		80	Oct. 8
Barberina, The King's Dancer	Lil Dagover	Capital	Oct. 25	87	Nov. 12
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Blame the Woman	Adolphe Menjou-Benita Hume	Principal	Oct. 15	74	Nov. 5
Comradeship		Assoc. Cinemas	Nov. 8	78	Dec. 10
Cruiser Emden		World's Trade Exchange	Sept. 8	85	Oct. 1
Dangers of the Arctic		Exp. Film Co.		58	July 9
David Golder	Harry Baur	Protex Trading		80	Oct. 29
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8	100	June 18
Face on the Barroom Floor, The	B. Fletcher	Invincible		66	Oct. 22
Fire in the Opera	G. Froelich - J. Nowatna	Capital	July 12	92	Aug. 6
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7	70	Aug. 6
Forbidden Company	Sally Blane	Chesterfield	June 1	67	July 9
Gitta Discovers Her Heart	Gitta Alpar	Capital		91	Oct. 15
Gloria	Gustav Froehlich	Tobis	Oct. 27	87	Nov. 12
Herzblut	Renate Mueller	Cines-Pittaluga	Sept. 30	77	Oct. 15
House of Death	N. P. Chmelloff	Amkino	Aug. 12	76	Aug. 27
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27	60	Sept. 10
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4
In the Days of the Crusaders	Alberto Pasquali	Monopole	Oct. 1	75	Oct. 15
Isle of Paradise		Invincible			July 16
Louise, Queen of Prussia	Henny Porten	Assoc. Cinemas	Oct. 4	92	Oct. 15
Love Is Love	Kathe von Nagy	Ufa			June 11
Maedchen in Uniform	Hertha Thiele	John Krimsky-Gifford Cochran		110	Oct. 1
Manhattan Tower	Mary Brian-Irene Rich-James Hall	Remington	Dec. 1	67	Nov. 19
Man Without a Name, The	Werner Krauss	Protex Trading	Nov. 5	90	Dec. 17
Midnight Lady, The	John Darrow	Chesterfield		65	June 11
1914		Capital	Sept. 3	73	Sept. 24
Out of Singapore	Noah Beery	Goldsmith Pics.		61	Sept. 24
Pride of the Legion	Sally Blane-B. Kent	Mascot	Oct. 10	70	Oct. 29
Red Haired Alibi	Merna Kennedy	Capital	Oct. 21	75	Oct. 29
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4
Slightly Married	Evalyn Knapp-Walter Byron	Chesterfield	Oct. 15	65	Dec. 3
Sniper, The		Amkino	Aug. 25	68	Sept. 3
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30
Thrill of Youth	June Clyde	Chesterfield	Aug. 15	63	Sept. 10
Two Hearts That Beat as One	Lilian Harvey	Ufa-Protex	Sept. 8	80	Sept. 24
Virgins of Bali		Principal	Dec. 8	46	Dec. 17
With Williamson Beneath the Sea		Principal	Nov. 24	59	Dec. 3
Woman in Chains	Owen Nares	Invincible		69	Aug. 13
Yorck (Reviewed under title "The Impassive Footman"—Assoc. Radio British)	Werner Krauss	Protex Trading	Nov. 23	99	Dec. 10

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21	84	July 30
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17	80	July 23
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11	77	Sept. 17

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28
Cynara	Ronald Colman-Kay Francis	Dec. 24	80	Nov. 5
Kid from Spain, The	Eddie Cantor	Nov. 17	90	Nov. 5
Magic Night	Jack Buchanan	Nov. 5	76	Nov. 12
Mr. Robinson Crusoe	Douglas Fairbanks	Aug. 19	72	Oct. 1
Rain	Joan Crawford	Oct. 22	85	Sept. 17
White Zombie	Bela Lugosi	Aug. 4	70	Aug. 6

Coming Feature Attractions

Hallelujah, I'm a Bum	Al Jolson
I Cover the Waterfront	
Jade	(Made in Tibet and India)
Joe Palooka	Jimmy Durante
Masquerader, The	Ronald Colman-Elissa Landi
Perfect Understanding	Gloria Swanson
Secrets	Mary Pickford-Leslie Howard

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Reviewed under title "Merry Go Round")	Eric Linden-Sidney Fox	Nov. 17	76	Sept. 24
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3	83	Oct. 8
All American, The	Richard Arlen-Gloria Stuart	Oct. 13	78	Sept. 24
Back Street	Irene Dunne-John Boles	Sept. 1	84	July 23
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16	82	June 18
Fast Companions	Tom Brown	June 23	78	
Fourth Horseman, The	Tom Mix	Sept. 29		
Hidden Gold	Tom Mix	Nov. 3		
Igloo	All Star	July 14	58	July 16
My Pal, The King	Tom Mix	Aug. 4	75	July 9
Okay America	Lew Ayres-Maureen O'Sullivan	Sept. 8	78	Aug. 20
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20	74	July 16
Once In a Lifetime	Jack Oakie-Sidney Fox	Sept. 22	75	Aug. 27
Texas Bad Man	Tom Mix	June 30	60	
Tom Brown of Culver	Tom Brown	July 21	70	July 16

Coming Features

Big Cage, The			
Counsellor-at-Law			
Destination Unknown	Pat. O'Brien-Ralph Bellamy	Jan. 26,'33	
Flaming Guns	Tom Mix-Ruth Hall	Dec. 22	
Laughing Boy	Zita Johann		
Laughter in Hell	Pat O'Brien-Gloria Stuart	Jan. 12,'33	
Left Bank, The			
Mummy, The	Boris Karloff-Zita Johann	Dec. 22	78 Dec. 3
Nagana	Tala Birell-Melvyn Douglas	Jan. 19,'33	
Prison Doctor, The			
Private Jones	Lee Tracy-Gloria Stuart	Feb. 9,'33	
Rebel, The	Vilma Banky-Luis Trenker		
Road Back, The			
Rustler's Roundup	Tom Mix-Diane Sinclair		
S. O. S. Iceberg			
Salt Air	Chas. Murray-Geo. Sidney		
Terror Trail, The	Tom Mix	Feb. 2,'33	
They Just Had to Get Married	Summerville-Pitts	Jan. 5,'33	

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18	68	June 18
Big Stampede, The	John Wayne	Oct. 8		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10	84	Sept. 10
Haunted Gold	John Wayne	Dec. 17		
I Am A Fugitive from a Chain Gang	Paul Muni	Nov. 19	90	Oct. 22
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13	68	June 11
One Way Passage	Wm. Powell-Kay Francis	Oct. 22	69	July 30
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Nov. 12	58	Nov. 12
Successful Calamity, A	George Arliss	Sept. 17	72	Oct. 1
Two Against the World	Constance Bennett	Sept. 3	71	July 30
Winner Take All	James Cagney	July 16	67	June 25

Coming Feature Attractions

Baby Face	Barbara Stanwyck
Blue Moon Murder Case, The	Ben Lyon - Mary Brian - Peggy Shannon
Forty-Second Street	Warner Baxter-Bebe Daniels-Geo. Brent
Grand Slam	Paul Lukas-Loretta Young
Hard to Handle	James Cagney
Illegal	Ivor Barnard
Keyhole, The	Kay Francis-George Brent
King's Vacation, The	George Arliss
Ladies They Talk About	Barbara Stanwyck
Lawyer Man	Wm. Powell-Joan Blondell
Parachute Jumper	Douglas Fairbanks, Jr.
Picture Snatcher	James Cagney
Radio Girl	Bebe Daniels
Somewhere in Sonora	John Wayne
Sucker	D. Fairbanks, Jr.-Loretta Young
Telegraph Trail, The	John Wayne
Wax Museum	Lionel Atwill-Fay Wray

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12	69	July 2
Between Fighting Men	Ken Maynard	Oct. 16	62	
Breach of Promise	Chester Morris-Mae Clarke	Oct. 23	67	
Come On, Tarzan	Ken Maynard	Sept. 11	61	
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 25	70	Aug. 20
Dynamite Ranch	Ken Maynard	July 31	59	
False Faces	Lowell Sherman-Lila Lee	Oct. 13	83	Dec. 3
Fargo Express	Ken Maynard	Nov. 20	62	
Hypnotized	Moran and Mack	Dec. 25	70	
Man from Hell's Edges, The	Bob Steele	June 5	61	June 4
Racetrack	Leo Carrillo	June 5	78	
Sign of Four, The	Arthur Wontner	Aug. 14	74	July 30
Son of Oklahoma	Bob Steele	July 17	55	
Texas Buddies	Bob Steele	Aug. 28	59	
Trailing the Killer	(Special)	Dec. 4	68	Oct. 15
Uptown New York	Jack Oakie-Shirley Grey	Dec. 4	80	Nov. 19

Coming Features

Death Kiss, The	Adrienne Ames-David Manners-John Wray	Dec. 25	
Drum Taps	Ken Maynard	Jan. 29,'33	
Lone Avenger, The	Ken Maynard	Apr. 9,'33	
Phantom Thunderbolt	Ken Maynard	Mar. 5,'33	
Tarnished Youth	Jetta Goudal-Gilbert Roland		
Tombstone Canyon	Ken Maynard	Dec. 25	62

OTHER PRODUCT

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Baroud	Rex Ingram	Gaumont-British		67	Oct. 15
Diamond Cut Diamond	Adolphe Menjou	M G M-British		71	Sept. 10
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough-Gaumont			May 28
Fires of Fate	Lester Matthews	British Int'l		72	Oct. 15
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6
Green Spot Mystery, The	Jack Lloyd	Mutual, London		66	Sept. 3
Here's George	George Clarke	P.D.C.-British		64	Nov. 5
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough	Aug. 15	61	Sept. 24
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17
Leap Year	Tom Walls-Anne Grey	British and Dominions		89	Dec. 17
Lodger, The	Iver Novello	Twickenham		84	Oct. 15
Looking on the Bright Side	Gracie Fields	Assoc. Radio-British		82	Oct. 15
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21
Sally Bishop	Harold Huth-Jean Barry	British Lion		82	Dec. 10
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13
White Face	John H. Roberts	Gainsborough-British		71	June 11

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1932 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21	1 reel	
C 234	May 9	1 reel	
C 235	June 7	1 reel	
C 236	July 26	1 reel	
C 237	Sept. 1	10	Sept. 24
EDDIE BUZZELL SPECIALTIES			
Wolf In Cheap Clothing	Apr. 21	1 reel	
KRAZY KAT KARTOONS			
Crystal Gazabo	Nov. 7		
Hic-Cups, the Champ	May 28	7	Sept. 24
Lighthouse Keeping	Aug. 15		
Minstrel Show, The	Nov. 21		
Paperhanger	June 21		
Prosperity Blues			
Ritzy Hotel	May 9		
Seeing Stars		8	Dec. 17
Snow Man			
Wedding Bells			
Wooden Shoes			
LAMBS GAMBOLS			
Ladies Not Allowed	Sept. 8		
Shave It With Music	Sept. 30		
Lambs All-Star Gambol	Dec. 20		
MEDBURY SERIES			
Laughing with Medbury In Wildwest		1 reel	
Laughing with Medbury In Mandalay	May 31	1 reel	
Laughing with Medbury In India		1 reel	
Laughing with Medbury In Philippines		1 reel	
Laughing with Medbury Among the Wide Open Faces		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18	7	May 21
Mickey In Arabia	July 20	7	Dec. 10
Mickey's Revue	May 27		
Musical Farmer	July 11		
SCRAPPY CARTOONS			
Bad Genius, The			
Battle of the Barn	May 31		
Camping Out	Aug. 10		
Fair Play	July 2		
False Alarm			
Famous Bird Case, The			
Fencing Around			
Flop House	Nov. 9		
Pet Shop, The	Apr. 28		
Stepping Stones	May 17		
Wolf at the Door, The			
SILLY SYMPHONIES			
China Plate		7	Dec. 3
SUNRISE COMEDIES			
His Vacation	Sept. 8		
Mind Doesn't Matter			

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
A Fool About Women	Nov. 27	22	
Boudoir Butler, The	May 29	22	
Boy, Oh Boy!	Dec. 25		
For the Love of Ludwig	July 24	19	Nov. 12
Giddy Age, The	Sept. 25	21½	June 4
His Royal Shyness	Aug. 28	21	July 23
Sunkissed Sweeties	Oct. 30	22	
The Genius			
BABY BURLESKS			
Glad Rags to Riches		10	Oct. 1
Kid' In' Hollywood			
Kid's Last Fight, The		9	Dec. 3
Pie-Covered Wagon	Oct. 30	10	Aug. 6
War Babies	Sept. 18	10	Aug. 6
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2	9	
Desert Demons			
Killers	Oct. 30	10	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11	9	
Our Bird Citizens	Oct. 9	8	Dec. 10
Our Noble Ancestors	Dec. 4	9	
Wild Company	Jan. 1,'33		
BROADWAY GOSSIP			
No. 1	Sept. 25	11	
No. 2	Dec. 11	1 reel	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4	10	
The Iceless Arctic	Nov. 6	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29	7	
Man Eating Sharks	Apr. 10	8½	June 11
Sea Going Birds	July 3	7	
DO YOU REMEMBER			
Gaslit Nineties, The	Nov. 27	8	
Old New York	Sept. 11	10	
When Dad Was a Boy	Jan. 22,'33		
GLEASON'S SPORT FEATURETTES			
A Hockey Hick	Dec. 11	19	
Always Kickin'	Oct. 9	20	
Off His Base	Sept. 18	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16	18	
Evil Eye Conquers, The	Jan. 8,'33		
Hypnotizing for Love	Aug. 21	16	Sept. 17
In the Clutches of Death	Nov. 13	14	
HODGE-PODGE			
Bubble Blowers	Sept. 11	10	
Fury of the Storm	July 3	9	July 30
Little Thrills	Oct. 23	9	
Prowlers, The	May 1	9	May 7
Women's Work	Sept. 25	9	
Wonder City, The	Nov. 20	9	
IDEAL COMEDIES			
(Brooks-Flynn) Hollywood Lights	May 8	20	Apr. 30
MACK SENNETT COMEDIES			
Alaska Love	July 17	20	
Andy Clyde			
Candid Camera, The	June 19	19	Aug. 13
Granger-Pangborn			
Divorce A La Mode	May 22	22	May 21
Raymond Hatton			
Listening In	Apr. 24	19	
Arthur Stone-D. Granger			
Neighbor Trouble	Aug. 14	19	
Stone-Granger			
Young Onions	Sept. 18	19	Sept. 10
Harvey-Granger			
MACK SENNETT FEATURETTES			
Hatta Marri	July 10	20	July 2
Harry Gribbon			
Spot on the Rug, The	May 15	19	May 21
Billy Bevan			
MERMAID COMEDIES			
Big Flash, The	Nov. 6	22	Oct. 15
Harry Langdon			
Hitch Hiker, The			
Harry Langdon			
Pest, The			
Harry Langdon			
Tired Feet	Jan. 1,'33		
Harry Langdon			
Vest with a Tale, The	Dec. 4	22	
Tom Howard			
OPERALOGUES			
Brahmin's Daughter, A	Jan. 8,'33		
Idol of Seville	Aug. 28	21	July 30
Milady's Escapade	May 15	21	Apr. 30
Walpurgis Night	Oct. 30	20	
SPIRIT OF THE CAMPUS			
Cornell	Dec. 18	9	Dec. 17
Michigan	Dec. 4	8	
Yale	Oct. 9	10	
TERRY-TOONS			
Burlesque	Sept. 4	6	
Bluebeard's Brother	May 29	6	July 9
Cocky Cock Roach	July 10	6	July 16
College Spirit	Oct. 16	6	
Farmer Al Falfa's Ape Girl	Aug. 7	6	
Farmer Al Falfa's Bedtime Story	June 12	6	June 18
Farmer Al Falfa's Birthday Party	Oct. 2	6	Dec. 3
Forty Thieves, The	Nov. 13	6	
Hollywood Diet	Dec. 11	6	
Hook and Ladder No. 1	Oct. 30	7	Nov. 5
Ireland or Bust	Dec. 25	6	
Jealous Lover	Jan. 8,'33		
Mad King, The	June 26	6	July 23
Robin Hood	Jan. 22,'33		
Romance	May 15	6	May 28
Sherman Was Right	Aug. 21	6	
Southern Rhythm	Sept. 18	6	
Spring Is Here	July 24	6	Aug. 13
Toyland	Nov. 27	6	Dec. 17
Woodland	May 1	6	
TOM HOWARD COMEDIES			
A Drug on the Market	Jan. 22,'33		
The Acid Test	Nov. 27	11	
The Mouse Trapper	Sept. 11	12	
TORCHY COMEDIES			
(Ray Cooke) Torchy's Busy Day	Oct. 2		
Torchy's Kitty Coup	Jan. 22,'33	20	
Torchy Rolls His Own	Nov. 20	21	
Torchy's Two Toots	June 5	20	May 14
VANITY COMEDIES			
He's a Honey	Apr. 17	21	Apr. 9
Harry Barris			
Hollywood Run-Around	Dec. 18	20	
Monty Collins			
Honeymoon Beach	Oct. 23	21	
Billy Bevan-Glenn Tryon			
Keyhole Katie	Jan. 15,'33		
Gale Seabrook-John T. Murray			
Now's the Time	June 12	20	June 4
Harry Barris			
Ship A-Hooey	Aug. 7	22	
Glenn Tryon			

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28	8	
29 Manhattan Medley	Sept. 18	10	
30 By-Ways of France	Sept. 11	9	Dec. 17
31 Zanzibar	Oct. 9	9	
32 Incredible India	Aug. 21	9	
33 The Tom-Tom Trail	Sept. 4	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16	8	
36 Fisherman's Fortune	Oct. 2	9	
37 Rhineland Memories	Sept. 25	8	
38 Pirate Isles	Nov. 27	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23	10	Dec. 10
42 In the Guianas	Dec. 25	9	
43 Venetian Holiday	Oct. 30	10	Nov. 12
44 Havana Ho!	Nov. 6	9	
45 Paths In Palestine	Nov. 13	8	
46 The Lure of the Orient	Jan. 8,'33	9	
47 Mediterranean Memories	Jan. 1,'33		
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11		
50 Broadway by Day			
51 Here Comes the Circus	Jan. 15,'33		
52 Desert Tripoli	Dec. 18		
53 Alpine Echoes	Aug. 14		
54 Ricksha Rhythm	Nov. 20		
55 From Kashmir to the Khyber	Dec. 4	9	Nov. 19
56 Sicilian Sunshine	Jan. 22,'33		
57 Boardwalks of New York			
58 When in Rome	Feb. 5,'33		
59 Gorges of the Giants	Jan. 29,'33		
60 Rhapsody of the Rails			
61 Mississippi Showboats			
62 Berlin Medley		9	Nov. 26

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Too Many Women	May 14	19	
Wild Babies	June 18	17	
You're Telling Me	Apr. 16	19	
CHARLEY CHASE			
First In War	May 28	20	Apr. 9
Girl Grief	Oct. 8		
In Walked Charley	Apr. 23	21	
Mr. Bride	Dec. 24		
Now We'll Tell One	Nov. 19	19	Oct. 22
Young Ironsides	Sept. 3		
FISHERMAN'S PARADISE			
Color Scales	Apr. 23	9	May 14
Trout Fishing	Apr. 2	9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24	9	
Come Back to Erin		9	June 4
Leningrad		9	
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27	9	
World Dances, The		9	
FLIP, THE FROG			
Bully	June 18	7	
Circus	Aug. 27		
Music Lesson, The			
Office Boy, The	July 16		
Puppy Love	Apr. 30	7	
Room Runners	Aug. 13		
School Days	May 14	7	
LAUREL & HARDY			
Chimp, The	May 21	25	Apr. 9
County Hospital	June 25	20	Apr. 23
Music Box	Apr. 16	29	Mar. 12
Scram	Sept. 10	21	Oct. 15
ODDITIES			
Chili and Chills	Sept. 10		
Sea Spiders	Aug. 13	9	Oct. 29
Toy Parade, The		7	Dec. 17
OUR GANG			
Birthday Blues	Nov. 12		
Choo Choo	May 7	20	May 21
Free Wheeling	Oct. 1		
Hook and Ladder	Aug. 27		
Pooch	June 4	21	May 28
PITTS-TODD			
Alum and Eve	Sept. 24	18	Aug. 13
Asleep in the Feet			
Old Bull	June 4	20	May 7
Show Business	Aug. 20		
Soilers, The	Oct. 29		
Strictly Unreliable	Apr. 30	20	
SPORT CHAMPIONS			
Blocks and Tackles			
Chalk Up	Dec. 10	10	
Desert Regatta	Sept. 17	10	
Flying Spikes	Apr. 16	9	
Football Footwork			
Old Spanish Custom	Oct. 15	10	
Pigskin		12	Dec. 10
Snow Birds	Aug. 20	10	
Swing High	Nov. 12	10	Dec. 17
Timber Toppers	May 7	9	
TAXI BOYS			
Hot Spot		18	Oct. 1
Strange Innertube	Sept. 22		
Thundering Taxis	Sept. 17		
What Price Taxi	Aug. 13		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26	10	Aug. 13
No. 2	Sept. 23	1 reel	
No. 3	Oct. 21	1 reel	
No. 4	Nov. 18		
No. 5	Dec. 16		
No. 6	Jan. 13,'33		
ONE REEL ACTS			
Beyond the Blue Horizon	Apr. 1		
Vincent Lopez			
Breaking Even	Sept. 30		
Tom Howard			
Bridge It Is	May 13		
The Musketeers			
Bun Voyage	June 3		
Lester Allen			
Coffee and Aspirin	Apr. 8		
Solly Ward			
Hollywood Beauty Hints	July 15		
Ireno	July 1		
Ethel Merman			
Knowmere College	Apr. 15		
Rudy Vallee			
Meet the Winner	May 6		
Tom Howard			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Musical Doctor Rudy Vallee	Oct.	28....10	Oct. 1
Patents Pending Burns and Allen	Aug.	5	
Pro and Con Tom Howard-Alan Brooks	July	8	
Rhapsody in Black & Blue Louis Armstrong	Sept.	2	
Rookie, The Tom Howard	Dec.	23.... 1 reel	
Seat on the Curb, A Hugh Cameron Arthur Aylesworth	June	24.... 7	Aug. 13
Singapore Sue Anna Chang	June	10....10	Aug. 13
Switzerland Lester Allen	Apr.	29	
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July	22	
Those Blues Vincent Lopez	May	27	
Your Hat Burns & Allen	Nov.	25	

PARAMOUNT PICTORIAL—

NEW SERIES

No. 1—Mists of the Morning—Temple Bells of Indo-China—Famous Radio Personalities	Aug.	12.... 1 reel	
No. 2—Just Mentioning the Unmentionable — New England Sunsets—Famous Radio Personalities	Sept.	9.... 1 reel	
No. 3—Making Friends in the Desert—The Fall of the Year — Radio Star-Maker	Oct.	7.... 1 reel	
No. 4—Distinctive Hair for Distinctive Heads — The Blooming Desert — The Camels Are Coming	Nov.	4.... 1 reel	
No. 5—John Mongol Comes to Town—Have a Little Ski—Meet Your Favorite Radio Personalities	Dec.	4.... 1 reel	
No. 6—Land of Sun and Shine — La Rumba de Cuba—Big Shots of U. S. Navy			

SCREEN SONGS

Ain't She Sweet Lillian Roth			
Dinah Mills Bros.	Jan.	13,'33.. 1 reel	
Down Among the Sugar Cane Lillian Roth	Aug.	26	
I Ain't Got Nobody	June	17	
Just a Gigolo Irene Bordoni	Sept.	9	
Just One More Chance	Apr.	1	
Let Me Call You Sweetheart Ethel Merman	May	20.... 1 reel	
Oh, How I Hate to Get Up in the Morning	Apr.	22.... 7....May 7	
Romantic Melodies The Street Singer	Oct.	21.... 1 reel	
Rudy Vallee Melodies Rudy Vallee	Aug.	5.... 1 reel	
School Days Gus Edwards	Sept.	30	
Shine On Harvest Moon Alice Joy	May	6.... 1 reel	
Sing a Song James Melton	Dec.	2.	
Time On My Hands Ethel Merman	Dec.	23	
When It's Sleepy Time Down South Boswell Sisters	Nov.	11.... 1 reel	
You Try Somebody Else Ethel Merman	July	29....10....June 25	

SCREEN SOUVENIRS

No. 10—Old Time Novelty	Apr.	22.... 1 reel	
No. 11—Old Time Novelty	May	20.... 1 reel	
No. 12—Old Time Novelty	June	17.... 1 reel	

SCREEN SOUVENIRS — NEW SERIES

No. 1	Aug.	5.... 1 reel	
No. 2	Sept.	2.... 1 reel	
No. 3	Sept.	30....10....Oct. 15	
No. 4	Oct.	28.... 1 reel	
No. 5	Nov.	25.... 1 reel	
No. 6	Dec.	23	
No. 7	Jan.	20,'33	

PARAMOUNT SOUND NEWS

Two Editions Weekly

SPORTS EYE VIEW

Building Winners	Aug.	19.... 1 reel	
Catch 'Em Young	Dec.	9	
Fighting Fins	Sept.	16....10....Oct. 15	
Over the Jumps	Jan.	6,'33... 1 reel	
Stuff on the Ball	Oct.	11	
Water Jamboree	Nov.	14.... 1 reel	

TALKARTOONS

Admission Free	June	10	
A-Hunting We Did Go	Apr.	29.... 1 reel	
Betty Boop's Bamboo Isle	Sept.	23	
Betty Boop's Bizzy Bee	Aug.	19.... 1 reel	
Betty Boop for President	Nov.	4.... 7....Oct. 1	
Betty Boop's Ker-Choo		7....Dec. 10	
Betty Boop Limited	July	1	
Betty Boop, M.D.	Sept.	2.... 7....Dec. 10	
Betty Boop's Museum	Dec.	16.... 1 reel	
Betty Boop's Ups & Downs	Oct.	14.... 1 reel	
Bum Bandit, The	Apr.	4.... 1 reel	
Chess Nuts	May	13	
Dancing Feet	Apr.	8.... 1 reel	
Hide and Seek	May	27.... 7....Apr. 16	
Kidnapping (Tent.)	July	1.... 1 reel	
Minding the Baby	Sept.	26.... 1 reel	
Stopping the Show	Aug.	12	

Title	Rel. Date	Running Time Minutes	Reviewed
TWO REEL COMEDIES			
Blue of the Night Bing Crosby	Sept.	10	
Bridge It Is The Musketeers	May	13	
Bring 'Em Back Sober Sennett Star	Nov.	18.... 2 reels	
Courting Trouble Charles Murray	Oct.	28....19....Dec. 17	
Dentist, The Sennett Star	Dec.	9....20....Dec. 3	
Door Knocker, The	May	27	
Doubling in the Quickies Sennett Star	Dec.	16.... 2 reels	
Dunker, The Billy House	Apr.	1....19....May 7	
False Impressions Sennett Star	Nov.	4.... 2 reels	
Harem, Scarem Al St. John	June	10	
Hawkins and Watkins, Inc	July	8....22....Sept. 3	
His Week End Johnny Burke	May	13	
Hollywood Double, A Sennett Star	Nov.	25.... 2 reels	
Honeymoon Bridge Sennett Star			
Jimmy's New Yacht	June	3	
Light House Love	May	6	
Ma's Pride and Joy Donald Novis	Oct.	14....18....Aug. 27	
Meet the Senator	May	20	
Prosperity Pays (Tent.) Tom Howard	Nov.	4	
Singing Plumber Donald Novis	Sept.	23	
Summer Daze Dane & Arthur	Apr.	15....20....May 14	
Twenty Horses Ford Sterling	Apr.	29	
Up Popped The Ghost	July	22	
What Price Air Tom Howard	June	24....20....June 18	

POWERS PICTURES

Dream Flowers	Sept.	15.... 9	
Dual Control (Capt. James A. Mollison-Amy Johnson)	Sept.	1....12	
It All Depends on You	Nov.	1.... 8	
Land of My Fathers		9	
Land of the Shamrocks		10....Apr. 2	
Light of Love	Oct.	15.... 9	
Me and the Boy Friend	Oct.	1.... 8	
Mystery of Marriage, The		18....Apr. 2	
Special Messengers		9....Mar. 26	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLIE CHAPLIN SERIES (Re-Issues)			
The Cure	Aug.	19....20	
Easy Street	Sept.	30....19½....Dec. 17	
The Rink	Nov.	11	
CLARK AND McCULLOUGH SERIES			
Ice Man's Ball	Aug.	12....20....Aug. 13	
Millionaire Cat, The	Oct.	21....21	
HARRY SWEET COMEDIES			
Firehouse Honeymoon	Oct.	28....18	
Just a Pain in a Parlor	Aug.	26....20	
HEADLINER SERIES			
Jitters, the Butler Clark and McCullough		22....Aug. 20	
Shampoo, the Magician Roscoe Ates-Hugh Herbert	Nov.	25	
MASQUERS COMEDIES			
Bride's Bereavement, The	Nov.	28....20	
Iron Minnie	July	4	
Rule 'Em and Weep	May	2....19....May 21	
Two Lips and Juleps	Sept.	9....20	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21	
Mickey's Busy Day	Sept.	2....18....Aug. 6	
Mickey's Golden Rule	June	4....19	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June	28....20....May 21	
Golf Chump, The	Aug.	5....20....Aug. 13	
Mother-in-Law's Day	Apr.	25....20	
Parlor, Bedroom and Wrath	Oct.	14....20½	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
TOM AND JERRY SERIES			
Barnyard Bunk	Sept.	16.... 6	
Joint Wipers	Apr.	23	
Jolly Fish	Aug.	19.... 6	
Pencil Mania			
Piano Tuners	Nov.	11	
Plane Dumb	June	25.... 7	
Pets and Pans	May	14.... 6	
Redskin Blues	July	23.... 7	
Spanish Twist, A	Oct.	14.... 6	
Tuba Tooter, The	June	4.... 7....May 21	

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Playgrounds in the Sky		10....Nov. 5	
Sportsmen's Paradise		10....July 30	
CAPITAL			
Isle of Isolation		10....July 30	
CENTRAL FILM			
A Pilgrimage Through Palestine		10....Dec. 3	
In Old New Orleans		May 28	
Syria		May 21	
FEATURETTES, INC.			
A Night in the Jungle		10....Apr. 30	
Holy Men of India		10....May 7	
IDEAL			
Evolution		28....Sept. 3	
MARY WARNER			
Glimpses of Germany		8	
Playgrounds in the Sky		1 reel	
Sportman's Paradise, A		1 reel	
Springtime on the Rhine		7	
The Mosel		8....Oct. 15	
Trier, Oldest City in Germany		6	
Winter in the Bavarian Alps		1 reel	
Young Germany Goes Skiing		1 reel	
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19....Apr. 2	
PRINCIPAL			
Cock-Eyed Animal World		35....July 23	
Get That Lion		29....Aug. 27	
Isle of Desire		3 reels	
Isle of Peril		32....July 16	
Isles of Love		1 reel	
Killing the Killer		11....July 30	
Mexico		43....June 11	
Primitive		1 reel	
STANLEY			
An Old City Speaks		15	
I Love a Parade			
Pep, Vim and Vigor		7	
Sponge Divers of Tarpon	Nov. 2		
UFA			
Cod Liver Oil Preferred		22....June 11	
Last Pelicans in Europe		10....May 7	
Steel		10....May 21	

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
1. Mickey's Nightmare	Aug.	5.... 7½....Oct. 8	
2. Trader Mickey	Aug.	26.... 7	
3. The Whoopee Party	Sept.	16.... 7....Nov. 12	
4. Touchdown Mickey	Oct.	7.... 6½	
5. The Wayward Canary	Oct.	28.... 7¼	
6. The Klondike Kid	Nov.	18	
7. Mickey's Good Deed	Dec.	9.... 8	
SILLY SYMPHONIES			
1. Bears and Bees	July	15.... 6½	
2. Just Dogs	Aug.	12.... 7	
3. Flowers and Trees	Sept.	9.... 8....Oct. 15	
4. Bug in Love	Sept.	21.... 7	
5. King Neptune	Oct.	7.... 7....Oct. 29	
6. Babes in the Wood	Dec.	2.... 8	
7. Santa's Workshop	Dec.	30.... 7	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Busy Barber	Sept.	12.... 1 reel	
Carnival Capers	Oct.	10.... 1 reel	
Catnipped	May	23.... 7....June 25	
Day Nurse		1.... 1 reel	
Foiled	Apr.	25	
Jungle Jumble, A	July	4.... 1 reel	
Let's Eat	Apr.	25.... 7....Apr. 30	
Making Good	Apr.	11.... 7....July 23	
Oswald, the Plumber	Jan.	16,'33... 7	
Teacher's Pest	Dec.	19	
To The Rescue	May	23	
Wet Knight, A	June	20.... 1 reel	
Wild and Wooly	Nov.	21.... 1 reel	
Winged Horse	May	9.... 1 reel	
POOCH CARTOONS			
Athlete, The	Aug.	29.... 8....Sept. 10	
Butcher Boy, The	Sept.	26.... 7....Sept. 17	
Cat and Dogs	Dec.	5.... 1 reel	
Crowd Snores, The	Oct.	24.... 1 reel	
Merry Dog, The	Jan.	2,'33... 1 reel	
Underdog, The	Nov.	7.... 1 reel	
RADIO REELS			
Morton Downey—No. 1 With Vincent Lopez	Oct.	31.... 2 reels	
The Street Singer Nick Kenny—No. 1	Nov.	14.... 2 reels	
Morton Downey—No. 2 With Brown and Henderson	Nov.	28.... 2 reels	
Art Jarrett Nick Kenny—No. 2	Dec.	12.... 2 reels	
Down Memory Lane Louis Sobol—No. 1 With Texas Guinan	Dec.	26.... 1 reel	
I Know Everybody and Everybody's Racket Walter Winchell—No. 1 With Paul Whiteman	Jan.	9,'33	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
SPORT REELS			
Running with Paddock..... Chas. Paddock	Apr. 11	10	Apr. 23
Victory Plays ..... Tilden Tennis Reel	May 2	9	May 7
STRANGE AS IT SEEMS SERIES			
No. 18—Novelty	Apr. 18	9	May 14
No. 19—Novelty	May 16	1 reel	
No. 20—Novelty	July 18	1 reel	
No. 21—Novelty	Aug. 22	1 reel	
No. 22—Novelty	Sept. 19	1 reel	
No. 23—Novelty	Oct. 17	1 reel	
No. 24—Novelty	Nov. 14	1 reel	
No. 25—Novelty	Dec. 12	1 reel	
No. 26—Novelty	Jan. 9,'33	1 reel	
UNIVERSAL BREVITIES			
Boo!	Dec. 26	1 reel	
Dr. Jekyll's Hide.....	Sept. 26	9	Oct. 1
Good Old Days, The.....	Nov. 21	1 reel	
Greeks Had No Words for Them, The	Oct. 24	1 reel	
Lizzie Strata	Jan. 23,'33	1 reel	
Runt Page, The	Apr. 11	1 reel	
Unshod Maiden, The.....	Apr. 18	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28	2 reels	
Around the World in 18 Minutes	June 15	18	
Dancing Daddies ..... E. Lambert		17	May 21
Doctor's Orders	June 29	2 reels	
Hollywood Kids	July 13	2 reels	
Foiled Again	June 1	2 reels	
Hollywood Handicap, A.....	Aug. 10	2 reels	
In the Bag	Apr. 5	21	Mar. 26
Marriage Wow, The..... Bert Roach	Apr. 20	16	Mar. 26
Meet the Princess ..... Slim Summerville	May 4	17	Apr. 16
(1932-33 SEASON)			
Boys Will Be Boys..... Frank Albertson	Nov. 30	2 reels	
Family Troubles ..... Henry Armetta	Jan. 11,'33	2 reels	
Finishing Touch ..... Skeets Gallagher-June Clyde	Oct. 19	2 reels	
Hesitating Love ..... L. Fazenda-M. Prevost	Nov. 16	2 reels	
Kid Glove Kisses ..... Slim Summerville	Sept. 21	2 reels	
Lights Out ..... James Gleason	Dec. 14	2 reels	
My Operation ..... Vince Barnett-June Clyde	Dec. 28	2 reels	
Officer, Save My Child..... Slim Summerville	Nov. 2	2 reels	
Rockabye Cowboy ..... James Gleason	Jan. 25,'33	2 reels	
Union Wages ..... Louise Fazenda	Aug. 31	20	Sept. 17
Who, Me ..... Frank Albertson	Sept. 7	2 reels	
Yoo Hoo! ..... James Gleason	Oct. 5	21	Sept. 3

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ..... ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg..... Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor ..... Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong ..... Richy Craig, Jr.		18	May 28
No. 9—The Toreador ..... Joe Penner		17	May 7
No. 10—On Edge ..... Wm. and Joe Mandel		19	May 7
No. 11—Poor but Dishonest ..... Thelma White and Fanny Watson		2 reels	
No. 12—In the Family..... Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home ..... Jack Haley			
No. 2—Here, Prince ..... Joe Penner			
No. 3—You Call It Madness ..... Richy Craig, Jr.			
No. 4—Hey, Pop ..... Roscoe (Fatty) Arbuckle			
No. 5—Then Came the Yawn ..... Jack Haley			
No. 6—The Run Around..... William Demarest			
No. 7—Trouble Indemnity..... Codee and Orth			
No. 8—The Build-Up ..... Jack Haley			
BOOTH TARKINGTON SERIES			
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen..... Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 7—Sea Legs		19	Apr. 23
No. 8—Absentminded Abner ..... Jack Haley		2 reels	
No. 9—A Regular Trouper ..... Ruth Etting		19	July 23
No. 10—A Mail Bride..... Ruth Etting		18	June 4
No. 11—Artistic Temper..... Ruth Etting			
No. 12—What an Idea..... Harriet Hilliard		18	June 25
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck.....		2 reels	
No. 2—Tip, Tap, Toe.....			
No. 3—A Modern Cinderella.....			
No. 4—The Red Shadow.....			
No. 5—Moonbeams			
No. 6—Poor Little Rich Boy.....			
No. 7—A Young Man's Fancy.....			
No. 8—That Goes Double.....			
No. 9—Win, Lose or Draw.....			
HOW TO PLAY GOLF— BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES			
No. 8—Bosko's Party		7	May 7
No. 9—Bosko and Bruno.....		7	Dec. 10
No. 10—Bosko's Dog Race.....		8	July 8
No. 11—Bosko at the Beach.....		7	Nov. 5
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumber-jack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko.....			
No. 2—Bosko the Drawback.....			
No. 3—Bosko's Dizzy Date.....			
No. 4—Bosko's Woodland Daze.....			
No. 5—Bosko in the Ditch.....			
No. 6—Bosko in Person.....			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears..... Jack Denny and Band			
No. 2—Municipal Band Wagon.....			
No. 3—Smash Your Baggage..... Small's Paradise Band			
No. 4—The Lease Breakers..... Aunt Jemima		9	Dec. 3
No. 5—The Yacht Party..... Roger Wolfe Kahn's Band			
No. 6—Hot Competition ..... The Continentals-Barris-Whiteman-Ted Husing			
No. 7—Abe Lyman and Band.....			
No. 8—"How's Tricks?" ..... Jean Sargent-George Owen and Gang			
No. 9—That's the Spirit..... Noble Sissle and Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses		8	Dec. 17
No. 2—I Wish I Had Wings.....			
No. 3—A Great Big Bunch of You.....			
No. 4—Three's a Crowd.....			
No. 5—Shanty Where Santa Claus Lives.....			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby.....		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Fresh-man		7	Mar. 12
No. 8—Crosby, Columbo and Vallee		7	Apr. 2
No. 9—Goopy Gear		6	Apr. 30
No. 10—It's Got Me Again.....		6	June 11
No. 11—Moonlight for Two.....		7	July 2
No. 12—The Queen Was in the Parlor		7	July 23
No. 13—I Love a Parade.....		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers' Anniversary.....		1 reel	
The Naggers at the Opera.....		1 reel	
The Naggers Go Ritzy.....		10	June 4
Spreading Sunshine		10	Apr. 23
Movie Dumb		1 reel	
Four Wheels—No Brakes.....		10	July 30
NOVELTIES			
Bigger They are, The..... Primo Carnera		2 reels	
Gypsy Caravan ..... Martinelli		1 reel	
Handy Guy, The..... Earl Sande		2 reels	
Rhythms of a Big City.....		1 reel	
Season's Greetings, The..... Christmas Special		5	
Trip to Tibet, A.....		1 reel	
Washington, The Man and the Capital ..... Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face ..... Victor More			
Military Post, The..... Roberto Guzman			
No-Account, The ..... Hardie-Hutchison			
No Questions Asked..... Little Billy			
Strong Arm, The ..... Harrington-O'Neill			
ORGAN SONG-NATAS			
For You ..... Organ-Vocal		1 reel	
Say a Little Prayer for Me..... Organ-Vocal		1 reel	
When Your Lover Has Gone..... Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A.....		1 reel	
Where Men Are Men.....		2 reels	
PEPPER POT SERIES			
No. 11—Napoleon's Bust..... Dan Coleman-Ted Husing		10	June 25
No. 12—Featurette Movie Album.....			
No. 13—Movie Album Thrills.....		10	July 23
PEPPER POT (NEW SERIES)			
No. 1—Rambling Round Radio Row No. 1.....			
No. 2—Nickelette			
No. 3—Contact			
No. 4—If I'm Elected.....			
No. 5—King Salmon			
No. 6—Rambling Round Radio Row No. 2.....			
No. 7—Babe O' Mine.....			
No. 8—Dangerous Occupations			
No. 9—Out of the Past.....			
No. 10—Love Thy Neighbor.....			
No. 11—Rambling Round Radio Row No. 3.....			
No. 12—A Whale of a Yarn.....			
No. 13—Africa Speaks—English			
No. 14—Rambling Round Radio Row No. 4.....			
No. 15—Inklings			
No. 16—Parades of Yesterday.....			
No. 17—Mississippi Suite			
No. 18—Little White Lies.....			
No. 19—Rambling Round Radio Row No. 5.....			
No. 20—You're Killing Me.....			
No. 21—Old Time News Reel.....			
No. 22—Rambling Round Radio Row No. 6.....			
No. 23—Around the World in 8 Minutes....		8	Aug. 20
SPORTSLANT SERIES— TED HUSING			
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
SPORTSLANT SERIES (New) TED HUSING		1 reel	
No. 1			
No. 2			
No. 3			
No. 4—Old Time Sport Thrills.....			
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 2—The Wall Street Mystery.....			
No. 3—The Week-End Mystery.....			
No. 4—Symphony Murder Mystery.....			
No. 5—Studio Murder Mystery.....			
No. 6—Skull Murder Mystery, The.....		2 reels	
No. 7—The Cole Case.....		20	Apr. 23
No. 8—Murder in the Pullman.....		20	June 4
No. 9—The Side Show Mystery.....		20	June 11
No. 10—Campus Mystery, The.....			
No. 11—Crane Poison Case, The.....			
No. 12—Transatlantic Mystery, The.....		22	Sept. 10
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee for Two.....		16	Nov. 12
No. 3—Hey! Hey! Westerner.....		16	Oct. 15
No. 4—Northern Exposure			
No. 5—Pickin' a Winner.....		16	Sept. 17
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The..... Frank McGlynn, Jr.-Mary Murray			
Freshman Love ..... Ruth Etting			
Old Lace ..... Ruth Etting			
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay.....		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30
No. 11—Dear Old London.....		1 reel	
No. 12—When in Rome.....		9	June 18
No. 13—Berlin Today		9	Oct. 29
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World.....		1 reel	
No. 2—Transportations of the World.....		1 reel	
No. 3—An Oriental Cocktail.....		10	Oct. 8
No. 4—Curious Customs of the World.....		1 reel	
No. 5—From Bethlehem to Jerusalem.....		1 reel	
No. 6—High Spots of the Far East.....		10	Sept. 10
No. 7—Main Streets		1 reel	
No. 8—Beauty Spots of the World.....		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery..... Jas. Flavin-Lucille Browne	Mar. 28	18 (each)	Apr. 18
Clancy of the Mounted..... Tom Tyler-Jacqueline Wells	Feb. 27,'33		
Detective Lloyd ..... Jack Lloyd	Jan. 4		Jan. 16
Heroes of the West..... Noah Berry, Jr.	June 20	18 (each)	June 18
Lost Special ..... Frank Albertson	Dec. 5		
Jungle Mystery ..... Tom Tyler	Sept. 12		

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